les artistes indiens contemporains (qui peuvent toutefois y faire référence dans leur discours). L'idée sous-jacente, en particulier dans la première partie, d'une pensée esthétique commune au monde indien reposant sur un rapport gustatif au monde sensible ne sort pas non plus réellement renforcée par les différentes contributions de l'ouvrage. Ainsi, Emmanuel Grimaud se garde de tout « raccourci historique », refusant de recourir aux traités sanskrits vieux de plusieurs millénaires pour expliquer le travail expressif des acteurs de Bollywood au XXe siècle (140). Pour des pratiques plus anciennes et peut-être plus aisément associables à la théorie des *rasa*, on peut également regretter que le débat, certes fort complexe, sur le rapport entre *śāstra* (littéralement « traité » ; le terme désigne également un ensemble de savoirs, une science) et *prayog* (« pratique, usage ») ne trouve pas sa place dans l'ouvrage. Une approche raisonnée de cette question, au-delà des cadres binaires d'analyse entre textes prescriptifs et descriptifs, aurait certes largement dépassé le cadre de l'ouvrage.

De nombreuses traditions classiques indiennes, en particulier depuis l'émergence du mouvement d'indépendance et d'un nationalisme culturel à la fin du XIXe siècle, ont été réformées et légitimisées à travers l'affirmation de leurs liens avec des pratiques antiques et des traités sanskrits. La pensée derrière la théorie des *rasa* et de nombreux autres textes (on pensera en particulier au *nāyikā-bhed*, le système de description et classification de figures archétypiques d'héroïnes) irriguent sans aucun doute une part importante des pratiques indiennes. Mais c'est probablement, à l'instar des *paṭua*s, dans des modalités du sensible relativement éloignées des tentatives de théorisation et de classification, qu'un tel rapport s'opère aujourd'hui. En ce sens, la richesse des pratiques et des œuvres décrites par cet ouvrage atteint pleinement son objectif, celui d'un puissant voyage sensoriel au sein du monde indien.

Cairo Pop: Youth Music in Contemporary Egypt. 2014. Daniel J. Gilman. Minneapolis: University of Minnesota Press. 256 pp.

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In his preface, Gilman admits that anthropologists are creatures of synchronicity, hoping to offer a snapshot of a particular historical time. In Egypt, the 2011 Uprising and its aftermath have challenged even the most seasoned anthropologists as they attempt to share snapshots, and here sound bites, of a hectic and tumultuous time. In his thoughtful and nuanced book, Gilman deftly traces the echoes of social and cultural changes in a popular song genre, *al-musiqa al-shababiyya* or "youth music," that has long been overlooked as "disposable fluff." He argues that it is in this seemingly innocuous pop genre, its music videos and its surrounding conversations that vying and contending narratives of national politics, authenticity and Egyptianness emerge.

In his compelling study, Gilman focuses on al-shababiyya that blends

Western-style pop music, with occasional borrowings from Arabic music theory, and classical Egyptian music of the early 20th century known as *musiqa al-tarab*. Arguing that the disproportionate scholarly attention on Egypt's Golden Age of the 1950s and 1960s—represented by such esteemed figures as Umm Kulthum, Farid al-Atrash and Muhammad 'Abdel Wahhab—have worked their way into contemporary investigations of music, he writes:

> In blunt terms, these nostalgic obsessions with older musical forms is freighted with the politics of nationalist modernity, and whatever the conscious political goals of an interlocutor who lauds the old music and describes the new, such an interlocutor also inflects himself with an Orientalist, and potentially neocolonial political stance. This glorious past stands in contrast to the degenerate and decrepit present, which then may be figured as beneath scholarly notice. (19)

It is the seemingly degenerate nature of shababiyya, one laced with overt eroticism and capitalist intentions, that foregrounds the realities of everyday Egyptian youth. In Cairo's relentless traffic or in the respite of their homes, this music blasts through speakers, phones and satellite television, and underwrites many negotiations of identity and belonging in a world far more globalized, interconnected and digital than their own parents'.

In the Introduction, Gilman sets the stage for his study by engaging the taxonomies of Egyptian music discourse and assessing their limitations in contemporary and layered contexts. With special attention to socio-economic class and the generational divisions between fans of various genres, he highlights the embedded power dynamics and class inflections that shape how people discuss issues of modernist nationalism and authentic subjectivity through music. His ethnography is rich with an array of eclectic characters. In *Café Horreya* (Café Freedom) of downtown Cairo, we meet two self-imagined metalheads who listlessly try to escape their poor employment prospects following their university graduations. In another vignette, we are cloistered in the apartment of a retired journalist, a recluse whose walls are littered with Golden Era artifacts of a pre-shababiyya time. In a delightful moment of scholarly candour, Gilman echoes his interlocutors and admits that, despite its draw, "much of this music is terrible" (20). In the same way that his own musical values are tested by shababiyya, Egyptian listeners also negotiate a love-hate relationship with the genre for its affront to their sexual values and sense of local rootedness. Yet, they still listen: "… the very qualities that young people often love most about their pop music are the same qualities that their own analysis devalues as superficiality or inauthentically Egyptian" (157).

