



**embodied**

**V O I C E**

# Embodied Voices Embodied Voices

**Juliet Fox**



## **Embodied Voices Embodied Voices:**

Embodied Voices Leslie C. Dunn, Nancy A. Jones, 1994 As a material link between body and culture self and other the voice has been endlessly fascinating to artists and critics Yet it is the voices of women that have inspired the greatest fascination as well as the deepest ambivalence because the female voice signifies sexual otherness as well as sexual and cultural power Embodied Voices explores cultural manifestations of female vocality in the light of current theories of subjectivity the body and sexual difference The fourteen essays collected here examine a wide spectrum of discourses including myth literature music film psychoanalysis and critical theory Though diverse in their critical approaches the essays are united in their attempt to articulate the compelling yet problematic intersections of gender voice and embodiment as they have shaped the textual representation of women and women s self expression in performance *Embodied Voices* ,2002

*Opera as Soundtrack* Jeongwon Joe, 2016-05-13 Filmmakers fascination with opera dates back to the silent era but it was not until the late 1980s that critical enquiries into the intersection of opera and cinema began to emerge Jeongwon Joe focusses primarily on the role of opera as soundtrack by exploring the distinct effects opera produces in film effects which differ from other types of soundtrack music such as jazz or symphony These effects are examined from three perspectives peculiar qualities of the operatic voice various properties commonly associated with opera such as excess otherness or death and multifaceted tensions between opera and cinema for instance opera as live embodied high art and cinema as technologically mediated popular entertainment Joe argues that when opera excerpts are employed on soundtracks they tend to appear at critical moments of the film usually associated with the protagonists and the author explores why it is opera not symphony or jazz that accompanies poignant scenes like these Joe s film analysis focuses on the time period of the post 1970s which is distinguished by an increase of opera excerpts on soundtracks to blockbuster titles the commercial recognition of which promoted the production of numerous opera soundtrack CDs in the following years Joe incorporates an empirical methodology by examining primary sources such as production files cue sheets and unpublished interviews with film directors and composers to enhance the traditional hermeneutic approach The films analysed in her book include Woody Allen s Match Point David Cronenberg s M Butterfly and Wong Kar wai s 2046 **Animal Subjects 2.0** Jodey

Castricano, Lauren Corman, 2016-12-10 *Animal Subjects An Ethical Reader in a Posthuman World* WLU Press 2008 challenged cultural studies to include nonhuman animals within its purview While the question of the animal ricochets across the academy and reverberates within the public sphere *Animal Subjects 2.0* builds on the previous book and takes stock of this explosive turn It focuses on both critical animal studies and posthumanism two intertwining conversations that ask us to reconsider common sense understandings of other animals and what it means to be human This collection demonstrates that many pressing contemporary social problems how and why the oppression and exploitation of our species persist are entangled with our treatment of other animals and the environment Decades into the interrogation of our ethical and political

responsibilities toward other animals fissures within the academy deepen as the interest in animal ethics and politics proliferates. Although ideological fault lines have inspired important debates about how to address the very material concerns informing these theoretical discussions, *Animal Subjects 2.0* brings together divergent voices to suggest how to foster richer human-animal relations and to cultivate new ways of thinking and being with the rest of animalkind. This collection demonstrates that appreciation of difference, not just similarity, is necessary for a more inclusive and compassionate world. Linking issues of gender, disability, culture, race, and sexuality into species, *Animal Subjects 2.0* maps vibrant developments in the emergent fields of critical animal studies and posthumanist thought. Transcultural Voices Jaspal Naveel

Singh, 2021-10-29 This book presents the narratives and voices of young, mostly male practitioners of hip hop culture in Delhi, India. The author suggests that practitioners understand hip hop as both a thing that can be appropriated and authenticated, made real in the local and global context, and as a way that enables them to transform their lives and futures in the rapidly globalising urban environments of Delhi. The dancers, artists, musicians, and cultural theorists that feature in this book construct a multitude of voices in their narratives to formulate their own transcultural voices within global hip hop. Through a combination of linguistic ethnography, sociolinguistics, and discourse studies, the book addresses issues including gender and sexuality, identity construction, and global culture. **Voice Studies** Konstantinos Thomaidis, Ben Macpherson, 2015-05-22

