

1. Record Nr.	UNINA9910483804503321
Autore	Robbins Dylon Lamar
Titolo	Audible Geographies in Latin America : Sounds of Race and Place / / by Dylon Lamar Robbins
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2019
ISBN	9783030105587 303010558X
Edizione	[1st ed. 2019.]
Descrizione fisica	1 online resource (XIX, 272 p. 32 illus., 18 illus. in color.)
Disciplina	306.098 306.440980904
Soggetti	Ethnology - Latin America Culture Latin America - History Technology - Sociological aspects Communication Latin American literature Latin American Culture Latin American History Science, Technology and Society Media and Communication Latin American/Caribbean Literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	1. Introduction: Notes for an Audible Geography -- 2. Clinical Listening and Corporeal Resonance in the Brazilian Belle Époque -- 3. Hearing Voices, Seeing Tongues: Speech as Gestural Economy in Havana (1899-1924) -- 4. Rhythm, Diasporas, and the National Popular State -- 5. Noises in Cuban Revolutionary Cinema -- 6. Epilogue: (Re)Sonorous Tempest.
Sommario/riassunto	Audible Geographies in Latin America examines the audibility of place as a racialized phenomenon. It argues that place is not just a geographical or political notion, but also a sensorial one, shaped by the

specific profile of the senses engaged through different media. Through a series of cases, the book examines racialized listening criteria and practices in the formation of ideas about place at exemplary moments between the 1890s and the 1960s. Through a discussion of Louis Moreau Gottschalk's last concerts in Rio de Janeiro, and a contemporary sound installation involving telegraphs by Otávio Schipper and Sérgio Krakowski, Chapter 1 proposes a link between a sensorial economy and a political economy for which the racialized and commodified body serves as an essential feature of its operation. Chapter 2 analyzes resonance as a racialized concept through an examination of phonograph demonstrations in Rio de Janeiro and research on dancing manias and hypnosis in Salvador da Bahia in the 1890s. Chapter 3 studies voice and speech as racialized movements, informed by criminology and the prescriptive norms defining "white" Spanish in Cuba. Chapter 4 unpacks conflicting listening criteria for an optics of blackness in "national" sounds, developed according to a gendered set of premises that moved freely between diaspora and empire, national territory and the fraughtpolitics of recorded versus performed music in the early 1930s. Chapter 5, in the context of Cuban Revolutionary cinema of the 1960s, explores the different facets of noise-both as a racialized and socially relevant sense of sound and as a feature and consequence of different reproduction and transmission technologies. Overall, the book argues that these and related instances reveal how sound and listening have played more prominent roles than previously acknowledged in place-making in the specific multi-ethnic, colonial contexts characterized by diasporic populations in Latin America and the Caribbean. Dylon Lamar Robbins is Assistant Professor of Spanish and Portuguese at New York University, USA. He has published on Brazilian and Cuban cinema and music, the documentary and materiality, polyrhythm and temporality, spirit possession and political subjectivity, torture, pornography, cannibalism, and anthropophagy, as well as on visual culture and war in the United States in 1898.

---