

chapter with obvious Canadian relevance, complimenting discussions of multiculturalism and cultural pluralism found throughout the book.

On the whole, many instructors will find *Anthropology Matters!* a useful addition and supplement to introductory materials. We are fortunate to have a book that addresses current topics of interest in such a lively way and by means of a Canadian-global point of view. The book addresses what may be pedagogical gap that instructors are not always able to fill, although questions of how anthropology can become public or how applied anthropology works in practice need to be explored further. Fedorak's book is a link between the superficial skimming of anthropological topics students are exposed to in introductory textbooks, and the more demanding case studies, articles and ethnographies they encounter beyond.

Film Review / Revue de film

Stefan Haupt, *A Song for Argyris*, Distributed by First Run/Icarus Films, 2006. (Greek, French and German with English subtitles).

Reviewer: *Kendra Coulter*
University of Windsor

Now in his 60s, Argyris Sfountouris looks at a photograph of himself at age 4 taken following the massacre of his parents and over 200 other people living in the Greek farming village of Distomo by Nazi soldiers in 1944. He remembers wanting to ask the world, "Is this the way you want it?" His question frames both the life of the boy in the photo and the powerful film that explores the personal, emotional, cultural and political issues arising out of war, trauma and struggles for peace.

Stefan Haupt's documentary, *A Song for Argyris*, weaves together archival and contemporary footage to trace the life of Argyris and illuminate the way complex social processes are experienced, remembered and resisted by real people. The film presents Argyris' own remarkable journey with great honesty, but also uses his story as a way to encourage viewers to confront the impacts of war and violence on people, communities and nations. At its core, the film is driven by a clear picture of the horrors of war and prompts consideration of what can be done to promote peace cross-culturally.

The foundation for Argyris' life and the key emphases of the film are laid through an extensive embodied portrayal of the Distomo massacre and Nazi violence in Greece. We hear of SS soldiers admiring the Parthenon, walking down its steps, and then breaking the arm of a starving Greek child for stealing a bread crust, a telling lesson about the dangers of disengaged intellectualism. Survivors describe how they discovered the mangled bodies of their family members, or hid under the floor and heard their parents being tortured and killed above them. One woman's story stood out for me as a particularly

powerful depiction of how children are thrust into cultural worlds far beyond their control and comprehension, especially in times of war and collective grief. The woman recounts in graphic detail how her parents and siblings died but also how she found a bracelet given to her by her late parents and in it, a glimmer of comfort. However, her grandmother took the bracelet away and told her she was now an orphan and must wear black and live a life of mourning, thereby reinforcing the pain of loss and suffering.

What to do after collective violence? How to mourn? What to do with the life one is left with? These questions inform Argyris' postwar life. We follow his journey through Greek orphanages to the Pestalozzi Children's Village in Switzerland, then on to doctoral work, and a life of political activism against war, inequity, war profits and Greece's own fascist military junta of 1967-74, the Regime of the Colonels. Through tracing Argyris' life, we learn how he grapples with the sorrow and anger of loss, and decides to dedicate himself to working for peace and social justice. Throughout the film, we also hear the diverse voices of Argyris' relatives, neighbours, teachers, colleagues, and fellow activists from across Europe, including Germany, as well as those of politicians and the Greek composer, Mikis Theodorakis. Thus Haupt reveals the multifaceted and sometimes nuanced pieces that make up collective experience, memory and historical guilt.

Individual experiences are effectively interwoven with the broader historical context shaping the local, national and international social terrain. The roles of music, education, literature, law, policy, custom and social relationships are considered. Haupt also situates Argyris' life within the burgeoning Cold War and the establishment of contemporary global capitalism, providing valuable empirical data on both the political-economic climate and the work of resistance movements. As part of his ongoing political work, Argyris struggles with the development of anti-war strategies and complex questions that plague survivors of violence, affect daily life, and, certainly, inform activism. Remember? Forgive? Forget and let go? These questions take on added meaning given contemporary campaigns for truth, reconciliation and justice among First Nations peoples, black South Africans and others, and anthropological engagements with these campaigns. The film does not posit tidy answers, but rather brings to us the dynamic and complex struggles of Argyris and others to construct possible answers, and question the questions themselves. The reflections and actions of Argyris and others are grounded in memories of the past, in efforts to confront the present, to borrow Gavin Smith's term (1999), and in visions of a better future.

The documentary explores enduring questions about violence and how it can occur and why, as well as what individual and collective work can and should be done to stop it. Links to contemporary violence, restrictions on human rights, food and famine, imperialism and the political-economic engines of warfare are apparent throughout the film, but elucidation of these connections would be an important pedagogical exercise and a valuable intellectual and political activity if this film were

used in the classroom—as it should be. Haupt has captured a compelling individual journey, moving personal reflections, important historical contexts and questions of continuing importance, giving us an important film to complement and inspire anthropological thought and action.

Reference

Smith, Gavin

1999 *Confronting the Present: Towards a Politically Engaged Anthropology*. Oxford: Berg.
