

1. Record Nr.	UNINA9910816145703321
Autore	Shaw Lisa <1966->
Titolo	Tropical travels : Brazilian popular performance, transnational encounters, and the construction of race // Lisa Shaw
Pubbl/distr/stampa	Austin, Texas : , : University of Texas Press, , 2018 ©2018
ISBN	1-4773-1280-3
Descrizione fisica	1 online resource (246 pages) : illustrations
Disciplina	792.0981
Soggetti	Performing arts - Brazil - History - 19th century Performing arts - Brazil - History - 20th century Popular culture - Social aspects - Brazil - History Black people - Race identity - Brazil Performing arts - Brazil - African influences Brazil Race relations
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Afro-Brazilian performance on Rio de Janeiro's popular stages from the 1880s to the long 1920s -- The Rio de Janeiro-Paris performance axis in the first decades of the 20th century : Duque, the Oito Batutas, and the question of "race" -- The Teatro de Revista in Rio de Janeiro in the long 1920s : transnational dialogues and cosmopolitan black performance -- The cultural migrations of the stage and screen baiana, 1889/1950s.
Sommario/riassunto	Brazilian popular culture, including music, dance, theater, and film, played a key role in transnational performance circuits—inter-American and transatlantic—from the latter nineteenth century to the middle of the twentieth century. Brazilian performers both drew inspiration from and provided models for cultural production in France, Portugal, Argentina, the United States, and elsewhere. These transnational exchanges also helped construct new ideas about, and representations of, “racial” identity in Brazil. Tropical Travels fruitfully examines how perceptions of “race” were negotiated within popular performance in Rio de Janeiro and how these issues engaged with wider transnational

trends during the period. Lisa Shaw analyzes how local cultural forms were shaped by contact with imported performance traditions and transnational vogues in Brazil, as well as by the movement of Brazilian performers overseas. She focuses specifically on samba and the maxixe in Paris between 1910 and 1922, teatro de revista (the Brazilian equivalent of vaudeville) in Rio in the long 1920s, and a popular Brazilian female archetype, the baiana, who moved to and fro across national borders and oceans. Shaw demonstrates that these transnational encounters generated redefinitions of Brazilian identity through the performance of “race” and ethnicity in popular culture. Shifting the traditional focus of Atlantic studies from the northern to the southern hemisphere, *Tropical Travels* also contributes to a fuller understanding of inter-hemispheric cultural influences within the Americas.
