

Early Theatre

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‘Acousmatic Noise: Racialization and Resistance in *The Tempest*’
‘New World’ Soundscape’

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In a brilliant reading of *The Tempest*, Mayra Cortes expertly traces how acousmatic phenomena – that is, instances in which the source of sound remains hidden – are embedded within colonial and racial discourse relating to European encounters with the New World. Cortes deploys a rich array of primary and secondary sources in support of meticulous close readings. The article produces a comprehensive account of acousmatic sound’s role in structuring the asymmetries of colonial power. Its final move represents a coup de grace in which Cortes shows how the play’s epilogue even draws audiences into the same discourse, as Prospero seeks to control their sonic response.