

Dumbstruck A Cultural History Of Ventriloquism Review

In recent years, scholars have extensively explored the function of the miraculous and wondrous in ancient narratives, mostly pondering on how ancient authors view wondrous accounts, i.e. the treatment of the descriptions of wondrous occurrences as true events or their use. More precisely, these narratives investigate whether the wondrous pursues a display of erudition or merely provides stylistic variety; sometimes, such narratives even represent the wish of the author to grant a “rational explanation” to extraordinary actions. At present, however, two aspects of the topic have not been fully examined: a) the ability of the wondrous/miraculous to set cognitive mechanisms in motion and b) the power of the wondrous/miraculous to contribute to the construction of an authorial identity (that of kings, gods, or narrators). To this extent, the volume approaches miracles and wonders as counter intuitive phenomena, beyond cognitive grasp, which challenge the authenticity of human experience and knowledge and push forward the frontiers of intellectual and aesthetic experience. Some of the articles of the volume examine miracles on the basis of bewilderment that could lead to new factual knowledge; the supernatural is here registered as something natural (although strange); the rest of the articles treat miracles as an endpoint, where human knowledge stops and the unknown divine begins (here the supernatural is confirmed). Thence, questions like whether the experience of a miracle or wonder as a counter intuitive phenomenon could be part of long-term memory, i.e. if miracles could be transformed into solid knowledge and what mental functions are encompassed in this process, are central in the discussion.

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Shakespeare | Sense explores the intersection of Shakespeare and sensory studies, asking what sensation can tell us about early modern drama and poetry, and, conversely, how Shakespeare explores the senses in his literary craft, his fictional worlds, and his stagecraft. 15 substantial new essays by leading Shakespeareans working in sensory studies and related disciplines interrogate every aspect of Shakespeare and sense, from the place of hearing, smell, sight, touch, and taste in early modern life, literature, and performance culture, through to the significance of sensation in 21st century engagements with Shakespeare on stage, screen and page. The volume explores and develops current methods for studying Shakespeare and sensation, reflecting upon the opportunities and challenges created by this emergent and influential area of scholarly enquiry. Many chapters develop fresh readings of particular plays and poems, from Hamlet, A Midsummer Night's Dream, King Lear, and The Tempest to less-studied works such as The Comedy of Errors, Venus and Adonis, Troilus and Cressida, and Cymbeline.

Intelligence Work establishes a new genealogy of American social documentary, proposing a fresh critical approach to the aesthetic and political issues of nonfiction cinema and media. Jonathan Kahana argues that the use of documentary film by intellectuals, activists, government agencies, and community groups constitutes a national-public form of culture, one that challenges traditional oppositions between official and vernacular speech, between high art and popular culture, and between academic knowledge and common sense. Placing iconic images and the work of celebrated filmmakers next to overlooked and rediscovered productions, Kahana demonstrates how documentary collects and delivers the evidence of the American experience to the public sphere, where it lends force to political movements and gives

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substance to the social imaginary.

How have men used art music? How have they listened to and brandished the musical forms of the Western classical tradition and how has music intervened in their identity formations? This collection of essays addresses these questions by examining some of the ways in which men, music and masculinity have been implicated with each other since the Middle Ages. Feminist musicologies have already dealt extensively with music and gender, from the 'phallogentric' tendencies of the Western tradition, to the explicit marginalization of women from that tradition. This book builds on that work by turning feminist critical approaches towards the production, rhetorical engagement and subversion of masculinities in twelve different musical case studies. In other disciplines within the arts and humanities, 'men's studies' is a well-established field. Musicology has only recently begun to address critically music's engagement with masculinity and as a result has sometimes thereby failed to recognize its own discursive misogyny. This book does not seek to cover the field comprehensively but, rather, to explore in detail some of the ways in which musical practices do the cultural work of masculinity. The book is structured into three thematic sections: effeminate and virile musics and masculinities; national masculinities, national musics; and identities, voices, discourses. Within these themes, the book ranges across a number of specific topics: late medieval masculinities; early modern discourses of music, masculinity and medicine; Renaissance Italian masculinities; eighteenth-, nineteenth- and early twentieth-century ideas of creativity, gender and canonicity; masculinity, imperialist and nationalist ideologies in the nineteenth century, and constructions of the masculine voice in late nineteenth- and twentieth-century opera and song. While the case studies are methodologically disparate

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and located in different historical and geographical locations, they all share a common conc

Taking as its point of departure Nelson Goodman's theory of symbol systems as delineated in his seminal book *Ways of Worldmaking*, this volume gauges the possibilities and perspectives offered by the worldmaking approach as a model for the study of culture. The volume serves to demonstrate how specific media and narratives affect the worlds that are created, and shows how these worlds are established as socially relevant. It also illustrates the extent to which ways of worldmaking are imbued with cultural values, and thus inevitably implicated in power relations."