*Voice Studies* brings together leading international scholars and practitioners to re-examine what voice is, what voice does, and what we mean by voice studies in the process and experience of performance. This dynamic and interdisciplinary publication draws on a broad range of approaches from composing and voice teaching through to psychoanalysis and philosophy, including voice training from the Alexander Technique to practice as research, operatic and extended voices in early baroque and contemporary underwater singing, voices across cultures from site-specific choral performance in Kentish mines and Australian sound art to the laments of Kraho Indians, Korean pansori, and Javanese wayang voice embodiment, and gender in Robertson's 1798 production of *Phantasmagoria*, Cathy Berberian's radio show, and Romeo Castellucci's theatre. Perceiving voice as a composer, listener, or as eavesdropper, voice technology and mobile apps. With contributions spanning six continents, the volume considers the processes of teaching or writing for voice, the performance of voice in theatre, live art, music, and on recordings, and the experience of voice in acoustic perception and research. It concludes with a multifaceted series of short provocations that simply revisit the core question of the whole volume: what is voice studies? *Youth Voice*

*and Participatory Arts in Global Development* The May Group, 2025-02-17 *Youth Voice and Participatory Arts in Global Development* looks at how arts-based methods can promote youth voice and engagement in global development. This book argues that engaging young people's diverse voices, ideas, and knowledges in matters that affect them is vital in enabling young people to become and be recognised as active citizens, developing more inclusive societies, and ensuring that development programmes remain accountable to the young people they aim to benefit. We draw on youth-led participatory

research projects from across Africa Asia Europe and Latin America which used a range of art forms and engagement mechanisms including participatory filmmaking street art and the intersection of formal and non formal education Through this process we develop the conceptualisation of transrational voice for epistemic justice and demonstrate the unique role that arts based methods play in enabling this broad conceptualisation of voice that accounts for the multiple dimensions of young people s knowledges and experiences This book will be of interest to researchers within international development arts and youth studies as well as to development practitioners and anyone interested in promoting epistemic justice with and for young people      *Voice First* Sonya Huber,2022-09 *Voice First* offers writers and teachers of writing an opportunity not only to engage their voices but to understand and experience how developing their range of voices strengthens their writing

**The Mortal Voice in the Tragedies of Aeschylus** Sarah Nooter,2017-10-26 *Voice* connects our embodied existence with the theoretical worlds we construct This book argues that the voice is a crucial element of mortal identity in the tragedies of Aeschylus It first presents conceptions of the voice in ancient Greek poetry and philosophy understanding it in its most literal and physical form as well as through the many metaphorical connotations that spring from it Close readings then show how the tragedies and fragments of Aeschylus gain meaning from the rubric and performance of voice concentrating particularly on the *Oresteia* Sarah Nooter demonstrates how voice as both a bottomless metaphor and performative agent of action stands as the prevailing configuration through which Aeschylus dramas should be heard This highly original book will interest all those interested in classical literature as well as those concerned with material approaches to the interpretation of texts      *Voice in Motion* Gina Bloom,2013-04-19 *Voice in Motion* explores the human voice as a literary historical and performative motif in early modern English drama and culture where the voice was frequently represented as struggling even failing to work In a compelling and original argument Gina Bloom demonstrates that early modern ideas about the efficacy of spoken communication spring from an understanding of the voice s materiality Voices can be cracked by the bodies that produce them scattered by winds when transmitted as breath through their acoustic environment stopped by clogged ears meant to receive them and displaced by echoic resonances The early modern theater underscored the voice s volatility through the use of pubescent boy actors whose vocal organs were especially vulnerable to malfunction Reading plays by Shakespeare Marston and their contemporaries alongside a wide range of late sixteenth and early seventeenth century texts including anatomy books acoustic science treatises Protestant sermons music manuals and even translations of Ovid Bloom maintains that cultural representations and theatrical enactments of the voice as unruly matter undermined early modern hierarchies of gender The uncontrollable physical voice creates anxiety for men whose masculinity is contingent on their capacity to discipline their voices and the voices of their subordinates By contrast for women the voice is most effective not when it is owned and mastered but when it is relinquished to the environment beyond There the voice s fragile material form assumes its full destabilizing potential and becomes a surprising source of female

power Indeed Bloom goes further to query the boundary between the production and reception of vocal sound suggesting provocatively that it is through active listening not just speaking that women on and off the stage reshape their world Bringing together performance theory theater history theories of embodiment and sound studies this book makes a significant contribution to gender studies and feminist theory by challenging traditional conceptions of the links among voice body and self

