

Santeros Santeria E Sistemi Religiosi Afro Cubani Ediz Illustrata Pdf Pdf

[Santeros Santeria E Sistemi Religiosi Afro Cubani Ediz Illustrata Pdf Pdf](#) - Reviewing **santeros santeria e sistemi religiosi afro cubani ediz illustrata pdf pdf**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**santeros santeria e sistemi religiosi afro cubani ediz illustrata pdf pdf**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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Transculturação e região nos projetos intelectuais de Fernando Ortiz e Gilberto Freyre João Francisco de Oliveira Simões
2023-01-12 Em Transculturação e região nos projetos intelectuais de Fernando Ortiz e Gilberto Freyre é costurada uma comparação improvável entre dois cientistas sociais latino-americanos. Em vez de se deter na heterogeneidade étnica e cultural como parâmetro comparativo, o livro mobiliza a ideia de projeto intelectual como uma categoria analítica que incorpora diversas facetas do empenho desses cientistas sociais. Considera, portanto, a

produção bibliográfica, o papel desempenhado em instituições, as atividades de promoção artística e científica, o entrelaçamento com agentes que fornecem recursos ao trabalho intelectual. Região e transculturação se revelam como as perspectivas analíticas de Freyre e Ortiz. A construção dessas perspectivas foi feita, segundo os próprios autores, para se conformarem como resistência aos imperialismos culturais, econômicos e políticos das grandes potências. No entanto, a análise demonstra que, apesar de semelhança no sentido, as propostas sugeridas nesses projetos intelectuais, seus efeitos sociais e possíveis legados são

bastante divergentes.

Afro-Cuban Religions Miguel Barnet 2001 Rather than focusing on the theology of African religions transplanted to Cuba by slaves, the director of Havana's Fernando Ortiz Foundation explores the origins, myths, and the practices of Santería (Regla de Ocha) and the Congo religions (Regla de Palo Monte). He also relates his field research in Nigeria on Yoruba traditions. Includes maps of principal sites of these sects in modern Cuba; bandw photos of shrines, deities, devotees, dances, and instruments; and diagrams of magic signs. Translated from the Spanish (Cultos afrocubanos). Lacks an index. c. Book News Inc.

Revista de ciências sociais 2001

Anthropological Quarterly 1960

Atravesados César Alierta 2002

Actes 1976

Syncretism/Anti-Syncretism Rosalind Shaw 2003-12-16

Syncretism - the synthesis of different religious - is a contentious word. Some regard it as a pejorative term, referring to local versions of notionally standard 'world religions' which are deemed 'inauthentic' because saturated with indigenous content. Syncretic versions of Christianity do not conform to 'official' (read 'European') models. In other contexts however, the syncretic amalgamation of religions may be validated as a mode of resistance to colonial hegemony, a sign of cultural survival, or as a means of authorising political dominance in a multicultural state. In Syncretism/Anti-Syncretism the contributors explore the issues of agency and power which are integral to the very process of syncretism and to the competing discourses surrounding the term.

Ana Mendieta Ana Mendieta 1987-01-01

Christianity in the Caribbean Armando Lampe 2001 This is a collection of essays on the history of Christianity and the role of the Church in the processes of colonization and decolonization in the Caribbean. They look at the relationships that existed among slavery, colonialism and Catholicism.

Cultura vozes 2001

Carnival and National Identity in the Poetry of

Afrocubanismo Thomas F. Anderson 2017-04-03 "Traces the ways that Cuban poets dealt with issues of national identity, reflected in their views of Afrocubanismo, often in response to historical changes in public and official opinions on the most

visual manifestation of Afro-Cuban culture: carnival."—Choice "Uncovers a wealth of literary texts, primarily poems, that chart the impact of las comparsas, Afro-Cuban festival dances, on mainstream Cuban life. . . . Investigates the ways in which the relationship between racial and ethnic divisions, and between castes and classes, created a literary movement full to the brim with emotional and sensational resonances."—Wasafiri

"Underscores the sociopolitical and historical contexts of these poems which have shaped the literary production and message of the Afrocubanismo movement. . . . A tour de force."—Callaloo

"Successfully plumbs the position of the Afro-Cuban performer and brings into sharp relief the way politicians historically sought to affect all elements of Cuban culture."—New West Indian Guide **Carnival and National Identity in the Poetry of Afrocubanismo** offers thought-provoking new readings of poems by seminal Cuban poets, demonstrating how their writings affected the development of a recognizable Afro-Cuban identity. Thomas Anderson examines the long-running debate between the proponents of Afro-Cuban cultural manifestations and the predominantly white Cuban intelligentsia, who viewed these traditions as "backward" and counter to the interests of the young Republic. Including analyses of the work of Felipe Pichardo Moya, Alejo Carpentier, Nicolás Guillén, Emilio Ballagas, José Zacarías Tallet, Felix B. Caignet, Marcelino Arozarena, and Alfonso Camín, this rigorous, interdisciplinary volume offers a fresh look at the canon of Afrocubanismo and offers surprising insights into Cuban culture during the early years of the Republic.