This book provides a comprehensive reflection of the processes of canonization, (un)pleasurable consumption and the emerging predominance of topics and theoretical concerns in neo-Victorianism. The repetitions and reiterations of the Victorian in contemporary culture document an unbroken fascination with the histories, technologies and achievements, as well as the injustices and atrocities, of the nineteenth century. They also reveal that, in many ways, contemporary identities are constructed through a Victorian mirror image fabricated by the desires, imaginings and critical interests of the present. Providing analyses of current negotiations of nineteenth-century texts, discourses and traumas, this volume explores the contemporary commodification and nostalgic recreation of the past. It brings together critical perspectives of experts in the fields of Victorian literature and culture, contemporary literature, and neo-Victorianism, with contributions by leading scholars in the field including Rosario Arias, Cora Kaplan, Elizabeth Ho, Marie-Luise Kohlke and Sally Shuttleworth. *Neo-Victorian Literature and Culture* interrogates current fashions in neo-Victorianism and their ideological leanings, the resurrection of cultural icons, and the reasons behind our relationship with

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and immersion in Victorian culture.

Nick Cave is now widely recognized as a songwriter, musician, novelist, screenwriter, curator, critic, actor and performer. From the band, The Boys Next Door (1976-1980), to the spoken-word recording, *The Secret Life of the Love Song* (1998), to the recently acclaimed screenplay of *The Proposition* (2005) and the *Grinderman* project (2008), Cave's career spans thirty years and has produced a comprehensive (and sometimes controversial) body of work that has shaped contemporary alternative culture. Despite intense media interest in Cave, there have been remarkably few comprehensive appraisals of his work, its significance and its impact on understandings of popular culture. In addressing this absence, the present volume is both timely and necessary. *Cultural Seeds* brings together an international range of scholars and practitioners, each of whom is uniquely placed to comment on an aspect of Cave's career. The essays collected here not only generate new ways of seeing and understanding Cave's contributions to contemporary culture, but set up a dialogue between fields all-too-often separated in the academy and in the media. Topics include Cave and the Presley myth; the aberrant masculinity projected by *The Birthday Party*; the postcolonial Australian-ness of his humour; his interventions in film and his erotics of the sacred. These essays offer compelling insights and provocative arguments about the fluidity of contemporary artistic practice.

"I can't even speak my own language," were the words overheard in a college staffroom that triggered the writing of this book. Calling something 'my own' implies a personal, proprietorial relationship with it. But how can it be your own if you cannot speak it? *The Cultural Memory of Language* looks at unintended monolingualism - a lack of language fluency in a migratory cultural situation where two or more languages

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exist at 'home'. It explores family history and childhood language acquisition and attrition. What is the present everyday experience of language use and life between two cultures? Examining interview data, Samata uncovers a sense of inauthenticity felt by people who do not fully share a parent's first language. Alongside this features a sense of concurrent anger, and a need to assign blame. Participation in the language, even to the extent of phatic or formulaic phraseology, occasions feelings of authentic linguistic and cultural inclusion. The book thus uncovers appreciable (and measurable) benefits in positive self-image and a sense of well-being. Looking at how people view language is essential - how they view the language they call their own is even more important and this book does just that in a qualified applied linguistic environment.

Why can none of us hear our own recorded voice without wincing? Why is the telephone still full of such spookiness and erotic possibility? Why does the metaphor of ventriloquism, the art of 'seeming to speak where one is not', speak so resonantly to our contemporary technological condition? These are the kind of questions which impel Steven Connor's wide-ranging, restlessly inquisitive history of ventriloquism and the disembodied voice. He tracks his subject from its first recorded beginnings in ancient Israel and Greece, through the fulminations of early Christian writers against the unholy (and, they believed, obscenely produced) practices of pagan divination, the aberrations of the voice in mysticism, witchcraft and possession, and the strange obsession with the vagrant figure of the ventriloquist, newly conceived as male rather than female, during the Enlightenment. He retrieves the stories of some of the most popular and versatile ventriloquists and polyphonists of the nineteenth century, and investigates the survival of ventriloquial delusions and desires in spiritualism and the

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'vocalic uncanny' of technologies like telephone, radio, film, and internet. Learned but lucid, brimming with anecdote and insight, this is much more than an archaeology of one of the most regularly derided but tenaciously enduring of popular arts. It is also a series of virtuoso philosophical and psychological reflections on the problems and astonishments, the raptures and absurdities of the unhoused voice.

