

MAGISTRSKA DELA  
M.A. WORKS

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Sodobna ljudska plesna glasba v Egiptu  
in sorodni pojavi v ljudski glasbi Kosova  
Modern-day Folk Dancing Music in Egypt  
and Some Related Aspects of the Folk Music  
of Kosovo

Avtor navezuje svoje delo na diplomsko nalogo „Vpogled v glasbeno življenje na tanzanijskih otokih Zanzibar in Pemba“ (Zagreb, 1983), s katero je nakazal odklon od evropocentrizma in usmerjenosti na jugoslovansko ozemlje, ki je zakoreninjena v naši etnomuzikologiji. S pomočjo novega gradiva, zbranega pri terenskem raziskovanju (Egipt: 18. 9. 1986—16. 3. 1987; Kosovo: večkratno bivanje od leta 1983 dalje) povezuje določen del ljudske glasbe na zemljepisno oddaljenih področjih, ki sta del kulturne sfere islama in ki sta bili stoletja v turškem imperiju. Poznavanje ljudske glasbe na ozemlju Kosova pomaga pri razumevanju „virov“, podatki, zbrani v glasbeno najpomembnejši arabski deželi, pa omogočajo osvetlitev sorodnih pojavov na Kosovu. Čeprav bi osredotočenje na klasično arabsko glasbo pokazalo izrazitejšo podobnost z urbano glasbeno prakso te jugoslovanske pokrajine, je avtor zavestno izbral še ne dovolj obdelano tematiko, ki nam daje koristen vpogled v vsako področje posebej in potem tudi primerjavo.

Razprava obsega štiri dele. Uvod pojasnjuje izbor teme in opozarja na značilnosti metodologije dela za vsako področje posebej. Druga tematska enota je posvečena Egiptu. Potem ko so podani splošni podatki, je gradivo glede glasbe in plesa razporejeno v treh poglavjih. Ta zajemajo: stari Egipt do nastopa islama, islamizirani Egipt do srede 20. stoletja in drugo polovico XX. stoletja, kjer je tudi izvedena bolj temeljita obravnava glasbe, plesa in instrumentov. Kosovu je posvečen tretji del razprave. Tu sta ob splošnih podatkih obdelana glasba in ples v dveh obdobjih: do srede 20. stoletja in v drugi polovici 20. stoletja.

Četrty del „Rezultati primerjave“ prinaša sorodnosti na splošni ravni, podobnosti glede glasbe, plesa in instrumentov ter primerjave izbranih glasbeno-plesnih pojavov s transkripcijami. Tako avtor povezuje pojave, ki so že obsežneje obdelani v drugem in tretjem poglavju: egipčanski *zār* in primere eksorcistične prakse pri nas, *dīkr/zīkr* — obred, ki ga na obeh ozemljih prakticirajo pripadniki bratovščin islamskih mistikov, egipčansko bojno igro *tahtīb* in rokoborbo v prizrenski Gori, takoimenovane *pelivane* ob glasbeni spremljavi tradicionalnih oboj in bobnov, konjski ples *raqṣ al-ḥaīl* v Egiptu in konjske dirke v Gori ter trebušni ples v Egiptu (*raqṣ al-ḡawāzi*, *raqṣ šarqī*) in na Kosovu (*čoček*). Posebna poglavja so posvečena Romom in njihovi vlogi v glasbenem življenju posameznih področij.

V zadnjem delu razprave sledi popis informatorjev (pripovedovalcev in izvajalcev glasbenih primerov), notnih primerov (35), slik (68) in uporabljene literature, pri čemer je treba opozoriti tudi na novejša doktorska in magistrska dela egiptovskih avtorjev. Delo, ki obsega 248 strani, zaključuje povzetek v hrvaškem in angleškem jeziku.

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This post-graduate study is a continuation of what has been started in the author's degree essay "An Insight into the Musical Life on the Tanzanian Islands of Zanzibar and Pemba" (Zagreb, 1983), which has heralded a turning away from the eurocentrism and self-centred interest in Yugoslavia so deeply rooted in the Yugoslav ethnomusicology. With the aid of the material newly collected in the field research (Egypt: 18/9/1986-16/3/1987; Kosovo: a number of stays since 1983) some common traits of folk music have been established in two geographically unrelated areas which, however, both belong to the cultural sphere of Islam, and have both belonged to the Ottoman Empire for centuries. Insight into the folk music of Kosovo has proved to be of aid in the understanding of the "sources", while the data gathered in the musically most prominent country of the Arabian world has shed light on the affined phenomena in Kosovo. It is true that a survey of classical Arabian music would have produced even more ostensive signs of resemblance to the urban musical practice of Kosovo; nevertheless, a conscious decision has been made in favour of the subject matter which has not received much attention so far, and which has promised to provide a useful insight into the music of both areas, both separately and comparatively.

The paper consists of four sections. The introduction explains the reasons for the selection of this subject matter, and points to the working methods for each of the two areas. The next section is devoted to Egypt. After giving an account of generalities, the section divides the bulk of the material on Egyptian music and dance into three chapters, as follows: ancient Egypt until the rise of Islam, islamized Egypt until the mid-20th century, and the latter half of the 20th century with a detailed discussion of the present-day music, dance, and instruments. The third section of the treatise is devoted to Kosovo. An account of generalities is followed by a discussion of the music and dance of Kosovo in the two periods, namely the period to the mid-20th century, and that of the latter half of the 20th century.

The fourth section, entitled "The Results of the Comparison", brings forward some general affinities, similarities in the fields of music, dance, and instruments, and finally, some comparisons of some musical and dance items furnished with transcriptions. In this way, a connection is being established between some practices and ways that have been discussed beforehand, in detail, in the second and third chapters: between the *zār* of Egypt and some instances of exorcism in Kosovo, in the ritual of *dīkr/dhīkr* practised by the members of several fraternities of Islamic mystics in both areas, between the Egyptian war-dance *tahtīb* and the so-called *pelivans* on Mt Gora near Prizren, wrestling games accompanied by the traditional oboes and drums, between the horse-dance *raqs al-ḥail* of Egypt and the horse-races on Mt Gora, and between the belly-dance of Egypt (*raqs al ḡawāzi*, *raqs sharqī*) and that of Kosovo (*çoçek*). Additional chapters have been devoted to the Roma and their role in the musical life of both areas.

The final section of the treatise gives a list of informants (narrators and executors of music samples), notational examples (35), illustrations (68), and bibliography, including some recent Doctoral and Master's theses by Egyptian scholars. The treatise of 248 pages is followed by summaries in Croatian and English.

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