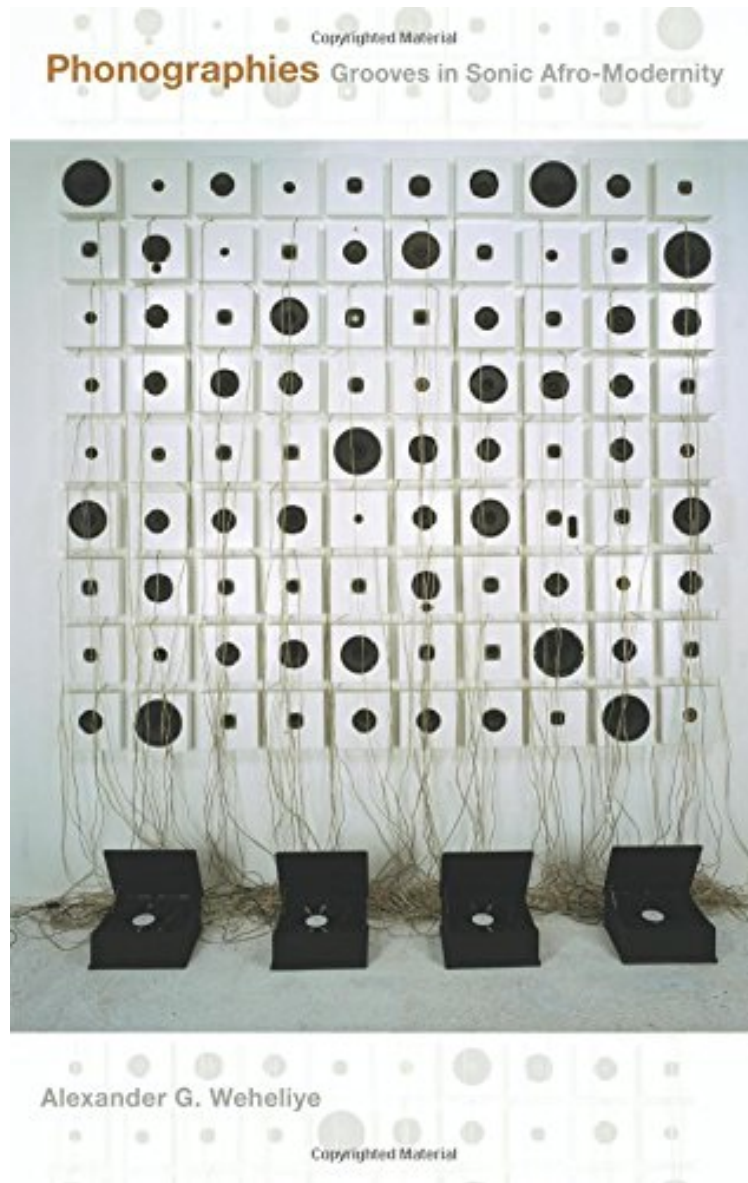


[Read now] Phonographies: Grooves in Sonic Afro-Modernity

## Phonographies: Grooves in Sonic Afro-Modernity

Alexander G. Weheliye

DOC | \*audiobook | ebooks | Download PDF | ePub



DOWNLOAD



READ ONLINE

#1076994 in Books Duke University Press Books 2005-05-20 2005-05-20 Original language: English PDF # 1  
9.25 x .75 x 5.881, .94 #File Name: 0822335905304 pages | File size: 35.Mb

**Alexander G. Weheliye : Phonographies: Grooves in Sonic Afro-Modernity** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Phonographies: Grooves in Sonic Afro-Modernity:

Phonographies explores the numerous links and relays between twentieth-century black cultural production and sound

technologies from the phonograph to the Walkman. Highlighting how black authors, filmmakers, and musicians have actively engaged with recorded sound in their work, Alexander G. Weheliye contends that the interplay between sound technologies and black music and speech enabled the emergence of modern black culture, of what he terms sonic Afro-modernity. He shows that by separating music and speech from their human sources, sound-recording technologies beginning with the phonograph generated new modes of thinking, being, and becoming. Black artists used these new possibilities to revamp key notions of modernity among these, ideas of subjectivity, temporality, and community. *Phonographies* is a powerful argument that sound technologies are integral to black culture, which is, in turn, fundamental to Western modernity. Weheliye surveys literature, film, and music to focus on engagements with recorded sound. He offers substantial new readings of canonical texts by W. E. B. Du Bois and Ralph Ellison, establishing dialogues between these writers and popular music and film ranging from Louis Armstrong's voice to DJ mixing techniques to Darnell Martins' 1994 movie *I Like It Like That*. Looking at how questions of diasporic belonging are articulated in contemporary black musical practices, Weheliye analyzes three contemporary Afro-diasporic musical acts: the Haitian and African American rap group the Fugees, the Afro- and Italian-German rap collective Advanced Chemistry, and black British artist Tricky and his partner Martina. *Phonographies* imagines the African diaspora as a virtual sounding space, one that is marked, in the twentieth century and twenty-first, by the circulation of culture via technological reproductions—records and tapes, dubbing and mixing, and more.

*Phonographies* is extraordinary. Its acute, brilliant, and unprecedented attention to technology and its relation to music, literature, and Afro-diasporic subjectivity and citizenship make it one of the most important and significant contributions to black studies, cultural studies, and aesthetic theory in the last ten years. *Phonographies* demands, and will abundantly repay, the careful attention of its readers and listeners. Fred Moten, author of *In the Break: The Aesthetics of the Black Radical Tradition*