Gilman spends his first chapter surveying the figures and events that shaped Egypt's Golden Era and its subsequent influence on the development of Egyptian popular music. He argues that two developments are particularly relevant to shababiyya. First, by featuring rising music stars in its films from the 1930s, Egypt's first film company,

Studio Misr, forecast the importance of music videos in shababiyya. Second, the Western-inspired aesthetics of soft-spoken crooner ʻAbd al-Halim Hafiz not only marked the end of the Golden Era, but also paved the way for consumption practices that hinged on technological mediations, such as the shababiyya music video. It was the microphone, and subsequently the auto-tuner, Gilman notes,that allowed for less polished singers to rise to shababiyya stardom, particularly if they fulfilled the industry's newly projected images of sensuality and foreign-imported aesthetics.

In his second chapter, "Oh, my Brown Skinned Darling," Gilman delves into how shababiyya listeners delicately negotiate authentic subjectivity and the notion of Egyptianness through the lens of race and gender. He pays close attention to how shababiyya's female stars are portrayed and transformed as their careers become increasingly mainstream. Despite the recent "New Look" espoused by producers—a slender build, narrow nose and fair complexion that mirrors Egypt's Lebanese neighbours—fans continue to identify singers such as Shirin ʻAbd al-Wahhab as more authentically Egyptian for her shorter frame and brown skin. However, Gilman captures the dissonances of their critique: while they identify her as more Egyptian, she is still considered less attractive than her fairer and Lebanese counterparts. Simultaneously, fans recognize that the "New Look" and "foreignness" are dubiously constructed through plastic surgery and makeup. As interlocutors divulged to the author, it is one's biographical roots in largely lower socio-economic contexts that lends more credibility to singers and trumps anxieties around race. And while fans admit that they are still drawn to the paler visage of Lebanese singer Nancy Ajram, it is the sincerity of emotional evocation and local music aesthetics and comportment that greatly ethnicized local stars as truly more Egyptian and more empathetic to listener experience.

In the third chapter, Gilman addresses how Egyptian listeners' discourses of authenticity are interwoven in larger projects of cultural and political subjectivity. Living with the inconsistencies of what the Egyptian state deems as pious modern citizenry and the realities of corrupt political practices, many turn to satellite television and the internet for alternative perspectives. But as these are non-governmental resources, they also showcase unsettling sexual values and comportments that challenge viewers' notions of authentic subjectivities in local and homegrown dialects: "In a way that their parents and grandparents did not, young Cairenes must now confront questions of how their own sexuality and their own body's potential beauty reflect or conflict with their understanding of themselves as Egyptian" (157). Gilman cleverly turns to the figure of Mohammad Munir, an older but still popular singer among this generation, and whose career coalesces around these issues of race, belonging and local subjectivity. From Nubian roots, Munir began to perform as the very edges of the Golden Age began to slip way in the late 1970s. His continued following, Gilman argues, is due not only to his referencing a wide array of local genres that appeal to different audiences, but also to lyrics that detail

everyday life in Egypt and criticize the Egyptian state, a feat made possible by his growing popularity.

In the fourth and final chapter, Gilman tackles questions of ambiguity and sincerity in shababiyya following the January 25 Uprising. Here, he addresses the deeply interconnected world of Egyptian pop culture with the nationalist politics of the Egyptian state. Historically, the Egyptian state has overseen and invested in television and cinema industries as early as the 1950s. They even propelled many Golden Age era stars to fame, both for profit and propaganda. Today, shababiyya, he contends, is not so different. Rather, many singers including Tamir Husni were initially complicit with the State apparatus; during the early days of the January revolution, Husni gave a public concert in Tahrir Square to convince protestors to go home—the infuriated audience chased him out of the Square. And, during the momentary government vacuum following President Mubarak's downfall, the shababiyya industry produced what Gilman called "martyr pop" videos that paid tribute to people who were killed during the Uprising. In these videos, the industry tried to retain a middle-of-the-road stance to remain both neutral and attract the widest swath of the listening market. But, just as quickly as these songs came to prominence in the beginning of 2011, many shababiyya fans dismissed them for their lack of sincerity and authenticity of intersubjective emotion. In the end, Gilman paints a poignant scene. When he returns to the Square a few months following the Uprising, a street vendor approaches him with an offer for a souvenir: "We have the revolution for one [Egyptian] pound, one pound" (198). While the commodification of the January 25 revolution may have succeeded in other arenas, including political ones, Gilman points out that it did not entirely do so in Egyptian pop music. Rather, jaded listeners shifted the industry's direction; by recognizing its attempt to appease their tastes for money, they responded by quickly turning the channel; "martyr pop" has been quietly archived and slowly disappeared from satellite airwaves.

While a study of shababiyya may seem trivial in Egypt's current political context, Gilman's book highlights how a "disposable" and largely corporate genre can play a role, however subtle. As Egyptian youths negotiate contending national narratives of authenticity and Egyptianness, they are quick to recognize how both sincerities reflect their local realities. When military-backed President Abdel Fattah al-Sisi addressed the Egyptian public in July of 2013, he strategically used a similar direct emotional evocation through shababiyya. Couched in local aesthetic and dialect, he succeeded in drawing an historic crowd to the streets in the controversial removal of his predecessor, Muslim Brotherhood President Muhammad Mursi. But, a few months later, as the military looked to capitalize their popularity and commissioned a number of shababiyya videos to praise the army and the public as friends, many young Egyptian listeners grew skeptical. And, in their skepticism, some have returned to the streets yet again.