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Nota di contenuto	1. Boeremusiek's "Heart-Speech" -- 2. The Riches of Embarrassment -- 3. Blackfaced Boeremusiek and the Racial Grotesque -- 4. Epiphanies of Postcolonial Radiance -- 5. Disavowal and the Perverted Mind of Apartheid -- 6. The Groovology of White Affect.
Sommario/riassunto	The Groovology of White Affect theorizes white aesthetics and race formation in South Africa from a position immersed in the sonic. Mining boeremusiek's "heart-speech" across two centuries of reception, the book offers a theory of race formation steeped in the music's vernacular language and practices, and in the context of South Africa's race ideologies. The book's chapters identify and explore boeremusiek's affective modalities: embarrassment, blackface, epiphany, and disavowal. The book then theorizes indexicality, music, affect and whiteness as three interlinked ontologies. When considered together, the book argues, boeremusiek's modalities outline the parameters of a corrupted white aesthetic faculty that help explain how whiteness perpetuates itself in the present day. Racism is thereby

defined not primarily as a matter of prejudice, but as a matter of (conditional) pleasure and (pathological) taste. The Groovology of White Affect articulates a sound studies from the South; it is an attempt to write in a South Africa-centered way - amidst the collapse of colonial disciplines and a resulting disciplinary and methodological catholicism - for a broad, international audience interested in the affective constitution of race and racism.

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