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Domesticating Otherness: The Snake Charmer in American Popular Culture

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Abstract. Metaphoric allusions to otherness are widely encountered and oftentimes taken for granted. Exploring the use of the snake-charming theme in American popular media, I discuss why and how such a supposedly foreign theme is borrowed, metaphorically adapted, and locally applied. The central premise is that such a process is integrally linked to the borrower's own history and cultural outlooks. Besides reflecting my own first-hand experience, the narratives engage relevant discourses on representation, exoticism, imagination, metaphor, and power. Generally, the research illustrates how tropes of otherness acquire their forms and meanings as they become localized, or domesticated.

Sounding Against Nuclear Power in Post-3.11 Japan: Resonances of Silence and Chindon-ya

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Abstract. In this paper, I explore the tension between the socially mandated silence of *jishuku* and the sounds of anti-nuclear power street protests to investigate how *chindon-ya*, an ostentatious musical advertisement practice on the street, has become politicized as a sonic emblem of the recent anti-nuclear movement in post-3.11 disaster Japan. By listening to both the sound of *chindon-ya* at demonstrations and the weighty silence of *jishuku* together, I suggest that *chindon-ya* sounds are foregrounding new political possibilities, enabling a broader-based movement towards, and *beyond*, what anthropologist Marc Abélès calls "the politics of survival" in contemporary Japan.

Black Like Me: Caribbean Tourism and the St. Kitts Music Festival

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Abstract. In recent years the St. Kitts Music Festival has become a platform for popular American, Jamaican, and a relatively small number of local Kittitian-Nevisian artists--a shift that mirrors the changing demographic of audiences who attend the festival. These contemporary artists represent the black faces of Caribbean tourism that have previously been unacknowledged within discussions of mass tourism in the Caribbean. This article questions the stability of categories such as *tourist*, *local*, and *visitor* by examining the St. Kitts Music Festival as an occasion for local engagement with American blackness as one aspect of modern Kittitian identity and Caribbean tourism.

On Hybridity in African Popular Music: The Case of Senegalese Hip Hop

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Abstract. This article critically considers the legacy of hybridity in African popular music studies and questions whether contemporary African engagements with diasporic popular musics like hip hop call for new interpretations of musical genre. Through ethnographic research with hip hoppers in Senegal, I explore how practices of musical intertextuality reinscribe global connections as diasporic ones and challenge the conditions for musical hybridity. I argue that the formal parameters of musical genre themselves constitute conscious and strategic social practice that situates human actors in local and global place.

Affects and Effects of Indigenous Tanzanian Traditional Music in
Christian Worship in Dar es Salaam, Tanzania

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Abstract. This paper explores specific musical and cultural attributes that make indigenous Tanzanian music traditions effective in church worship in Dar es Salaam, the foremost metropolis in this East African nation. Based in empirical evidence, it argues that the power of indigenous Tanzanian music traditions, in heightening the religious experience of believers, is inherent in musical attributes--melody, harmony and rhythms--as well as the cultural aesthetics that facilitate the believers' identification with such local music. Specifically, the article shows how the power of indigenous Tanzanian music to arouse deep and demonstrable emotions among church members is attributable to the characteristics of traditional music and its cultural usage. Indeed, as the article affirms, the strength of these culturally-rich indigenous Tanzanian music traditions can be traced to their African origins and the traditional attributes and aesthetics that make them deeply religious and powerful in generating emotions.

The Art of Representing the Other: Industry Personnel in the World Music
Industry

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Abstract. In this article I examine how contemporary world music industry personnel think about developing sounds, images, and stories for European and North American audiences. As they work to represent "the other" in ways that appeal to audiences, are respectful of artists, and are fulfilling to themselves, industry personnel negotiate different ideas concerning what world music is and what makes it valuable, authentic, and real. I analyze how industry personnel manage these varied perspectives on world music as they negotiate the dynamics of representational and interpretive distortion across the schizophonic gap.