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Jean Binta Breeze’s dub poetry and Jayne Cortez’s jazz poetry are connected by a musical and aesthetic component: the presence of the bass in their recordings. In dub musical, low frequencies reveal an embodied aesthetics. In dub poems, low frequencies are invested with meanings of the Afro-descendant diaspora, where the *sonic dominance* of ‘bass culture’ signifies the communal immersion in sound and enables the sounding of the diaspora (Henriques). Using sound studies, phenomenology of sound, antiracist studies as well as studies of black radical thinking, this paper shows how notions of sound become invested with the possibilities of making the self in poetry. Breeze and Cortez’s poems reveal an engagement with sound that transcends the mind/body binary. Breeze’s ‘Eena Mi Corner’ posits sound as both transcending and reassembling her body. Through that process, the speaker recovers a sense of self, which immediately becomes shattered again through the re-transmission of sound. Cortez’s jazz poem ‘Solo’, on the other hand, reveals the solo event as an *agitated quantum thinking* (Goodman), where vibrations and quivers mirror the unbearable making and shattering of the black experience. In both poems, sound becomes this utopian space where a sense of self (communal and individual) can be fully expressed – in its shattered pieces as well as cohesive parts.