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Nota di contenuto	Preliminary material / Editors Sonic Interventions -- Acknowledgments / Editors Sonic Interventions -- Sonic Interventions: An Introduction / Sylvia Mieszkowski , Joy Smith and Marijke de Valck -- The New International of Rhythmic Feeling(s) / Fred Moten -- "Affirmative Resonances" in the City?: Sound, Imagination and Urban Space in Early 1930's Germany / Carolyn Birdsall -- "You Can't Flow Over This": Ursula Rucker's Acoustic Illusion / Marisa Parham -- Reciting: The Voice of the Other / Mahmut Mutman -- Disturbing Noises -- Haunting Sounds: Don DeLillo's The Body Artist / Sylvia Mieszkowski -- Corporeal Voices, Sexual Differentiations: New Materialist Perspectives on Music, Singing and Subjectivity / Milla Tiainen -- Invisible Music (Ellison) / David Copenhafer -- Historicizing the Ghostly Sound of a Ghastly Sight: James Baldwin's Blues for Mister Charlie / Soyica Diggs -- Between Orality and Literature: The Alida Folktale in Ellen Ombre's Short Fiction "Fragments" / Joy Smith -- "Sonido ciudadísimo": Black Noise Andalusian Style in Contemporary Spain / Susanne Stemmler -- Hip Hop Nation and Gender Politics / Anikó Imre -- Situating Sound: The Space and Time of the Dancehall Session / Julian Henriques -- The

Sommario/riassunto

Sonic Interventions makes a compelling case for the importance of sound in theorizing literature, subjectivity and culture. Sound is usually understood as our second sense and – as our belief in a visually dominated culture prevails – remains of secondary interest. Western cultures are considered to be predominantly visual, while other societies are thought to place more importance on the acoustic dimension. This volume questions these assumptions by examining how sound differs from, and acts in relationship to, the visual. It moves beyond theoretical dichotomies (between the visual and the sonic, the oral and literature) and, instead, investigates sonic interventions in their often multi-faceted forms. The case studies deal with political appropriations of music and sounds, they explore the poetic use of the sonic in novels and plays, they develop theoretical concepts out of sonic phenomena, and pertain to identity formation and the practice of mixing in hip hop, opera and dancehall sessions. Ultimately, the book brings to the fore what roles sound may play for the formation of gendered identity, for the stabilization or questioning of race as a social category, and the conception of place. Their intricate interventions beckon critical attention and offer rich material for cultural analysis.