It is the largest and perhaps the most important organ of our body—it covers our fragile inner parts, defines our social identities, and channels our sensory experiences. And yet we rarely give a thought. With *The Book of Skin*, Steven Connor aims to change all that, offering an intriguing cultural history of skin. Connor first examines physical issues such as leprosy, skin pigmentation, cancer, blushing, and attenuations of erotic touch. He also explains why specific colors symbolize certain emotions, such as green for envy or yellow for cowardice, as well as why skin is the focus of destructive rage in many people's violent fantasies. *The Book of Skin* then probes into how skin has been such a powerfully symbolic terrain in photography, religious iconography, cinema, and literature. From the Turin shroud to Ralph Ellison's *Invisible Man* to plastic surgery, *The Book of Skin* expertly examines the role of skin in Western culture. A compelling read that penetrates well beyond skin-deep, *The Book of Skin* validates James Joyce's declaration that "modern man has an epidermis rather than a soul." "Richly conceived and elaborately thought out. No flicker of meaning has escaped Connor's ferocious, all-seeing eye."—*Guardian*

A contemporary look at one of the founding figures in the field of cultural studies. This volume from Goldsmiths Press examines the career of the cultural studies pioneer Stuart Hall, investigating his influence and revealing lesser-known facets of his work. These essays evaluate the legacies of his particular brand of cultural studies and demonstrate how

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other scholars and activists have utilized his thinking in their own research. Throughout, Hall's colleagues and collaborators assess his theoretical and methodological standpoints, his commitment to the development of a flexible form of revisionist Marxism, and the contributions of his specific mode of analysis to public debates on Thatcherism, neoliberalism, and multiculturalism. In her contribution, Angela Davis argues that the model of politics, ideology, and race initially developed by Hall and his colleagues in England continues to resonate when applied to America's racialized policing. Other essays focus on Hall's contributions to contemporary political debate and questions of race, ethnicity, identity, migrancy, and diaspora, and discuss Hall's continuing involvement in issues of representation and aesthetics in the visual arts, particularly photography and film. With contributions from Britain, Europe, East Asia, and North and Latin America, the book provides a comprehensive look at how, under Hall's intellectual leadership, British cultural studies transformed itself from a form of "local" knowledge to the international field of study we know today. Contributors John Akomfrah, Avtar Brah, Charlotte Brunson, Iain Chambers, Kuan-Hsing Chen, John Clarke, James Curran, Angela Davis, David Edgar, Lawrence Grossberg, Catherine Hall, Dick Hebdige, Tony Jefferson, Robert Lumley, Mahasiddhi (Roy Peters), Doreen Massey, Angela McRobbie, Caspar Melville, Frank Mort, Michael Rustin, Bill Schwarz, Mark Sealy, Liv Sovik, Lola Young

What existed before there was a subject known as English? How did English eventually come about? Focusing specifically on Shakespeare's role in the origins of the subject, Rhodes addresses the evolution of English from the early modern period up to the late eighteenth century. He deals with the kinds of literary and educational practices that would have formed Shakespeare's experience and shaped

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his work and traces the origins of English in certain aspects of the educational regime that existed before English literature became an established part of the curriculum. Rhodes then presents Shakespeare both as a product of Renaissance rhetorical teaching and as an agent of the transformation of rhetoric in the eighteenth century into the subject that emerged as the modern study of English. By transferring terms from contemporary disciplines, such as 'media studies' and 'creative writing', or the technology of computing, to earlier cultural contexts Rhodes aims both to invite further reflection on the nature of the practices themselves, and also to offer new ways of thinking about their relationship to the discipline of English. Shakespeare and the Origins of English attempts not only an explanation of where English came from, but suggests how some of the things that we do now in the name of 'English' might usefully be understood in a wider historical perspective. By extending our view of its past, we may achieve a clearer view of its future.

This fascinating new study by Mark Asquith offers an original approach to Hardy's art as a novelist and entirely new readings of certain musical scenes in Hardy's works. Asquith utilizes a rich seam of original archival research (both scientific and musicological), which will be of use to all Hardy scholars, and discusses a range of Hardy's major works in relation to musical metaphors - from early fiction *The Poor Man and the Lady* to later major works *Jude the Obscure*, *Far From the Madding Crowd*, the *Mayor of Casterbridge* .