Vozes cultura 2001

Narrativas sobre el cuerpo en el trance y la posesión Luis Carlos Castro Ramírez 2010-10-01 Esta obra proporciona un acercamiento a los fenómenos de trance-posesión dentro de la santería cubana y el espiritismo que son practicados en Bogotá. La discusión de estos fenómenos se realiza a partir de su interés,

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por parte del autor, en las narrativas que los sujetos elaboran sobre sus cuerpos, así como de la experiencia etnográfica misma en escenarios rituales. Estas dos prácticas religiosas se articulan con otras de origen afroamericano, las cuales forman parte de la gran oferta religioso-terapéutica que existe en la capital. Así, el libro esboza, para el caso bogotano, el contexto de la santería y el espiritismo, sus principales ceremonias, los sistemas de adivinación-interpretación y los itinerarios religioso-terapéuticos de sus participantes. Esto último apunta a señalar el vínculo entre religión y medicina, y cómo, dentro de estos otros sistemas de referencia, surgen distintas tecnologías terapéuticas para afrontar el malestar en el mundo contemporáneo.

Dreaming in Cuban Cristina García 2011-06-08 "Impressive . . . [Cristina García's] story is about three generations of Cuban women and their separate responses to the revolution. Her special feat is to tell it in a style as warm and gentle as the 'sustaining aromas of vanilla and almond,' as rhythmic as the music of Beny Moré."—Time Cristina García's acclaimed book is the haunting, bittersweet story of a family experiencing a country's revolution and the revelations that follow. The lives of Celia del Pino and her husband, daughters, and grandchildren mirror the magical realism of Cuba itself, a landscape of beauty and poverty, idealism and corruption. *Dreaming in Cuban* is "a work that possesses both the intimacy of a Chekov story and the hallucinatory magic of a novel by Gabriel García Márquez" (The New York Times). In celebration of the twenty-fifth anniversary of the novel's original publication, this edition features a new introduction by the author. Praise for *Dreaming in Cuban* "Remarkable . . . an intricate weaving of dramatic events with the supernatural and the cosmic . . . evocative and lush."—San Francisco Chronicle "Captures the pain, the distance, the frustrations and the dreams of these family dramas with a vivid, poetic prose."—The Washington Post "Brilliant . . . With tremendous skill, passion and humor, García just may have written the definitive story of Cuban exiles and some of those they left behind."—The Denver Post

Ações afirmativas e combate ao racismo nas Américas 2005 **Music in Latin America and the Caribbean: An Encyclopedic History** REANNOUNCE/F05: Volume 2: **Performing the Caribbean Experience** Kuss, Malena The music of the peoples of South and Central America, Mexico, and the Caribbean is treated with unprecedented breadth in this multi-volume work. Taking a sociocultural and human-centered approach, *Music in Latin America and the Caribbean* gathers the best scholarship from writers all over the world to cover in depth the musical legacies of indigenous peoples, creoles, African descendants, Iberian colonizers, and other immigrant groups that met and mixed in the New World. From these texts, music emerges as the powerful tool that negotiates identities, enacts resistance, performs beliefs, and challenges received aesthetics. More than two decades in the making, this work privileges the perspectives of cultural insiders and emphasizes the role that music plays in human life. Volume 2, *Performing the Caribbean Experience*, focuses on the reconfiguration of this complex soundscape after the Conquest and on the strategies by which groups from distant worlds reconstructed traditions, assigning new meanings to fragments of memory and welding a fascinating variety of unique Creole cultures. Shaped by an enduring African presence and the experience of slavery and colonization by the Spanish, French, British, and Dutch, peoples of the Caribbean islands and circum-Caribbean territories resorted to the power of music to mirror their history, assert identity, gain freedom, and transcend their experience in lasting musical messages. Essays on pan-Caribbean themes, surveys of traditions, and riveting personal accounts capture the essence of pluralistic and spiritualized brands of creativity through the voices of an unprecedented number of Caribbean authors, including a representative contingent of distinguished Cuban scholars whose work is being published in English translation for the first time in this book. Two CDs with 52 recorded examples illustrate the contributions to this volume. **Afro-Latin America, 1800-2000** George Reid Andrews 2004-07-15 Covering the last two hundred years, and including Spanish America, Brazil, and the Caribbean, this book examines how African-descended people made their way out of slavery and into freedom, and how, once free, they helped build social and

political democracy in the region.

