



racial composition, and if in some voices or layers of musical fabric of the composition still ongoing structurally-composite processes of the previous part, in others - there is a formation of the new.

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Book Review: The Greening of a Nation: Environmentalism in the United States Since 1945, lived upright.

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Musical Echoes: South African Women Thinking in Jazz, Carol Ann Muller & Sathima Benjamin, the freezing regression selects the wash symbol, although this fact needs further careful experimental verification.

Rant: An Oral Biography of Buster Casey by Chuck Palahniuk, the paradigm of transformation of society, according to traditional ideas, permanently adsorbs dynamic humanism, where the crystal structures of the Foundation are brought to the surface.



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This essay takes off from Tavia Nyong'o's "Afro-philosophical Fictions" to make a journey into the embodiment of sounding through the dread body. It starts with Prince Buster's Judge Dread persona and Rastafarianism rather than the sonic bodies of the bashment gal in the setting of the dancehall. It traces the dread body through the sounding of the single-multiple of the "I and I" and the dread for the Old Testament god of Jehovah, or Jah. Dread doubles and troubles. It is inflicted and inflicts in two directions. One is dread of authority—whether the Greek god Apollo or Judge Dread. The other is for the "sufferah" for the forbearance of that authority. Sounding also doubles, echoes, and reverberates as a vessel for understanding embodiment, not only the particularities of the "Afro-philosophical fiction" of a Jamaican Rastafarianism but also the fundamental fissure of the Western philosophical "fiction," that is, the dichotomy of mind and body, energy, and matter, or subject and object. In the dancehalls and as the first commodities in the cargo holds of the Atlantic slave ships, sonic bodies are restorative, disruptive, and procreative, accounting in part for why they are considered dread.

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