This title critically analyzes a range of sounds on vocal and musical recordings, on the radio, in film, and in cartoons to show how sounds are used to persuade in subtle ways.

This companion provides students and scholars alike with an interdisciplinary approach to literary modernism. Through essays written on a range of cultural contexts, this collection helps readers understand the significant changes in belief

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systems, visual culture, and pastimes that influenced, and were influenced by, the experimental literature published around 1890-1945.

How do objects 'speak' to us? What happens to authorship when voice is projected into inanimate objects? How can one articulate an object into speech? Is the inarticulate body necessarily silent? These are just some of the questions brought up by this unique and unusual collection of essays, which presents subjects and categories often overlooked by the disciplines of art history, visual culture, theatre history and comparative literature. Drawing from and expanding upon the 'Performing Objects, Animating Images' academic session run by the Henry Moore Institute at the Association of Art Historians conference, held in London in 2003, this book presents thirteen essays that bring together a multidisciplinary approach to the animated object. Contributions range from literal accounts of magic lanterns, tableaux vivants, puppets and ventriloquist dummies, to the more abstract notions of voice displacement in audio art and authorship projection in writing machines. The contributors come from diverse backgrounds in art history, cultural history, comparative literature, and artistic, theatrical and curatorial practice, and all tackle the issue of 'articulate objects' from a range of lively and unexpected perspectives.

In recent years the metaphor of economy has proved to have an immense explanatory power in literary and cultural criticism. Everything can be expressed and analysed in terms borrowed from political economy. Language, texts, social structures, and cultural relationships can be construed in the dynamic terms made available by the metaphor of economy, and, more specifically, the economy of the metaphor. The metaphor of economy allows to show the dynamic processes of exchange, circulation and interested negotiation. The essays in this volume display approaches to cultural and

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discursive practices derived from the methods and texts of economics. They provide a body of literary and cultural criticism founded upon economic paradigms, which makes apparent the genealogy of our economic thought and the suggestion that looking at human exchange can enrich our understanding of culture. The interest of this volume is manifold: it gives a historical account of the development of economics, elucidates the emergence of theories governed by economic metaphors and clarifies the impact of the metaphor on theories of textuality. It also provides an exchange between economists and literary and cultural critics by combining literary and cultural criticism with economics and covers a wide range of topics which are of interest to scholars from various disciplines. This volume provides a critical exchange which hopes to enrich both economics and literature.

"The Sound Studies Reader is a groundbreaking anthology blending recent work that self-consciously describes itself as 'sound studies' with earlier and lesser known scholarship on sound. The collection begins with an introduction to welcome novice readers to the field and acquaint them with key themes and concepts in sound studies. Individual section introductions give readers further background on the essays and an extensive up to date bibliography for further reading in 'sound studies' make this an original and accessible guide to the field"--

Japanese Robot Culture examines social robots in Japan, those in public, domestic, and artistic contexts. Unlike other studies, this book sees the robot in relation to Japanese popular culture, and argues that the Japanese 'affinity' for robots is the outcome of a complex loop of representation and social expectation in the context of Japan's continuing struggle with modernity. Considering Japanese robot culture from the critical perspectives afforded by theatre and

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performance studies, this book is concerned with representations of robots and their inclusion in social and cultural contexts, which science and engineering studies do not address. The robot as a performing object generates meaning in staged events and situations that make sense for its Japanese observers and participants. This book examines how specific modes of encounter with robots in carefully constructed mises en scène can trigger reflexive, culturally specific, and often ideologically-inflected responses. Taking his cue from Philadelphia-born novelist Charles Brockden Brown's *Annals of Europe and America*, which contends that America is shaped most noticeably by the international struggle between Great Britain and France for control of the world trade market, Stephen Shapiro charts the advent, decline, and reinvigoration of the early American novel. That the American novel "sprang so unexpectedly into published existence during the 1790s" may be a symptom of the beginning of the end of Franco-British supremacy and a reflection of the power of a middle class riding the crest of a new world economic system. Shapiro's world-systems approach is a relatively new methodology for literary studies, but it brings two particularly useful features to the table. First, it refines the conceptual frameworks for analyzing cultural and social history, such as the rise in sentimentalism, in relation to a long-wave economic history of global commerce; second, it fosters a new model for a comparative American Studies across time. Rather than relying on contiguous time, a world-systems approach might compare the cultural production of one region to another at the same location within the recurring cycle in an economic reconfiguration. Shapiro offers a new way of thinking about the causes for the emergence of the American novel that suggests a fresh way of rethinking the overall paradigms shaping American Studies.