A Bibliography of Pidgin and Creole Languages John E. Reinecke 1975

Afro-Cuban Tales Lydia Cabrera 2004-01-01 As much a storyteller as an ethnographer, Lydia Cabrera was captivated by a strange and magical new world revealed to her by her Afro-Cuban friends in early twentieth-century Havana. In *Afro-Cuban Tales* this world comes to teeming life, introducing English-speaking readers to a realm of tenuous boundaries between the natural and the supernatural, deities and mortals, the spiritual and the seemingly inanimate. Here readers will find a vibrant, imaginative record of African culture transplanted to Cuba and transformed over time, a passionate and subversive alternative to the dominant Western culture of the Americas. In this charmed realm of myth and legend, imaginative flights, and hard realities, Cabrera shows us a world turned upside down. In this domain guinea hens can make dour Asturians and the king of Spain dance; little fat cooking pots might prepare their own meals; the pope can send encyclicals about pumpkins; and officials can be defeated by the shrewdness of turtles. The first English translation of one of the most important writers on African culture in the Americas, the collection provides a fascinating view of how African traditions, myths, stories, and religions traveled to the New World?of how, in their tales, Africans in the Americas created a New World all their own.

American Slave Coast Ned Sublette 2015-10-01 A wide-ranging, powerful, alternative vision of the history of the United States and how the slave-breeding industry shaped it *The American Slave Coast* tells the horrific story of how the slavery business in the United States made the reproductive labor of "breeding women" essential to the expansion of the nation. The book shows how slaves' children, and their children's children, were human savings accounts that were the basis of money and credit. This was so deeply embedded in the economy of the slave states that it could only be decommissioned by Emancipation, achieved through the bloodiest war in the history of the United States. *The American Slave Coast* is an alternative history of the United States that presents the slavery business, as well as familiar historical figures and events, in a revealing new light.

Music in Latin America and the Caribbean: An Encyclopedic History Malena Kuss 2004 The music of the peoples of South and Central America, Mexico, and the Caribbean has never received a comprehensive treatment in English until this multi-volume work. Taking a sociocultural and human-centered approach, *Music in Latin America and the Caribbean* gathers the best scholarship from writers all over the world to cover in depth the musical legacies of indigenous peoples, Creoles, African descendants, Iberian colonizers, and other immigrant groups that met and mixed in the New World. Within a history marked by cultural encounters and dislocations, music emerges as the powerful tool that negotiates identities, enacts resistance, performs belief, and challenges received aesthetics. This work, more than two decades in the making, was conceived as part of "The Universe of Music: A History" project, initiated by and developed in cooperation with the International Music Council, with the goals of empowering Latin Americans and Caribbeans to shape their own musical history and emphasizing the role that music plays in human life. The four volumes that constitute this work are structured as parts of a single conception and gather 150 contributions by more than 100 distinguished scholars representing 36 countries. Volume 1, *Performing Beliefs: Indigenous Cultures of South America, Central America, and Mexico*, focuses on the inextricable relationships between worldviews and musical experience in the current practices of indigenous groups. Worldviews are built into, among other things, how music is organized and performed, how musical instruments are constructed and when they are played, choreographic formations, the structure of songs, the assignment of gender to instruments, and ritual patterns. Volume 2, *Performing the Caribbean Experience*, focuses on the reconfiguration of this complex soundscape after the Conquest and on the strategies by which groups from distant worlds reconstructed traditions, assigning new meanings to fragments of memory and welding a fascinating variety of unique Creole cultures. Shaped by an enduring African presence and the experience of slavery and colonization by the Spanish, French,

British, and Dutch, peoples of the Caribbean islands and circum-Caribbean territories resorted to the power of music to mirror their history, assert identity, gain freedom, and transcend their experience in lasting musical messages. Essays on pan-Caribbean themes, surveys of traditions, and riveting personal accounts capture the essence of pluralistic and spiritualized brands of creativity through the voices of an unprecedented number of Caribbean authors, including a representative contingent of distinguished Cuban scholars whose work is being published in English translation for the first time in this book. Two CDs with 52 recorded examples illustrate the contributions to this volume. [Publisher description].

