

textvärldar tjäna dessa kapitel som goda metodexempel i sig själva. Inte minst tankeväckande är Aubinets undersökning av jojktexter (*dajahusat*) och deras förmåga att etablera djupare och starkare förhållanden till de objekt de adresserar/framkallar än vad vanligt språk förmår (s. 316).

Härutöver finns ett par bidrag som får sägas vara mindre givna i en metod- och fallstudiesamling av detta slag. Liv Krekens artikel om Norsk Visearkivs grundare, nyss avlidne Velle Espelands gärning är förvisso ett intressant stycke institutionshistoria som också belyser hur beteckningen "visa" har förhandlats i norska vismiljöer sedan 1940-talet. Inom ramen för denna antologi rör sig dock kapitlet väl långt från analysen av sånglyrik. Även Bjarne Markussens enkät om rock avviker från de i övrigt sånglyriskt fokuserade artiklarna. Enkätsvaren från sju utvalda deltagare, merparten akademiker och/eller utövande musiker (varav en medverkar som författare i samma antologi), återges okommenterade, utan någon vidare frågeställning eller analys. Frågorna rör personliga upplevelser av "rock", en vid genrebeteckning som här inte heller definieras närmare, och berör endast i förbigående texternas betydelse.

Som framgått behandlas textens roll i flertalet musikgenrer i denna antologi, från folklig visa till modern rap. Med tanke på bokens löftesrika underrubrik saknar man dock vissa centrala vokala genrer som möjligen skulle väcka andra frågor och ställa andra krav på metod än de här behandlade textsammanhangen. Det gäller till exempel konstmusikens operalibretton, eller bred populärmusik såsom listpop och dansbandsmusik. Urvalet av fallstudier kommenteras inte av redaktörerna men som läsare anar man att (möjligenoreflekterade) uppfattningar om autenticitet kan ha varit vägledande; uttryck för folklig tradition alternativt (post)modern subjektivitet.

Frånsett dessa randanmärkingar är detta en välskriven, kunnig och uppslagsrik samling texter som väsentligt flyttar fram positionerna för sånglyrikforskningen i vår del av världen. De mer teoretiska kapitlen ger perspektiverande och ibland närmast filosofiska vyer såväl som handfast metodik. I den breda paletten av exempelanalyser finns både empiri och inspiration att hämta för forskare i och utanför sånglyrikens domäner. Antologin öppnar dörren till ett brokigt, utmanande och angeläget forskningsområde som aldrig varit mer tillgängligt än nu. ■

## BOOK

*Walking the line* is Carolien Hulshof's PhD dissertation in musicology, defended at Uppsala University in June 2023. Her work is an ethnomusicological investigation of two female wedding *ngoma* in Zanzibar: *unyago* and *msanja*. *Ngoma* is a ritual for healing and/or transition centered around music and dancing. In Zanzibar an *unyago ngoma* is typically performed before a woman gets married and is an all-female space with invited musicians, the ritual usually lasts a few days and prepares a woman for her married life, especially focusing on how to be a good wife and it teaches her about sexuality. *Msanja ngoma* is practiced in Zanzibar too, and is a similar ritual where drums are less prominent, and men can participate (but focus is still on the bride-to-be and female issues). *Msanja* is studied by Hulshof in the countryside and *unyago* in Zanzibar city. The rituals in themselves are invitation

### Walking the Line

Female Wedding Ngoma in Zanzibar

Carolien Hulshof

Uppsala: Uppsala University 2023.

ANN WERNER

only in closed groups, but the musicians and songs were available for the researcher in her field work.

By combining an analysis of ethnographic fieldwork with discourse analysis and musical analysis of her music recordings from the field Hulshof asks how unyago and msanja songs are connected to Zanzibar society, with its gendered expectations, and how women negotiate, contest, or subvert existing gendered power relations through the performance of, and the discourse on, female wedding ngoma. During four field work periods in two parts of Zanzibar, Zanzibar City, the main town, and Jambiani in the countryside, where the two types of ngoma dominated, Hulshof studied the musical culture and collected recordings of the musical rituals and performances of unyago and msanja. While the rituals differed between the two places, the negotiations of gender in ngoma were not significantly different and the material is analyzed as one material by Hulshof. In the dissertation she draws on the recordings she herself made in Zanzibar as well as field notes, photos and other materials from the ethnography including her interviews and informal conversations with female participants. Hulshof had some named key participants that were well-connected musicians/performers helping her get in touch with others, visit performances, record and discuss the music. The study uses the researcher's analytical tools to show how an engagement with the music, lyrics, and social context, can enhance our understanding of how Zanzibari women negotiate societal expectations surrounding marriage, sexuality, and gendered identity through music.

The chapters of the thesis trace different ways that the participants in Hulshof's ethnography relate to female sexuality, marriage, and gender relations ranging from norms around the good wife, ambiguous negotiations of such norms, and finally representations of female desire in ngoma. Islam is the main religion in Zanzibar and in Zanzibari society there are distinct social spheres for men and women, each with their own norms and expectations with regards to speech, dress, and behavior. According to Hulshof unyago and msanja songs do not only represent these norms and expectations; they also negotiate and contest them. By thematizing the analysis of these processes, the thesis' chapters thoroughly investigate the musical material and its ambivalences. Hulshof's writing invites the reader (even the one with little previous knowledge) to understand the music and the social context.

The thesis includes rich descriptions of Zanzibari society, musical situations, and Hulshof's encounters with her participants. For example, in the analysis and discussion of kanga, colorful printed fabrics with text messages that come in pairs, Hulshof points out how the kanga hold significance in ngoma by how it is worn by a woman and used in dance. She also analyses *kanga* as a communicative act where things that cannot be said due to societal norms can still be communicated by showing or not showing the texts printed on the kanga one wears. In the thesis, analyses like this one, and also for example the analysis of the use of waist beads and lyrics about waist beads in ngoma, are well written, analytically clear and give insight into the gendered wedding culture and music in Zanzibar.

There is a tension in the thesis between the analysis of music, discourse, and ethnographic material. Besides the ethnographic investigation of unyago and msanja songs and practices Hulshof also performs musical analysis of

rhythm and scores, as well as discourse analysis of lyrics. Further, the meanings of the songs are discussed with the participants. The three methodological approaches are potentially enriching for the topic. However, sometimes the three materials and epistemologies do not fully function together.

Pursuing knowledge about the music, discourse and lived experience are three different types of studies, sometimes leading to different conclusions. Combining such knowledge gives us a fuller picture of ngoma, but also leaves us with questions about the theories of knowledge behind the work. Theoretically the thesis takes its starting point in Michel Foucault's concept heterotopia and understands music as an 'other space', a space which is both connected to Zanzibari society, as well as existing separately in it and from it. The Foucauldian perspective suits the material's gendered negotiations but the thesis does not account for developments in studies of gender, sexuality and discourse in feminist theory and queer theory. While these developments are outside of the scope of the thesis, the scholarly approach to the field work still raises questions of how it could have been analyzed through the lens of more contemporary theories.

Hulshof's overall argument in the thesis is that the music of female wedding ngoma informs our sense of space and holds the power to transform a space into one where different rules apply. She concludes that performance of, and discourse on, female wedding ngoma allow women to 'walk the line' towards knowledge about gendered expectations surrounding sexuality and marriage in Zanzibar, and at the same time the musical practice holds the possibility for women to contest existing gender power relations. The thesis thus provides the reader with rich knowledge about both the music and the culture of women in Zanzibar. ■