This Companion offers the first systematic analysis of the

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representation of the body in literature. It historicizes embodiment by charting our evolving understanding of the body from the Middle Ages to the present day, and addresses such questions as sensory perception, technology, language and affect; maternal bodies, disability and the representation of ageing; eating and obesity, pain, death and dying; and racialized and posthuman bodies. This Companion also considers science and its construction of the body through disciplines such as obstetrics, sexology and neurology. Leading scholars in the field devote special attention to poetry, prose, drama and film, and chart a variety of theoretical understandings of the body.

Michel de Certeau is becoming increasingly recognised as a cultural theorist whose methodologies could rival those of Foucault. In this engaging book, Ben Highmore provides a stimulating account of Michel de Certeau's work and its relation to the field of cultural studies. The book explores those aspects of de Certeau's work that both challenge and re-imagine cultural studies, highlighting the potential this work has for supplying a critical epistemology and a practical ethics for the study of culture within the arts and humanities more generally. Michel de Certeau: Analysing Culture provides an ideal introduction to the work of this extraordinary and important thinker.

This is a book about contemporary literary and artistic entanglements: word and image, media and materiality, inscription and illustration. It proposes a vulnerable, fugitive mode of reading poetry, which defies disciplinary categorisations, embracing the open-endedness and provisionality of forms. This manifests itself interactively in the six case studies, which have been chosen for their distinctness and diversity across the long twentieth century: the book begins with the early twentieth-century work of writer and artist Djuna Barnes, exploring her re-animation of

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sculptural and dramatic sources. It then turns to the late modernist artist and poet David Jones considering his use of the graphic and plastic arts in *The Anthemata*, and next, to the underappreciated mid-century poet F.T. Prince, whose work uncannily re-activates Michelangelo's poetry and sculpture. The second half of the book explores the collaborations of the canonical poet Ted Hughes with the publisher and artist Leonard Baskin during the 1970s; the innovative late twentieth-century poetry of Denise Riley who uses page space and embodied sound as a form of address; and, finally, the contemporary poet Paul Muldoon who has collaborated with photographers and artists, as well as ventriloquising nonhuman phenomena. The resulting unique study offers contemporary writers and readers a new understanding of literary, artistic, and nonhuman practices and shows the cultural importance of engaging with their messy co-dependencies. The book challenges critical methodologies that make a sharp division between the textual work and the extra-literary, and raises urgent questions about the status and autonomy of art and its social role.

In the 20th century, many aspects of life became 'a matter of perception' in the wake of the multiplication of media, stylistic experimentation, and the rise of multiculturalism. Life sped up as a result of new modes of transportation – automobiles and airplanes – and communication – telephones and personal computers – which emphasized the rapid movement of people and ideas. The proliferation of synthetic products and simulated experiences, from artificial flavors to video games, in turn, created heady virtual worlds of sensation. This progressive mediation and acceleration of sensation, along with the sensory and environmental pollution it often spawned, also sparked various countertrends, such as the 'back to nature' movement, the craft movement, slow food and alternative medicine. This volume shows how attending

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to the sensory dynamics of the modern age yields many fresh insights into the intertwined processes which gave the 20th century its particular feel of technological prowess and gaudy artificiality. *A Cultural History of the Senses in the Modern Age* presents essays on the following topics: the social life of the senses; urban sensations; the senses in the marketplace; the senses in religion; the senses in philosophy and science; medicine and the senses; the senses in literature; art and the senses; and sensory media.

Black Popular Music in Britain Since 1945 provides the first broad scholarly discussion of this music since 1990. The book critically examines key moments in the history of black British popular music from 1940s jazz to 1970s soul and reggae, 1990s Jungle and the sounds of Dubstep and Grime that have echoed through the 2000s. While the book offers a history it also discusses the ways black musics in Britain have intersected with the politics of race and class, multiculturalism, gender and sexuality, and debates about media and technology. Contributors examine the impact of the local, the ways that black music in Birmingham, Bristol, Liverpool, Manchester and London evolved differently and how black popular music in Britain has always developed in complex interaction with the dominant British popular music tradition. This tradition has its own histories located in folk music, music hall and a constant engagement, since the nineteenth century, with American popular music, itself a dynamic mixing of African-American, Latin

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American and other musics. The ideas that run through various chapters form connecting narratives that challenge dominant understandings of black popular music in Britain and will be essential reading for those interested in Popular Music Studies, Black British Studies and Cultural Studies.