Encyclopedia of Latin American Religions Henri Gooren 2019-10-11 This encyclopedia provides an overview of the main religions of Latin America and the Caribbean, both its centralized transnational expressions and its local variants and schisms. These main religions include (but are not limited to) the major expressions of Christianity (Roman Catholicism, Protestantism, Pentecostalism, Mormonism, and Jehovah's Witnesses), indigenous religions (Native American, Maya religion), syncretic Christianity (including Afro-Brazilian religions like Umbanda and Candomblé and Afro-Caribbean religions like Vodun and Santería), other world religions (Buddhism, Hinduism, Judaism, Islam), transnational New Religious Movements (Scientology, Unification Church, Hare Krishna, New Age, etc.), and new local religions (Brazil's Igreja Universal, La Luz del Mundo from Mexico, etc.).

Afro-Latin American Studies Alejandro de la Fuente 2018-04-26 Alejandro de la Fuente and George Reid Andrews offer the first systematic, book-length survey of humanities and social science scholarship on the exciting field of Afro-Latin American studies. Organized by topic, these essays synthesize and present the current state of knowledge on a broad variety of topics, including Afro-Latin American music, religions, literature, art history, political thought, social movements, legal history, environmental history, and ideologies of racial inclusion. This volume connects the region's long history of slavery to the major political, social, cultural, and economic developments of the last two centuries. Written by leading scholars in each of those topics, the volume provides an introduction to the field of Afro-Latin American studies that is not available from any other source and reflects the disciplinary and thematic richness of this emerging field.

As culturas negras Arthur Ramos 1972

Santería Enthroned David H. Brown 2021-10-24 Ever since its emergence in colonial-era Cuba, Afro-Cuban Santería (or Lucumí) has displayed a complex dynamic of continuity and change in its institutions, rituals, and iconography. Originally published in 2003 *Santería Enthroned* combines art, history, cultural anthropology, and ethnohistory to show how Africans and their descendants have developed novel forms of religious practice in the face of relentless oppression. Focusing on the royal throne as a potent metaphor in Santería belief and practice it shows how negotiations among ideologically competing interests have shaped the religion's symbols, rituals, and institutions from the nineteenth century to the present. Rich case studies of change in Cuba and the United States, including a New Jersey temple and South Carolina's Oyotunji Village, reveal patterns of innovation similar to those found among rival Yoruba kingdoms in Nigeria. Throughout, the book argues for a theoretical perspective on culture as a field of potential strategies and "usable pasts" that actors draw upon to craft new forms and identities - a perspective that will be invaluable to all students of the African Diaspora.

Afro-Cuban Religious Experience Eugenio Matibag 2018-02-26 The books in the Florida and the Caribbean Open Books Series demonstrate the University Press of Florida's long history of publishing Latin American and Caribbean studies titles that connect in and through Florida, highlighting the connections between the Sunshine State and its neighboring islands. Books in this series show how early explorers found and settled Florida and the Caribbean. They tell the tales of early pioneers, both foreign and domestic. They examine topics critical to the area such as travel, migration, economic opportunity, and tourism. They look at the growth of Florida and the Caribbean and the attendant pressures on the environment, culture, urban

development, and the movement of peoples, both forced and voluntary. The Florida and the Caribbean Open Books Series gathers the rich data available in these architectural, archaeological, cultural, and historical works, as well as the travelogues and naturalists' sketches of the area in prior to the twentieth century, making it accessible for scholars and the general public alike. The Florida and the Caribbean Open Books Series is made possible through a grant from the National Endowment for the Humanities and the Andrew W. Mellon Foundation, under the Humanities Open Books program.

The Experience of God Raimundo Panikkar "Today's search for spirituality and authenticity leads ultimately to the question, and the experience, of God. In this profound meditation from one of today's most renowned religious voices, theologian Raimon Panikkar offers a way to reflect on the perennial quest for God, its significance in many religious traditions, and its connection to our own deepest purpose and meaning." [from back cover]

