

挑戦的萌芽研究「感性のエスノグラフィー」第5回研究会 2023.03.30

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宿題

【1】

「有名な歴史学者ウィリアム・H・マクニールは、著者『みんなで拍子を合わせる』の中で、整えられたリズムカルな行動は社会生活の根本にかかわるものだと主張している。音楽に合わせてともに踊り、軍事訓練でもに行進することで、人は互いに結びつき、一つの集団になる。マクニールの見方によれば、人間社会はそうした行動なしでは成立しない。音楽と踊りは単に体力を消耗するだけの贅沢な行動ではなく、あらゆる面から見て人間社会の土台をなしている。たとえば狩猟や子育てと同じように根源的なもので、ただやり方が違うだけなのだ」。——ウィリアム・ベンゾン『音楽する脳』西田美緒子訳、15-16 ページ、角川書店、2005 年

- William H. McNeill (1995). *Keeping Together in Time: Dance and Drill in Human History*. Cambridge: Harvard University Press.

Since muscular bonding through dance and song was an important cement for human communities in times past, our contemporary neglect of these forms of sociality appears to be aberrant from the human norm. Perhaps, indeed, it will not long endure. Human beings desperately need to belong to communities that give guidance and meaning to their lives; and moving rhythmically while giving voice together is the surest, most speedy, and efficacious way of creating and sustaining such communities that our species has ever hit upon. Words and ideals matter and are always invoked; but keeping together in time arouses warm emotions of collective solidarity and erases personal frustrations as words, by themselves, cannot do. Large and complex human societies, in all probability, cannot long maintain themselves without such kinesthetic undergirding. Ideas and ideals are not enough. Feelings, matter too, and feelings are inseparable from their gestural and muscular expression. (McNeill 1995:152)

「ダンスや歌を通じた筋肉の絆は、かつての人類の共同体にとって重要な要素であったのに、現代の私たちがこうした社会性を軽視するのは、人類の常識から逸脱しているように思われる。(しかし)それはおそらく、長くは続かないだろう。人間は、自分の人生に指針と意味を与えてく

れる共同体に属することを切実に求めている。そして、一緒に声を出しながらリズムカルに動くことは、私たちの種がこれまでに発見した共同体を作り、維持する最も確実に迅速で効果的な方法である。言葉や理想は重要であり、常に呼び起こされるものだ。しかし、時間をかけて一緒にいることは、言葉だけではできない集団的連帯の温かい感情を呼び起こし、個人的な不満を消し去る。大規模で複雑な人間社会は、おそらく、このような運動的な基盤がなければ、長く維持することはできないだろう。思想や理想だけでは十分ではないのだ。感情も重要であり、感情は身振りや筋肉による表現と不可分なのだ」(McNeill 1995:152)。

【2】

「アフリカ」詞・曲：アウレリオ・マルティネス

いつかアフリカに行くんだ／まだみたことがもない我らの家族に会うんだ／忘れられようか、アフリカ／我が心の母、黒人の魂／でも、すでに忘れてしまったガリフナもいる／ぼくは忘れない
..... 「アフリカ」

英語ライナーノーツ解説：[5] Africa, Paranda - Paranda and Ung-ung, care ceremonies which express everyday joy and friendship (p.8)

"This song with words and music by Aurelio Martinez describes the longing to visit Africa and encounter the true soul of the black races." (p.11)

——ビクター「カリブ海ガリフナ族の歌声 (Honduras, Songs of the Garifuna, Lita Ariran)」VICG-5537, 1994.

"Garifuna Woman," by Rita Palacio, 2014.

I am a Garifuna Woman

A precious jewel,

Possessing a language dual,

Descending from grandmothers

Who sustained a heroic survival,

Continuing even at arrival

Strength, dignity and love is natal.

This is Garifuna Woman.

Enduring the stings of racism,
Suffering the pangs of sexism,
Tall and strong she stood,
As a mahogany tree would,
With majestic strength, against colonialism
Determined to continue a race;
Held solemnly to her Garifuna language
Never to be left to be erased.
This is Garifuna Woman.

Dressed in her unique fashion,
The men gazed, breathless in dismay
Shivering within passion .
In turbulent times, in Yurumein,
The Garifuna Woman stood by her groom,
Counseling, negotiating when needed,
Carrying a child in her womb,
Bare footed the field she burned, planted and weeded.
This is Garifuna Woman.

Silently retracing the footprints
Of the Garifuna Woman,
Who before her blazed
The trail to liberation.
Her ancestors' work she accomplished.
Evolution ! Change Dawned!
Nurse Noguera and Ola the midwife reigned
Marcelina Lambey's great lyrics flourished.

Eliza Ramos our Founder's spouse,
Supported his effort with rare courage.
And who was She? A GARIFUNA WOMAN.

As we continue the celebration of Garifuna Arts & Culture Appreciation Month and in honor of Mother's Day, we would like to share the following poem by Mrs. Rita Palacio. Happy Mother's Day.

- GARIFUNA WOMAN

<https://myemail.constantcontact.com/Garifuna-Woman-By-Rita-Palacio---Happy-Mother-s-Day.html>

Rita Palacio's Biography (写真)



Rita Palacio is an educator with extensive teaching and administrative experience both in Belize and in the United States. Born in Dangriga, Belize, Rita Palacio is a nurturing mother of nine children. Embracing the colossal challenge of raising nine children and attaining higher education, Rita Palacio pursued undergraduate and graduate education at night while working full time during the day. Living among several cultures of Belize, including Garifuna, Maya, Creole, and East Indian heightened her sensitivity to ethnic differences and prepared her to work in a multicultural society. Having lived in a Spanish-speaking community in her formative years, she speaks Spanish fluently in addition to her native language, Garifuna, and English. Rita Palacio is married to Clifford J. Palacio who is also an educator. Since the early 1970's, they migrated to Los Angeles, California where they now reside.

From her earliest recollections, she was particularly interested in creative writing as a hobby and received awards for excellence in creative writing since elementary school. She was inspired as she observed elderly Garifuna women silently playing important roles in their community, but went almost unnoticed. From years of carefully observing Garifuna women, she believes that there is a commonality in generations of Garifuna women despite the differences in lifestyle. Garifuna women of today share distinct qualities with their forbearers: cultural leadership, persistence, resilience, and dedication to family and cultural values. Rita Palacio considers her mother her greatest inspiration and role model. Through her writings, she would like

to capture the complexity and multidimensional nature of the Garifuna woman and the Garifuna culture.

Online Sources

-Rita Palacio's Biography

https://www.garinet.com/main.php?module=gcms&node=gcms_front&action=get_content_detail&content_id=142&category_id=28&parent_id=224

- GARINET_ Ultimate Provider of Authentic Garifuna Information!

<https://www.garinet.com/>

- Nalagante, Garifuna Kids

<https://www.youtube.com/watch?v=rRUV81T6btQ>

On "Punta Rock"

The "Punta Rock" has been created by Belizean Garifuna in the late 1970s[sic] (Anderson 2009:253 n16). But "[s]ince the mid-1980s, punta has experienced a revitalization through it immensely popular derivative, punta rock."(Greene 2002:190). "[P]unta, a dance song genre that is a symbolic reenactment of the cock-and-hen mating dance."(Greene 2002:189-190)

Bibliography

- Greene, Oliver N. 2002. Ethnicity, Modernity, and Retention in the Garifuna Punta. *Black Music Research Journal* , Autumn, 2002, Vol. 22, No. 2 , pp.189-216.
- Anderson, Mark. 2009. *Black and indigenous : Garifuna activism and consumer culture in Honduras*. Minneapolis: University of Minnesota Press.