At first glance, Samuel Beckett's writing—where scenes of violence and cruelty often provide the occasion for an unremittingly bleak comedy—would seem to offer the reader few examples of ethical conduct. However, following the recent "ethical turn" in critical theory, there has been growing interest in the ethicality of Beckett's work. Following Alain Badiou's highly influential claim for Beckett as essentially an ethical thinker, it is time to ask: What is the relation between Beckett's work and the ethical? Is Beckett's work profoundly ethical in its implications, as both humanist and deconstructionist readings have insisted in their different ways? Or does Beckett's work in some way call into question the entire notion of the ethical? This provocative collection of essays seeks to map out this emerging debate in Beckett criticism. It will be a landmark contribution to an exciting new field, not only in Beckett Studies, but in literary studies and critical theory more broadly.

Despite its importance as a central feature of musical sounds, timbre has rarely stood in the limelight. First defined in the eighteenth century,

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denigrated during the nineteenth, the concept of timbre came into its own during the twentieth century and its fascination with synthesizers and electronic music-or so the story goes. But in fact, timbre cuts across all the boundaries that make up musical thought-combining scientific and artistic approaches to music, material and philosophical aspects, and historical and theoretical perspectives. Timbre challenges us to fundamentally reorganize the way we think about music. The twenty-five essays that make up this collection offer a variety of engagements with music from the perspective of timbre. The boundaries are set as broad as possible: from ancient Homeric sounds to contemporary sound installations, from birdsong to cochlear implants, from Tuvan overtone singing to the tv show *The Voice*, from violin mutes to Moog synthesizers. What unifies the essays across this vast diversity is the material starting point of the sounding object. This focus on the listening experience is radical departure from the musical work that has traditionally dominated musical discourse since its academic inception in late-nineteenth-century Europe. Timbre remains a slippery concept that has continuously demanded more, be it more precise vocabulary, a more systematic theory, or more rigorous analysis. Rooted in the psychology of listening, timbre consistently resists pinning complete down. This collection of essays provides an invitation for further

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engagement with the range of fascinating questions that timbre opens up.

Using primary materials, Highmor brings together a wide range of thinkers to provide a comprehensive resource on theories of everyday life. Highmore's introduction surveys the development of thought about everyday life.

A comprehensive, accessible and lucid coverage of major issues and key figures in modern and contemporary British literature.

Learning from Las Vegas, originally published by the MIT Press in 1972, was one of the most influential and controversial architectural books of its era. Thirty-five years later, it remains a perennial bestseller and a definitive theoretical text. Its authors—architects Robert Venturi, Denise Scott Brown, and Steven Izenour—famously used the Las Vegas Strip to argue the virtues of the "ordinary and ugly" above the "heroic and original" qualities of architectural modernism. Learning from Las Vegas not only moved architecture to the center of cultural debates, it changed our ideas about what architecture was and could be. In this provocative rereading of an iconic text, Aron Vinegar argues that Learning from Las Vegas is not only of historical interest but of absolute relevance to current critical debates in architectural and visual culture. Vinegar argues that to read Learning from Las Vegas only as an exemplary postmodernist text—to understand it, for

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example, as a call for pastiche or as ironic provocation—is to underestimate its deeper critical and ethical meaning, and to miss the underlying dialectic between skepticism and the ordinary, expression and the deadpan, that runs through the text. Vinegar's close attention to the graphic design of *Learning from Las Vegas*, and his fresh interpretations of now canonical images from the book such as the Duck, the Decorated Shed, and the "recommendation for a monument," make his book unique. Perhaps most revealing is his close analysis of the differences between the first 1972 edition, designed for the MIT Press by Muriel Cooper, and the "revised" edition of 1977, which was radically stripped down and largely redesigned by Denise Scott Brown. The dialogue between the two editions continues with this book, where for the first time the two versions of *Learning from Las Vegas* are read comparatively.

