

absolut nødvendigt for læseren), den med noter efter hvert afsnit, er ikke min favorit.

Som dansker må man under denne læsning ofte udbryde med Poul Rovsing Olsen (citeret i Ramstens artikel I, s. 154) "jeg får lyst til atter engang at give udtryk for den med misundelse blandede beundring, som svenskerne kun alt for ofte ved at inspirere os til". Dette gælder i virkeligheden både folkemusikken og folkemusikforskningen. Men i stedet for at lade misundelsen få ordet, kunne vi passende herhjemme (som det faktisk sker i folkemusikken) lade os inspirere af denne generøse undersøgelse, der i bund og grund er præget af dyb fortrolighed med sit emne – et nutidsemne, vel at mærke.

Kirsten Sass Bak

Owe Ronström: Att gestalta ett ursprung. En musiknologisk studie av dansande och musicerande bland jugoslaver i Stockholm. (*Giving form to an origin. An ethno-musicological study on dancing and music-making among the Yugoslavs in Stockholm*). Institutet för folklivsforskning, Stockholm 1992. 303 s. Ill. Noder. English summary. ISBN 91-7146-9796.

Ethnicity and national identity have become the major organising principles in multicultural societies. Sweden is characterised by the media as a heterogeneous, multicultural society, since it has been and still is a country of immigration. Owe Ronström's doctoral dissertation investigates the way ethnicity is symbolised through music-making and dancing. These are some of the most important forms of publicly displaying ethnic identity. Choosing the group of „Yugoslav“ immigrants living in Stockholm as the main focus of his ethnomusicological study, the author analyses the mechanisms and the means by which music and dance function to *integrate* different ethnic groups under an all-embracing Yugoslav identity and sets boundaries which establish a Yugoslav world in a non-Yugoslav environment. Research was carried out in Stockholm between 1984-1988 and in Yugoslavia in 1986, the book being published in 1992. Since then history has demonstrated the fragility of the Yugoslav national construct. Those Yugoslav institutions which provided the frame for

ethnic interaction lost importance, and today music-making and dancing function to *disintegrate* the Yugoslav community. This symbolic reversal, which is strictly dependent upon the changing political and social conditions, makes manifest the broad interest of similar case studies for future comparative inquiries.

Ronström's book is consistent, showing a well integrated relationship between theoretical foundation, research methods, empirical knowledge based on subjective experience and „emic-etic“ dialogue, the analysis of facts and processes, and the author's challenging questions, statements and conclusions. The research is centred around two types of institutions in which people's interaction create an expressive world „of their own“ and where they appear as Yugoslavs: *folklor* (organized dancing for stage performance) and *zabava* (social entertainment with dance and music).

The author's theoretical statements, rooted in the American school of ethnomusicology and folkloristics, interpret in a new way the basic concepts which generally rise from the theory of performance, the analysis of social interaction, and the interpretation of symbolic activities. Some of the concepts which frequently occur in the book and which are filtered through the author's personal scientific experience are: *atmosphere* (stämning), *interaction*, *flow* (as introduced by M. Csikszentmihaly), *event*, *frame* (organizing principle for the interpretation of interaction), and *key* (meta-communicative message with instructions how to decode other messages).

In the theoretical frame created by Ronström dance and music are considered polysemic symbols in a process of non-verbal communication and instruments of socialization. Due to their power to create a „magic“ atmosphere music and dance function as catalysts for such forms of interaction as *folklor* and *zabava*. Here they not only express meaning but give performers the possibility to create meaning in terms of feelings of fellowship and common identity. According to Ronström the characteristic traits of the movement and sound patterns function as markers for people's cultural identity rather than actual dances and melodic types.

Ronström's personal experience as an active musician in these Yugoslav events is a methodological gain because it reduces the distance

between the emic (insider) and ethic (outsider) „models of the world“, creates a balance between the position of objective observer and that of participant in interaction, and enables a personal experience and a subjective interpretation of reality. Dialogues, interviews, sound and video recordings, and a great number of written sources constitute the solid documentation for both the descriptive and the analytical parts of the book. The thorough description of four selected events is intended to make the reader visualise and mentally experience these particular situations.

The main chapters are dedicated to the analysis of *folklor* and *zabava*. Ronström considers *folklor* one of the most important arenas of interaction. Here musicians, dancers and the public relate to one another via choreographed suites. In these suites national symbols and standardized movements and sounds make up an ideal image of the national heritage, and where people of different origins experience the feeling of togetherness. Opposing the product-oriented perspective, which analyses *folklor* only as *authentic* and *representative* with respect to the original models, the author directs the interest towards a type of interaction which only sporadically has been the subject of investigations till now.

*Zabava* is described as a medium for socialization, a „drama“ which takes place between musicians, dancers and the public. Communication is based upon a common competence. The author questions the meaning of *zabava* and the nature of the expressive symbols. Music-making plays a dominant role in *zabava*. Owe Ronström's refined analysis reveals his experience as a musician. In improvised chain dances (termed „productive“), the physical and visual contact with the co-dancers and the public creates a feeling of unity where the participant acts simultaneously as both an individual and a part of the community. This is in opposition to *folklor*, which is characterized by stability and homogeneity.

The relationship between *folklor* and *zabava* is presented as a symbolic inversion. *Folklor* is intended to be a metonymic symbol for the Yugoslav authentic tradition, though in reality it is a modern stage creation. Conversely *zabava*, which is characterized by modernity, is in essence a re-production of the traditional patterns of interaction in a new setting. By means of music-making and dancing both *fol-*

*lor* and *zabava* help make people feel and act as Yugoslavs and re-assert themselves as such in a non-Yugoslav surrounding.

An Epilogue is dedicated to the concepts of ethnicity and identity, to their complex definitions which presuppose several perspectives, and to their interpretation in terms of people's awareness of being Yugoslavs. In addition the book is comprised of rich and informative Notes, an English Summary, Bibliography, and finally an Appendix comprised of short descriptions and notations of a staged suite from Makedonia and a suite of Kolo melodies.

Due to its rich ethnography, its solid theoretical framework, and its original points of views Ronström's doctoral dissertation will be a necessary reference for future ethnomusicological research on music-making and dancing as identity markers.

Anca Giurchescu

*Bjørn Aksdal & Sven Nyhus (red.):* Fanitullen. Innføring i norsk og samisk folkemusikk. Universitetsforlaget, Oslo 1993. 448 s. Ill. Noder. ISBN 82-00-21692-6. N.kr. 345,-.

Varje europeiskt land med självaktning gav under loppet av 1800-talet ut samlingar med sitt lands folkdiktning och folkmusik i större eller mindre nationalutgåvor. Vi behöver ju bara nämna Grundtvig och Child, för att ta några exempel. Det romantiska svärmeriet för folkets oförstörda diktning tillsammans med nationella och antikvariska intressen var den gången drivfjädern.

Och nu är det dags igen. 1960- och 1970-talens internationella folkmusikkvåg har fört med sig ett intresse för det egna landets folkmusikhistoria, för dess rötter – men också för dess särart. Under de senaste 30 åren har flera av de nordiska länderna på så vis fått ett slags handböcker om sitt lands folkmusik.

Först på plan var Jan Ling med sin lilla pocketbok *Svensk folkmusik* 1964, en skrift som betytt ofattbart mycket för folkmusikintresset i Sverige – den har tryckts i åtskilliga upplagor. På initiativ av Ling kom så 1980 den litet större och påkostade *Folkmusikboken* där ett flertal musketnologer stod som medförfattare. Året efter publicerade Anneli Asplund *et consortes* i Finland boken *Kansanmusiikki*.