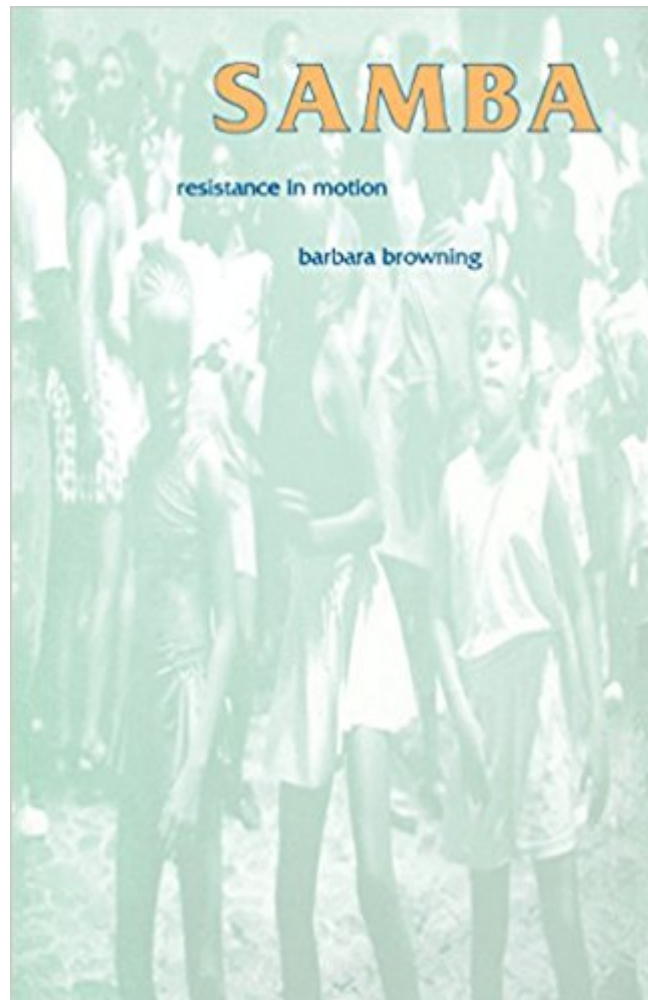




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Samba: Resistance In Motion (Arts And Politics Of The Everyday)



Synopsis

Barbara Browning combines a lyrical, personal narrative with incisive theoretical accounts of Brazilian dance cultures. While she brings ethnographic, historiographic, and musicological scholarship to bear on her subject, Browning writes as a dancer, fully engaged in the dance cultures of Brazil and of Brazilian exile communities in the U.S.

Book Information

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Customer Reviews

"Browning employs her perspectives as a dancer and literary theorist in this very readable book on various dance forms in contemporary Brazil." âChoice"... provides dance studies with much needed data and ideas for analyses which will look further than dance-as-text, or dance-as-reflection-of-culture." âDance Research Journal"... a work that is not only evocative, but provocative." âBulletin of Latin American Research

BARBARA BROWNING teaches diasporic literature and cultural studies in the English Department at Princeton University. She has studied, taught, and performed Brazilian dance in Brazil, the United States, and Europe.

This is a fascinating look at movement in Brazil and the relationships between different types and styles of movement. This is a good place to start an exploration of this subject. It is a subjective

account, although the historical information seems to be adequately researched. The value is more in the vivid snapshot the author creates of a period in the development of music and movement in the country, rather than as a comprehensive historical depiction. The author sometimes moves back and forth in ways that may seem unrelated until later in the book, so readers should be patient.

A very disappointing book. While factually dense, Browning's critical approach relies on a quite reductive view of dance as text - while Browning pays lip service to deconstructing the textual fetish of dance scholarship, she continues to seek to "read" dance not as performance but as text in motion. While purporting to be an ethnography, Brown quotes almost no actual individuals whom she interacted with (no exaggeration: I remember only two interlocutors being cited). The quality of her prose is quite poor, and her argumentation is often interrupted by strange and unwarranted sidebars (such as a rather insensitive story about a Brazilian man whom she thought "looked like Gandhi" touching her bottom while at a Carnival festivity). Also, only half the book is about samba (the other half covers candomble and capoeira), which is not well-advertised.

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