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~~Martinez Sanchez~~

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Vuélvelo a llamar Secundino-
Awarawara Tindoya Toque de Palo
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~~Toque de Palo pa' Lucero Toque de
Palo Monte Mayombe- Mama Chola~~

DIVThe definitive guide to the
composers, artists, bands, musical
instruments, dances, and institutions
of Cuban music./div

The African slave trade, beginning in
the fifteenth century, brought African
languages into contact with Spanish
and Portuguese, resulting in the
Africans' gradual acquisition of these
languages. In this 2004 book, John

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Lipski describes the major forms of Afro-Hispanic language found in the Iberian Peninsula and Latin America over the last 500 years. As well as discussing pronunciation, morphology and syntax, he separates legitimate forms of Afro-Hispanic expression from those that result from racist stereotyping, to assess how contact with the African diaspora has had a permanent impact on contemporary Spanish. A principal issue is the possibility that Spanish, in contact with speakers of African languages, may have creolized and restructured - in the Caribbean and perhaps elsewhere - permanently affecting regional and social varieties of Spanish today. The book is accompanied by the largest known anthology of primary Afro-Hispanic texts from Iberia, Latin America, and

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former Afro-Hispanic contacts in
Africa and Asia.

Long a favorite on dance floors in Latin America, the porro, cumbia, and vallenato styles that make up Colombia's música tropical are now enjoying international success. How did this music—which has its roots in a black, marginal region of the country—manage, from the 1940s onward, to become so popular in a nation that had prided itself on its white heritage? Peter Wade explores the history of música tropical, analyzing its rise in the context of the development of the broadcast media, rapid urbanization, and regional struggles for power. Using archival sources and oral histories, Wade shows how big band renditions of cumbia and porro in the 1940s and

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1950s suggested both old traditions and new liberties, especially for women, speaking to a deeply rooted image of black music as sensuous. Recently, nostalgic, "whitened" versions of música tropical have gained popularity as part of government-sponsored multiculturalism. Wade's fresh look at the way music transforms and is transformed by ideologies of race, nation, sexuality, tradition, and modernity is the first book-length study of Colombian popular music.

1984 is George Orwell's terrifying vision of a totalitarian future in which everything and everyone is slave to a tyrannical regime lead by The Party. Winston Smith works for the Ministry

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of Truth in London, chief city of Airstrip One. Big Brother stares out from every poster, the Thought Police uncover every act of betrayal. When Winston finds love with Julia, he discovers that life does not have to be dull and deadening, and awakens to new possibilities. Despite the police helicopters that hover and circle overhead, Winston and Julia begin to question the Party; they are drawn towards conspiracy. Yet Big Brother will not tolerate dissent - even in the mind. For those with original thoughts they invented Room 101. . .

This landmark book shows how five African civilizations—Yoruba, Kongo, Ejagham, Mande and Cross River—have informed and are reflected in the aesthetic, social and metaphysical traditions (music,

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Martinez Sanchez (sculpture, textiles, architecture, religion, idiogrammatic writing) of black people in the United States, Cuba, Haiti, Trinidad, Mexico, Brazil and other places in the New World.

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