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Sarah DAYNES, *Time and Memory in Reggae Music. The Politics of Hope*

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de Kingston après la violence consécutive aux élections de 1976. Exilé à Londres, Bob Marley accepte, en connaissance de cause, de participer au Concert pour la paix (*One Love Peace Concert*) organisé par le comité mis sur pied à cet effet. Tout en pleurant misère dans leurs compositions, les artistes emboîtent le pas aux politiques et à leurs chefs de guerre. Ici, le lecteur est invité à comprendre la fonction du reggae dans une Jamaïque en proie à ses propres démons. La musique est à même « de rassembler les Jamaïcains par-delà leurs divergences ». L'accent porté sur l'autonomie relative des vedettes du reggae permet de saisir la complexité de la violence symbolique qui s'exerce sur tout le corps social. La culture politique n'épargne personne. Max Romeo l'a appris à ses dépens. Il s'exile à son tour.

Le sixième et dernier chapitre revient sur les dernières heures du régime socialiste avant sa défaite aux élections de 1980. L'auteur souligne la reproduction des rapports de classe à travers

une réflexion autour de la réalisation du film *Rockers* (1978). À ce propos, l'entretien avec Horsemouth, l'acteur principal du film, est édifiant. L'interdépendance entre le champ artistique et le champ politique est cimentée par une industrie musicale « aux pieds d'argile » contrôlée par une poignée d'entrepreneurs issus de la classe moyenne.

Cet ouvrage entendait analyser la relation symbiotique entre reggae et politique à la Jamaïque dans les années 1970. Mission accomplie. La conclusion fait référence à l'héritage de la société de plantation. Dommage que ces lignes soient les dernières de cette étude alors que c'est par elles qu'il aurait fallu commencer. Car la contextualisation des pratiques politiques ne saurait faire l'économie de l'histoire, d'autant plus que celle-ci éclaire le présent. Qu'en est-il de la mémoire ? N'est-ce pas là le territoire sur lequel le reggae exerce sa souveraineté ?

Abdoulaye GAYE

Sarah Daynes, *Time and Memory in Reggae Music: The Politics of Hope*, Manchester, Manchester University Press, 2016.

In *Time and Memory in Reggae Music: The Politics of Hope*, sociologist Sarah Daynes offers thoughtful reflections on the dynamic relationship between time and memory as articulated in reggae music and Rastafari ideology. She uses music as a case study in collective memory, demonstrating how reggae artists draw on biblical and more recent events (e.g. the Trans-Atlantic slave trade) to construct and transmit

memories that impact and are impacted by present and future events. This book also highlights the agency of reggae artists who choose how to narrate their own stories of glory, "sufferation," and healing while chanting justice, redemption, and hope into being through their songs. Combining statistical analysis of reggae charts, social analysis of reggae lyrics, and critical theory, Daynes's work is highly relevant to

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scholars in a variety of disciplines such as sociology, musicology, philosophy, and cultural studies.

The book is divided into five sections. In the first, Daynes provides a thorough and much-needed discussion on the relationship between reggae and Rastafari suggesting that, following Goethe and Weber, there is an “elective affinity” between the two (22). She then details her methods of compiling a significant number of reggae songs from 1968 to 1999 that were popular according to local record sales. A noteworthy aspect of her song choices is that she includes “reggae dancehall” in the data pool whereas many studies related to reggae stick to one distinct genre.

The most in-depth analysis of lyrics takes place in parts two through four. In part two, Daynes demonstrates how reggae artists have, through their lyrics, constructed and re-constructed memories of Africa, slavery, as well as older memories related to the Israelites’ exile in the Hebrew bible. Part three then features a similar lyrical analysis but deals with how reggae artists imagine possible futures based on the present and past. In part four, focusing on themes of liberation and redemption in reggae music, she highlights the effects of memory construction on the present and the future. For her song analyses, Daynes mentions and discusses the lyrics of over three hundred songs from the reggae corpus and includes their full list in the appendices.

The book’s most significant theorizing occurs in the conclusion. Her discussion here is mainly situated in Halbwachs’s framework of memory and Durkheim’s framework of the sacred and profane. In this chapter, incorporating helpful

charts and diagrams, she argues that the interplay found between the different levels of the past, present, future, sacred, and profane allows for their “simultaneous co-existence” (204). By leaving most of the heavy theorizing to the last chapter, the preceding chapters remain more accessible to readers who may be interested in connections between reggae, Rastafari, time and memory but who do not necessarily want to delve into the mechanics of time and memory.

The author’s use of reggae to discuss collective memory works well because of the collaborative process of reggae composition and the number of reggae artists who sing about similar themes in similar ways. The challenge here is that reggae is most closely associated with one group of Rastafari (the Twelve Tribes of Israel) and so the collective memory described in the book may not necessarily apply to the entire Rastafari movement. To her credit, Daynes includes numerous songs of Bobo Shanti Ras-

tafari singers Anthony B, Capleton, and Sizzla, keeping the analysis as balanced as possible.

Although Daynes's analysis is mostly based on reggae lyrics, she does hint at the sonic aspects of the music in several places throughout the book. In chapter four where she examines the construction of musical memories, she briefly discusses how the re-using of reggae *riddims* causes the memory of the original song to be retained and kept alive (71-73). Later on in the book she also briefly states that the sound of the music plays a role in the educative function of reggae—although she does not demonstrate how this is actualized (167). While lyrics, and not sound, are her main concern, points such as these highlight the multidimensional nature of reggae in this study. Indeed Daynes's

focus on reggae lyrics beautifully compliments Michael Veal's work (2007) that touches on the sonic manifestations of time and Afro-futurism in reggae music and is thus a fitting addition to scholarship on reggae, time and memory.

With solid arguments and clear, accessible writing, this book will appeal to a variety of readers within and outside of academia. Sarah Daynes's work is a shining example that there is still much to gain from reggae and Rastafari studies and that research in this field is far from exhausted.

David AARONS

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Leonard Percival Howell, fondateur de la première communauté rasta, le Pinnacle, était tombé dans l'oubli. A part un remarquable article du professeur Robert Hill de l'UCLA paru en 1983 dans le *Jamaica Journal*, son histoire n'avait fait l'objet d'aucune recherche académique. Ce silence dit bien le malaise des intellectuels jamaïcains devant le personnage, et c'est pourquoi la publication, en 2015, de *Leonard Howell and the Genesis of Rastafari* par un collectif de chercheurs de l'Université des West Indies (UWI) est à marquer d'une pierre blanche.

Dans son introduction, le politologue Clinton Hutton, initiateur du projet, reprend à son compte les conclusions du Pr. Hil, un homologue bienvenu au grand professeur à qui nous devons la seule étude sérieuse du xxe siècle. Hutton dépeint Howell comme un artiste et Rastafari comme sa création ; il voit en lui une sorte de « *divinatory dub mixer* » qui reconstitue « un univers rédempteur » à partir des fragments de son héritage multiple : *Revival* du xixe siècle, Éthiopisme, mystique indienne, communisme noir... La sensibilité mystique des Africains, dit-il, leur permet de faire appel