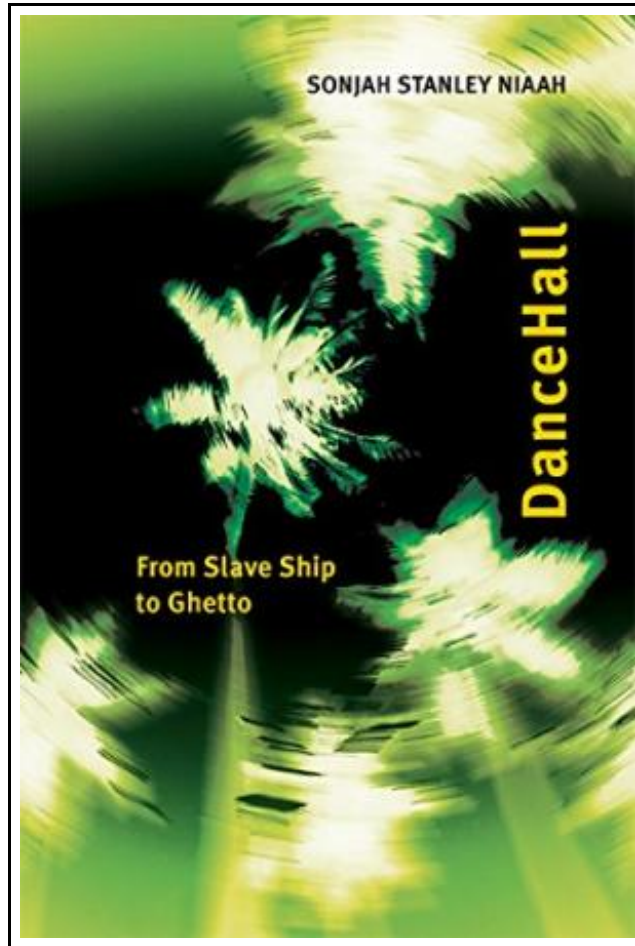


Dancehall: From Slave Ship to Ghetto



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Reviews

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(Shaniya Schuster)*

DANCEHALL: FROM SLAVE SHIP TO GHETTO



University of Ottawa Press. Paperback. Book Condition: new. BRAND NEW, Dancehall: From Slave Ship to Ghetto, Sonjah Stanley Niaah, "DanceHall" combines cultural geography, performance studies and cultural studies to examine performance culture across the Black Atlantic. Taking Jamaican dancehall music as its prime example, "DanceHall" reveals a complex web of cultural practices, politics, rituals, philosophies, and survival strategies that link Caribbean, African and African diasporic performance. Combining the rhythms of reggae, digital sounds and rapid-fire DJ lyrics, dancehall music was popularized in Jamaica during the later part of the last century by artists such as Shabba Ranks, Shaggy, Beenie Man and Buju Banton. Even as its popularity grows around the world, a detailed understanding of dancehall performance space, lifestyle and meanings is missing. Author Sonjah Stanley Niaah relates how dancehall emerged from the marginalized youth culture of Kingston's ghettos and how it remains inextricably linked to the ghetto, giving its performance culture and spaces a distinct identity. She reveals how dancehall's migratory networks, embodied practice, institutional frameworks, and ritual practices link it to other musical styles, such as American blues, South African kwaito, and Latin American reggaeton. She shows that dancehall is part of a legacy that reaches from the dance shrubs of West Indian plantations and the early negro churches, to the taxi-dance halls of Chicago and the ballrooms of Manhattan. Indeed, "DanceHall" stretches across the whole of the Black Atlantic's geography and history to produce its detailed portrait of dancehall in its local, regional, and transnational performance spaces.



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