

reveal how it is possible to endorse Das's insights and at the same time be aware of the tensions and contradictions present in her writing. In addition, Chatterji's compelling thematic overview gives constructive guidance to the reader.

Therefore, *Wording the world: Veena Das and scenes of inheritance* can be seen as an important piece of scholarly work. Those academics who consult Das's texts to shine a light on their own subjects may find the volume particularly interesting.

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Chrysagis, Evangelos and Panas Karampampas (eds.) 2017. *Collaborative intimacies in music and dance: anthropologies of sound and movement*. New York/Oxford: Berghahn. 282 pp. Pb.: US\$120.00/£85.00. ISBN: 9871785334535.

Collaborative intimacies in music and dance is an interdisciplinary edited volume that comprises diverse anthropological perspectives on sound and movement. The idea of this book stemmed from discussions between the editors, Chrysagis and Karampampas, as well as the panel on the collaborative dimensions of music and dance presented at the European Association of Social Anthropologists conference in Tallinn in 2014. The primary aim here is to explore instances of music and dance through the lens of the broader categories of sound and movement while employing ethnographic tools in conceptual and/or methodological research frameworks. In this exploration, three secondary themes emerge: space, body and ethics. The notion of intimacy is communicated effectively throughout the book and it is examined from anthropological and sociological standpoints. However, the authors do not aim at analysing extensively the

theoretical trajectories of intimacy, rather, they focus on exploring the sociocultural implications of various kinds of intimacy, as experienced by the authors and their interlocutors.

The book is divided into five parts, each including two chapters. The editors' Introduction introduces the reader to the premise that sound and movement are primary social practices and processes that are significant for the involved participants. The authors of the chapters treat participants in a dual manner: first, they are interested in producers of sound and movement (musicians, choreographers, dancers, promoters, etc.). Second, they attend to the roles and experiences of participants in the broader sense: agents who are not involved in making processes but who help make this happen. For example, this includes audiences, but it can also include the ethnographer herself, particularly in the case where the participant observer becomes the subject (as in autoethnographic accounts; see Chapter 1) and/or part of a meaning-making collective where the research field becomes space for knowledge exchange (as a dancer in a collective or a member of a musical culture; see Chapters 4, 7 and 9). This is a significant contribution that the book makes – it provides multiple perspectives on mediated meanings in sound and movement, not just from the perspective of production.

The main theoretical axis of the book is purely anthropological, moving between the anthropology of sound and the anthropology of dance, with some references to ethnomusicology and sociology of music. The editors clarify their scope to examine sound and movement in the context of the social functions, addressing how people perceive and use properties of sound and movement in everyday settings. Furthermore, the three emergent dimensions (spatial, bodily and ethical) spread over the five parts of the

book examine the ways in which sound and movement (a) help create a sense of place that is treated as a spatio-temporal event rather than a bounded geographical entity, (b) represent spatial practices engaging the body employing multisensory ways in which individuals relate to sound and movement and to the world and (c) inform ethical practices related to emotional effects. Another layer that the editors promote in the book is the idea of intimate fieldwork and the use of the body as a research tool, although ethnographers are not necessarily practitioners, and musical and dance training is of secondary importance to the scopes.

The book chapters demonstrate rich ethnographic and disciplinary diversity. In Chapter 4, Whiteside turns to sociology and more specifically to Goffman's symbolic interactionist theory of self to examine six dance case studies in Glasgow aiming at understanding the underlying individual patterns of behaviour and social interaction in which kinaesthesia is a shaping force that operates on multiple levels. Chrysagis in Chapter 6 focuses on the promotional ethos of a DIY promoter in Glasgow, who facilitated the circulation and consumption of music, emerging as a small-scale entrepreneur. Similar themes are examined by Butterworth in Chapter 5, where the Animador becomes a central figure as an ethical mediator in Huayano music spectacles in Peru. In Chapter 3, one finds Robert Wood, a choreographer and contemporary dance artist, at the centre of fieldwork in a rather poetic chapter that is a dialogue between the ethnographer and the artist in the exploration of kinaesthetic intimacy.

In this broad exploration of sound and movement there is a sustained focus on intimacy as well as the three emergent themes. It is understandable that expanding further on certain anthropological notions such as personhood and gender

is challenging. Given the interdisciplinary character of this edited volume, one would expect certain closing remarks to follow up on the 10 chapters.

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Deomampo, Daisy. 2016. *Transnational reproduction: race, kinship, and commercial surrogacy in India*. New York: New York University Press. 288 pp. Pb.: US\$30.00. ISBN: 9781479828388.

Daisy Deomampo's ethnography shows how particular imaginations and workings of race undergird the political economy of commercial surrogacy. Her book brings together previous work on 'stratified reproduction' – which describes the differential conditions that made reproduction possible – with recent studies on commercial surrogacy. Keeping both sets of literature in sight, Deomampo shows the ways in which female bodies in India are made available to carry babies for infertile couples. This bio-availability is not solely based on innovation in Assisted Reproductive Technologies (ART), or due to the unequal distribution of capital, but is produced through ideas of race – even when the parents commissioning the pregnancy are themselves Indian.

After a brief history and picture of the private medical sector in India that allowed for the growth of the ART medical industry, the book is divided in two. The first half delineates how parents from around the globe decided on and were directed to India for their surrogacy needs, while the second half presents the perspectives of the surrogate mothers, agents and other actors who fulfil this global demand for gestational labour and/or 'donor' eggs. The separation between providing gestation labour or donating