The word "ventriloquism" has traditionally referred to the act of throwing one's voice into an object that appears to speak. Media Ventriloquism repurposes the term to reflect our complex vocal relationship with media technologies. The 21st century has offered an array of technological means to separate voice from body, practices which have been used for good and ill. We currently zoom about the internet, in conversations full of audio glitches, using tools that make it possible to live life at a distance. Yet at the

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same time, these technologies subject us to the potential for audiovisual manipulation. But this voice/body split is not new. Radio, cinema, television, video games, digital technologies, and other media have each fundamentally transformed the relationship between voice and body in myriad and often unexpected ways. This book explores some of these experiences of ventriloquism and considers the political and ethical implications of separating bodies from voices. The essays in the collection, which represent a variety of academic disciplines, demonstrate not only how particular bodies and voices have been (mis)represented through media ventriloquism, but also how marginalized groups - racialized, gendered, and queered, among them - have used media ventriloquism to claim their agency and power. *Hearing History* is a long-needed introduction to the basic tenets of what is variously termed historical acoustemology, auditory culture, or aural history. Gathering twenty-one of the fields most important writings, this volume will deepen and broaden our understanding of changing perceptions of sound and hearing and the ongoing education of our senses. The essays stimulate thinking on key questions: What is aural history? Why has vision tended to triumph over hearing in historical accounts? How might we begin to reclaim the sounds of the past? With theoretical and practical essays on the history

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of sound and hearing in Europe and the United States, the book draws on historical approaches ranging from empiricism to postmodernism. Some essays show the historian of technology at work, others highlight how With theoretical and practical essays on the history of sound and hearing in Europe and the United States, the book draws on historical approaches ranging from empiricism to postmodernism. Some essays show the historian of technology at work, others highlight how military, social, intellectual, and cultural historians have tackled historical acoustemologies. Investigating soundscapes that include a Puritan meetinghouse in colonial New England, the belfries of a French village at the close of the Old Regime, the court hall of Elizabeth I, and a Civil War battlefield, the essays vary just as widely in their topics, which include noise as a marker of social and cultural differences, the privileging of music as the sound of art, the persistence of Aristotelian ideas of sound into the seventeenth century, developments in sound related to medical practice, the advent of sound-recording technology, and noise pollution.

Puppetry Originated In India And Travelled Across The Seven Seas To The Eastern And Western World As Vouched By Many Scholars. Puppets Dated Back To A Period Well Before Bharata S Natya Shastra And Have Continued Unabated Throughout The Centuries In Almost All Indian States. Puppetry Is One Enduring Form, Which Has Entertained Masses And Educated People. The Famous Puppeteers Of

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Rajasthan Are Really Acrobats, Who Only Put On Puppet Shows When They Move Out Of Villages. These And A Thousand Other Scintillating Facts Come Out Of This Exciting Book For The Reader S Entertainment And Elucidation. Puppets Are By No Means For Only Children, -- As The Puppeteers Of Orissa Sing And Dance About The Romantic Love Of Radha And Krishna, And Keralan Puppets Narrate Kathakali Stories In The Same Make-Up And Costumes. The Book Aims At Giving A Connected Account Of The Indian Puppets: Their Variety, Their Multiple Functions, Their Craft, Their Animation And Their Connections With Other Related Arts In Five Separate Parts. The Book Also Contains For The First Time In Any Book On Puppetry -- Four Important Appendices: Museums In India Containing Puppets, Directory Of Indian Puppeteers, Global Bibliography On Puppets And A Relevant Glossary. The World Of Indian Puppets Is Seen In Vivid Colours With Scores Of Coloured Photographs And Many Line-Drawings And Half-Tone Pictures --- In Their Many-Sided Splendour: Variety Of The Glove, Rod, String, Shadow, And Human Puppets And A Myriad Background Stories Of The Puppet-Masters And Their Imaginative Landscape Of Free Creativity.

Vision is typically treated as the defining sense of the modern era and a powerful vehicle for colonial and postcolonial domination. This is in marked contrast to the almost total absence of accounts of hearing in larger cultural processes. *Hearing Cultures* is a timely examination of the elusive, often evocative, and sometimes cacophonous auditory sense - from the intersection of sound and modernity, through to the relationship between audio-technological advances and issues of personal and urban space. As cultures and communities grapple with the massive changes wrought by modernization and globalization, *Hearing Cultures* presents an important new approach to understanding our world. It

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answers such intriguing questions as: Did people in Shakespeare's time hear differently from us? In what way does technology affect our ears? Why do people in Egypt increasingly listen to taped religious sermons? Why did Enlightenment doctors believe that music was an essential cure? What happens acoustically in cross-cultural first encounters? Why do Runa Indians in the Amazon basin now consider onomatopoeic speech child's talk? The ear, as much as the eye, nose, mouth and hand, offers a way into experience. All five senses are instruments that record, interpret and engage with the world. This book shows how sound offers a refreshing new lens through which to examine culture and complex social issues.

