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Nota di bibliografia	Includes bibliographical references (p. [223]-233) and index.
Nota di contenuto	Contents; Acknowledgments; Introduction; 1. Rhythm and Transcultural Poetics; Rhythm and Transculture; Method; 2. Rhythm and Reappropriation in God's Bits of Wood and The Suns of Independence; Language and the Language of Music; Rhythm and Reappropriation in the Novel; Instrumentaliture at Work; Rhythm and Transformation; Ordinary and Extraordinary Rhythms; 3. Rhythm, Music, and Identity in L'appel des arenes and Ti Jean L'horizon; Rhythm, Music, Subjectivity, and the Novel; Rhythm and Identity in L'appel des arenes; Rhythm and Identity in Ti Jean L'horizon; Rethinking Rootedness 4. Music and Mourning in Crossing the Mangrove and Solibo MagnificentMemory, Mourning, and Mosaic Identities; Rhythm, Music, and Identity as Process; The Sounds of Death and Mourning; Configuring Rhythmic and Musically Mediated Identities; Concluding Remarks; Works Cited; Index
Sommario/riassunto	Intrigued by ""texted"" sonorities-the rhythms, musics, ordinary noises, and sounds of language in narratives-Julie Huntington examines the

soundscapes in contemporary Francophone novels such as Ousmane Sembene's *God's Bits of Wood* (Senegal), and Patrick Chamoiseau's *Solibo Magnificent* (Martinique). Through an ethnomusicological perspective, Huntington argues in *Sounding Off* that the range of sounds -footsteps, heartbeats, drumbeats-represented in West African and Caribbean works provides a rhythmic polyphony that creates spaces for configuring social and cultural identities. Hunti

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