

# 論 文 の 英 文 要 旨

論文題目

Birth And Development Of Swahili Taarab Songs In Dar es Salaam, Tanzania

氏名

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This dissertation examines the birth and the development of Swahili taarab songs in Dar es Salaam Tanzania using by both diachronic and synchronic approaches.

Taarab is a genre of popular music in East Africa which developed under the influence of modern Arabic music. In the early twentieth century, the audience was limited to those living along the East African coast. Presently, the number of listeners has spread due to the migration of Swahili speaking people to Kenya, inland Tanzania, Burundi, the Comoros islands, the United Arab Emirates and England.

Taarab has been investigated by many scholars such as historians, literators, anthropologists, and ethnomusicologists. Although the definition of taarab appears to be evident, it is actually ambiguous. There have been many variations in musical styles by ethnic groups, depending on their area, and in each era. This dissertation explains the transformation of taarab with social change. I describe the various types of activities that taarab clubs have engaged in and how they have historically changed in terms of performance styles, lyrics, music (instrumentation and rhythm) and transformation of location.

The introduction describes the purpose of this study. Summarizing the views contained in other studies about taarab, I point out that the ambiguity of taarab and its Swahili definition can be clarified through an investigation of the activities of taarab clubs in the boom town Dar es Salaam by employing historical and anthropological viewpoints.

Chapter One outlines the formation of a Swahili society and the development of the colonial town, Dar es Salaam. The Bantu system has led to the development of a mixed culture comprising Persian, Arab, Southeast Asian, and Chinese elements on the East African coast through trade along the Indian Ocean. Dar es Salaam is a relatively new town, built by Oman king of Zanzibar with the aim to construct a network to inland Tanzania. It developed as a colonial center of German East Africa and was under the control of the British after World War I. After independence in 1961, Dar es Salaam expanded as the economical and political center of Tanzania. Exclusively different from other historical Swahili towns, it has developed a unique mixed urban culture that was heavily influenced by immigrants.

Chapter Two describes the formation of the Swahili sound culture. Initially I will cover the formation of sound culture prior to the creation of taarab and identify the characteristics of urban

Swahili society. Subsequently I will discuss the various genres of music that coexisted with taarab in the same era. Finally I will present the attributes of musical clubs in Dar es Salaam and state their functions as voluntary associations.

In Chapter Three, I explore the development of Zanzibar taarab from the end of the nineteenth century to the beginning of the twentieth century. Zanzibar taarab had its origins in songs in the Arabic language, which were used to please the king of Zanzibar. It started in the palace and spread to Dar es Salaam and mainland Tanzania. Taarab was increasingly popularized by the renowned famous female singer Siti binti Saad, whose was originally a slave. She sang taarab in Swahili and was recorded by Colombia records. Her music attracted many people in East Africa particularly Swahili women.

Chapter Four presents a historical analysis of 1930-1960, based on interviews of elderly people in Dar es Salaam, all of whom lived in Kariakoo, an African residential area during the colonial period. I illustrate the development of three types of musical clubs, men's taarab clubs, women's taarab clubs, and Indian Swahili musical clubs. Men and women's taarab clubs played an important role in the independence movement by cooperating with the first president after independence, Nyerere. Indian Swahili musical clubs were organized under the influence of fans of Indian movies. Some of these fans shifted to taarab clubs and incorporated their impression of Indian music into taarab music.

In Chapter Five, I analyze the manner in which taarab has developed post-independence up to the present. Along with movement of nation-building, based on African socialism, the Tanzanian government began to organize groups of entertainers, traditional dancers, circus performers, theater actors, choirs and taarab clubs from the late 1970s to 1980s. Some of the taarab clubs in Dar es Salaam were absorbed into the newly formed public groups, and some of them divided into new taarab groups. The social change that occurred post-independence incited the formation of a new African style of taarab, which gained more popularity than the old Arabic or colonial style. Further, many of the taarab clubs in Dar es Salaam also began to play a new style of taarab on the 6/8 beat, a style that originated in the Tanga region. Social and musical change emerged after economical liberalization in 1986 and the innovation of a multiple-party democracy in 1992. These new political developments led to the commercialization of taarab. The new style of taarab referred to as "modern taarab" has gained more popularity than classical taarab. Modern taarab is based on Tanga style taarab and is played with electric instruments like drums and synthesizers. The lyrics of this style consist of more common and simple Swahili words, rather than the exclusive style of Swahili practiced along the coastal areas.

In the following two chapters, I describe the various places at which taarab is played. In Chapter Six I describe the taarab clubs and bars that were very popular in the colonial era; they initially served as political spaces for activities such as elections and campaigns. The purpose of these spaces

changed from being political to becoming part of the popular culture; taarab was popularized through mass media like the radio and TV. Further, taarab concert halls became a new place that represented each style of taarab music. I represent the role of taarab in weddings in Dar es Salaam in Chapter Seven. Additionally, I would like to reiterate the importance of considering taarab as a mixture of many styles of the sound cultures in Dar es Salaam.

Examples of taarab lyrics are included in each chapter to facilitate an understanding of the manner in which taarab has changed with history. The lyrics of taarab are based on the traditional style of Swahili poetry which follow certain rules regarding the numbers of syllables and rhyming. The themes of taarab include common sense and values of the community, current events, and illumination. Taarab often attempted to communicate a message to a particular person through the use of metaphors; it was not intended to be understood directly. However, modern taarab uses direct language in order to communicate their message.

In the final chapter, I analyze why the definition of taarab is ambiguous and how it is associated with the transformation of Swahili society in Dar es Salaam. Additionally, I include a biography of Daima Abdallah, the female taarab singer in order to understand how social transformation and the evolution of taarab were pertinent to her life.

Taarab was born with the construction of network corresponding to a new social change, and it has transformed with the expansion of urban society, thus adapting to the conventions of globalization. The ambiguity of the definition of taarab stems from the ambiguities within Swahili society. This dissertation demonstrates the attributes of the expansion of Swahili society through an investigation of the transitions experienced by taarab from the perspective of sound culture.