The Sound of Culture explores the histories of race and technology in a world made by slavery, colonialism, and industrialization. Beginning in the late nineteenth century and moving through to the twenty-first, the book argues for the dependent nature of those histories. Looking at American, British, and Caribbean literature, it distills a diverse range of subject matter: minstrelsy, Victorian science fiction, cybertheory, and artificial intelligence. All of these facets, according to Louis Chude-Sokei, are part of a history in which music has been central to the equation that links blacks and machines. As Chude-Sokei shows, science fiction itself has roots in racial anxieties and he traces those anxieties across two centuries and a range of writers and thinkers—from Samuel Butler, Herman Melville, and Edgar Rice Burroughs to Sigmund Freud, William Gibson, and Donna Haraway, to Norbert Weiner, Sylvia Wynter, and Samuel R. Delany.

In this study of ventriloquism, Connor follows his subject from its early beginnings in ancient Israel and Greece, its role in mysticism and witchcraft, through to modern entertainment. The past 20 years have witnessed a turn towards the sensuous, particularly the aural, as a viable space for critical

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exploration in History and other Humanities disciplines. This has been informed by a heightened awareness of the role that the senses play in shaping modern identity and understanding of place; and increasingly, how the senses are central to the memory of past experiences and their representation. The result has been a broadening of our historical imagination, which has previously taken the visual for granted and ignored the other senses. Considering how crucial the auditory aspect of life has been, a shift from seeing to hearing past societies offers a further perspective for examining the complexity of historical events and experiences. Historians in many fields have begun to listen to the past, developing new arguments about the history and the memory of sensory experience. This volume builds on scholarship produced over the last twenty years and explores these dimensions by coupling the history of sound and the senses in distinctive ways: through a study of the sound of violence; the sound of voice mediated by technologies and the expression of memory through the senses. Though sound is the most developed field in the study of the sensorium, many argue that each of the senses should not be studied in isolation from each other, and for this reason, the final section incorporates material which emphasizes the sense as relational.

This book provides a history of ventriloquism and the disembodied voice. It tracks the subject from its beginnings through early Christian writers, the voice in mysticism witchcraft and the figure of the ventriloquist.

Political institutions and practices such as the state, parliament, citizenship and nationality, the vote, the military, and the making and implementation of laws have traditionally been treated as if they were un-gendered and guided exclusively by objective reasoning and rationality. Rationality and reason, though, have been habitually ascribed to

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masculinity, a fact which has often been ignored in favour of the apparent gender-inclusiveness of the realm of politics. In contrast to this view, this book explores the interdependence of the construction of masculinities, on the one hand, and the emerging, maintenance, and modification of concepts such as the state, citizenship, nationality and nationalism, democracy and militarism on the other. Illustrating the great amount of research activity in the field of political masculinities, the book offers many perspectives in its attempt to shed light on different modes of representing and constructing political masculinities across time and space. Findings from the fields of political science, history, media studies, literature, and film studies, as well as cultural studies, encourage an interdisciplinary debate of political masculinities in Europe and the United States from the nineteenth to the twenty-first century.

This cultural, historical, and scientific exploration of sleeplessness by Eluned Summers-Bremner begins with the literature of ancient times, and finds its sufferers in prominent texts such as the Iliad, the Odyssey, the Mesopotamian epic Gilgamesh, and the Bible. Moving to Romantic and Gothic literature, she shows how sleeplessness continued to play a large role as the advent of street lighting in the nineteenth century inspired the fantastical blurring of daytime reality and night visions and authors connected insomnia to the ephemeral worlds of nightmares and the sublime. Meanwhile, throughout the ages insomnia has been variously categorized by the medical community as a manifestation of a deeper psychological or physical malady. Today's medical solutions tend to involve prescription drugs—but, as *Insomnia* reveals, important questions linger about the role of the pharmaceutical industry and the effectiveness of such treatments. “Summers-Bremner’s account of literary usages of insomnia, from Gilgamesh to Garcia Márquez, is a rich

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one, sufficient to make the case that insomnia is a recurrent theme in Western culture.”—Wall Street Journal “A whimsical tour of the history of how different cultures have viewed not only insomnia but also the night itself, sleep, dreams, darkness, and activities that occur in the dark.”—New England Journal of Medicine “Summers-Bremner’s excellent account of insomnia shows that the consideration of our waking moments is indicative of the changing ways we think about life.”—Financial Times Magazine

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