Bulletin Schweizerische Amerikanisten-Gesellschaft 1995
Lusitania 1988

Oceanic Linguistics Special Publication 1966

Santeros. Santería e sistemi religiosi afro-cubani Aldo Bianchi 2008

The Autobiography of Fidel Castro Norberto Fuentes 2010-12-06 "A compelling fictional personage-by turns arrogant, funny, pompous, lewd, self-absorbed and self-deluding."—Michiko Kakutani, *New York Times* An audacious "biography" of the ex-president of Cuba told in Castro's own outrageous, bombastic voice. Prize-winning author and journalist Norberto Fuentes was once a revolutionary: a writer with privileged access to Fidel Castro's inner circle during some of the most challenging years of the revolution. But in the late 1990s, as the regime began sending its oldest comrades to the firing squad, he became *A Man Who Knew Too Much*. Escaping a death sentence and now living in exile, Fuentes has written a brilliant, satirical, and utterly captivating "autobiography" of the Cuban leader—in Fidel's own arrogant and seductive language—discussing everything from Castro's early sexual experiences in Birán to his true feelings about Che Guevara and his philosophy on murder, legacy, and state secrets. Critics have long admired Fuentes's writing; one U.S. article called him "Norman Mailer's Cuban pen pal." Akin to Gertrude Stein's *The Autobiography of Alice B. Toklas*, or Edmund Morris's *Dutch*, this wickedly entertaining, true-to-life masterpiece is as imaginative and outsized as Castro himself. [Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971](#) New York Public Library. Research Libraries 1979

Cuba and Its Music Ned Sublette 2007-02-01 This entertaining history of Cuba and its music begins with the collision of Spain and Africa and continues through the era of Miguelito Valdés, Arsenio Rodríguez, Benny More, and Pérez Prado. It offers a behind-the-scenes examination of music from a Cuban point of view, unearthing surprising, provocative connections and making the case that Cuba was fundamental to the evolution of music in the New World. The ways in which the music of black slaves transformed 16th-century Europe, how the "claves" appeared, and how Cuban music influenced ragtime, jazz, and rhythm and blues are revealed. Music lovers will follow this journey from Andalucía, the Congo, the Calabar, Dahomey, and Yorubaland via Cuba to Mexico, Puerto Rico, Saint-Domingue, New Orleans, New York, and Miami. The music is placed in a historical context that considers the complexities of the slave trade; Cuba's relationship to the United States; its revolutionary political traditions; the music of Santería, Palo, Abakua, and Vodú; and much more.

[Maximón](#) Sylvie Pédrón-Colombani 2004 A many-sided hybrid, indebted to Mayan tradition and Roman Catholicism, the cult of Maximón appeared in Guatemala barely two centuries ago. This evolving phenomenon has achieved an unprecedented growth throughout the country. The idol's manifestation and associated rituals are in flux, but the links with Mayan tradition remain intact. The faithful make a variety of offerings to ensure their prayers are answered. Maximón is a mirror of society, whose multiple representations allow it to be appropriated by different populations. The cult's metamorphosis and multiplicity are illustrated in this book by a wealth of colour photographs.

The Things of Others: Ethnographies, Histories, and Other

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Artefacts Olívia Maria Gomes da Cunha 2020-05-18 *The Things of Others: Ethnographies, Histories, and Other Artefacts* deals with the things mainly, but not only, mobilized by anthropologists in order to produce knowledge about the African American, the Afro-Brazilian and the Afro-Cuban during the 1930s.

The Opposite House Helen Oyeyemi 2013-07-11 Maja was five years old when her black Cuban family emigrated from the Caribbean to London, leaving her with one complete memory: a woman singing - in a voice both eerie and enthralling - at their farewell party. Now, almost twenty years later, Maja herself is a singer, pregnant and haunted by what she calls 'her Cuba'.

Carlos Aldama's Life in Batá Umi Vaughan 2012-04-02 Batá identifies both the two-headed, hourglass-shaped drum of the Yoruba people and the culture and style of drumming, singing, and dancing associated with it. This book recounts the life story of Carlos Aldama, one of the masters of the batá drum, and through that story traces the history of batá culture as it traveled from Africa to Cuba and then to the United States. For the enslaved Yoruba, batá rhythms helped sustain the religious and cultural practices of a people that had been torn from its roots. Aldama, as guardian of Afro-Cuban music and as a Santería priest, maintains the link with this tradition forged through his mentor Jesus Pérez (Oba Ilu), who was himself the connection to the preserved oral heritage of the older generation. By sharing his stories, Aldama and his student Umi Vaughan bring to light the techniques and principles of batá in all its aspects and document the tensions of maintaining a tradition between generations and worlds, old and new. The book includes rare photographs and access to downloadable audio tracks.

Tambores para invocar a los dioses La vida y tiempos de Felipe García Villamil santero, palero y abakuá Velez, María Teresa 2013-03-29 "": así empieza *Tambores para invocar a los dioses*, la historia de vida del artista afrocubano cuya música ha sobrevivido conmociones políticas y personales. Practicante de los tambores sagrados durante casi toda su vida, Felipe ejerció su oficio en Cuba antes y después de la Revolución y lo llevó consigo a Nueva York, donde continuó tocando para los dioses antes de establecerse en California, donde vive actualmente. Este libro contempla tres períodos en la vida de Felipe. El primero cubre los años formativos, durante los cuales recibió su entrenamiento inicial. Por medio de la historia de Felipe, la autora examina el legado de la esclavitud en Cuba, la naturaleza de las religiones afro cubanas, sus tradiciones musicales y la historia de los tambores batá. El segundo período cubre los años cruciales de la Revolución cubana. Esta parte revela los efectos de la agitación social en la práctica de la música y de la religión de santeros, paleros y abakúas. El tercer período se ocupa de la vida de Felipe en Nueva York en calidad de refugiado/inmigrante y el papel que la música tuvo en la reconstrucción de su identidad. La biografía de Felipe arroja luz sobre sus prácticas culturales y creencias y también sobre las formas cómo un músico particular escoge y adapta los elementos de su legado cultural para crear una voz personal y única. Felipe no sólo vive la historia sino que hace historia, moldeando una identidad que no puede ser descrita simplemente como la de un "inmigrante cubano": un "afro cubano": un "tamborero religioso": o un "santero iniciado", pues reúne un poco de todos estos elementos. *Tambores para invocar a los dioses* brinda una lectura esencial para los interesados en la etnomusicología, en los estudios del Caribe y de las religiones y cultura afrocubanas. Soy Felipe García Villamil": así empieza *Tambores para invocar a los dioses*, la historia de vida del artista afrocubano cuya música ha sobrevivido conmociones políticas y personales. Practicante de los tambores sagrados durante casi toda su vida, Felipe ejerció su oficio en Cuba antes y después de la Revolución y lo llevó consigo a Nueva York, donde continuó tocando para los dioses antes de establecerse en California, donde vive actualmente. Este libro contempla tres períodos en la vida de Felipe. El primero cubre los años formativos, durante los cuales recibió su entrenamiento inicial. Por medio de la historia de Felipe, la autora examina el legado de la esclavitud en Cuba, la naturaleza de las religiones afro cubanas, sus tradiciones musicales y la historia de los tambores batá. El segundo período cubre los años cruciales de la Revolución cubana. Esta parte revela los efectos de la agitación social en la práctica de la música y de la religión de santeros, paleros y abakúas. El tercer

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by Suny i Grant

período se ocupa de la vida de Felipe en Nueva York en calidad de refugiado/inmigrante y el papel que la música tuvo en la reconstrucción de su identidad. La biografía de Felipe arroja luz sobre sus prácticas culturales y creencias y también sobre las formas cómo un músico particular escoge y adapta los elementos de su legado cultural para crear una voz personal y única. Felipe no sólo vive la historia sino que hace historia, moldeando una identidad que no puede ser descrita simplemente como la de un "inmigrante cubano": un "afro cubano": un "tamborero religioso": o un "santero iniciado", pues reúne un poco de todos estos elementos. Tambores para invocar a los dioses brinda una lectura esencial para los interesados en la etnomusicología, en los estudios del Caribe y de las religiones y cultura afrocubanas. Este libro contempla tres períodos en la vida de Felipe. El primero cubre los años formativos, durante los cuales recibió su entrenamiento inicial. Por medio de la historia de Felipe, la autora examina el legado de la esclavitud en Cuba, la naturaleza de las religiones afro cubanas, sus tradiciones musicales y la historia de los tambores batá. El segundo período cubre los años cruciales de la Revolución cubana. Esta parte revela los efectos de la agitación social en la práctica de la música y de la religión de santeros, paleros y abakúas. El tercer período se ocupa de la vida de Felipe en Nueva York en calidad de refugiado/inmigrante y el papel que la música tuvo en la reconstrucción de su identidad. La biografía de Felipe arroja luz sobre sus prácticas culturales y creencias y también sobre las formas cómo un músico particular escoge y adapta los elementos de su legado cultural para crear una voz personal y única. Felipe no sólo vive la historia sino que hace historia, moldeando una identidad que no puede ser descrita simplemente como la de un "inmigrante cubano": un "afro cubano": un "tamborero religioso": o un "santero iniciado",

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