**Lord Jim** ,2004 Into the Vortex Britta H. Sjogren,2010-10-01 *Into the Vortex* challenges and rethinks feminist film theory's brilliant but often pessimistic reflections on the workings of sound and voice in film Including close readings of major film theorists such as Kaja Silverman and Mary Ann Doane Britta H Sjogren offers an alternative to image centered scenarios that dominate feminist film theory's critique of the representation of sexual difference Sjogren focuses on a rash of 1940s Hollywood films in which the female voice bears a marked formal presence to demonstrate the ways that the feminine is expressed and difference is sustained She argues that these films capitalize on particular particular psychoanalytic narratological and discursive contradictions to bring out and express difference rather than to contain or close it down Exploring the vigorous dynamic engendered by contradiction and paradox Sjogren charts a way out of the pessimistic monolithic view of patriarchy and cinema's representation of women's voices

**Communicating for Social Change** Mohan Jyoti Dutta,Dazzelyn Baltazar Zapata,2018-12-05 The book covers the trajectories and trends in social change communication engaging the key theoretical debates on communication and social change Attending to the concepts of communication and social change that emerge from and across the global margins the book works toward offering theoretical and methodological lessons that de center the dominant constructions of communication and social change The chapters in the book delve into the interplays of academic activist community negotiations in communication for social change and the ways in which these negotiations offer entry points into transformative communication processes of social change Moreover a number of chapters in the book attend to the ways in which Asian articulations of social change are situated at the intersections of culture structure and agency Chapters in the book are extended versions of research presented at the conference on Communicating Social Change Intersections of Theory and Praxis held at the National University of Singapore in 2016 organized under the umbrella of the Center for Culture Centered Approach to Research and Evaluation CARE

**A Will To Learn: Being A Student In An Age Of Uncertainty** Barnett, Ronald,2007-10-01 This book examines the structure of what it is to have a will to learn and offers an idea of student development that challenges current dominant views

**Female-Voice Song and Women's Musical Agency in the Middle Ages** ,2022-08-22 This collection of seventeen essays newly identifies contributions to musical culture made by women before 1500 across Europe You will learn about repertoire from such diverse locations as Iceland Spain and Italy and encounter examples of musicianship from the gender fluid professional musicians at the Islamicate courts of Syria to the nuns of Barking Abbey in England The book shows that women drove musical patronage dissemination composition and performance including within secular and

ecclesiastical contexts and also reflects on the reception of medieval women's musical agency by both medieval poets and by modern recording artists Contributors are David Catalunya Lisa Colton Helen Dell Annemari Ferreira Rachel Golden Gillian L Gower Anna Kathryn Grau Carissa M Harris Louise McInnes Lisa Nielson Lauren Purcell Joiner Megan Quinlan Leah Stuttard Claire Taylor Jones Melissa Tu Angelica Vomera and Anne Bagnall Yardley *Philosophy of Lyric Voice* Karen

Simecek,2023-10-05 Carefully considering the difference in the philosophical potential of page poetry and performance poetry Karen Simecek argues that it is only by considering them side by side that the unique cognitive value of each can be realised Focusing on spoken word poetry reveals the importance of voice and embodied words to the differing epistemic rewards of engaging with contemporary works of poetry in both private reading and live performance This concept of embodied voice progresses a new line of thinking in the cognitivism debate and unlocks the philosophical value of engaging with poetry Simecek's discussion of performed poetry also advances discussions of affect and experience in contemporary analytic aesthetics which raise new insights and connections within the field The moral significance of the differing effects of poetry finds comprehensive articulation through a rich philosophical analysis of the thoughts and affects which arise in particular contexts Simecek concludes that when page poetry is treated as paradigmatic this enables reflection in the singular whereas taking poetry in live performance as paradigmatic enables reflection on what is shared and shareable with others

**Disability Studies** Sharon L. Snyder,Brenda Jo Brueggemann,Rosemarie Garland-Thomson,2022-11-01 Images of disability pervade language and literature yet disability is as the volume's introduction notes the ubiquitous unspoken topic in contemporary culture The twenty five essays in Disability Studies provide perspectives on disabled people and on disability in the humanities art the media medicine psychology the academy and society Edited and introduced by Sharon L Snyder Brenda Jo Brueggemann and Rosemarie Garland Thomson and containing an afterword by Michael B rub author of Life As We Know It the volume is rich in its cast of characters including John Bulwer Teresa de Cartagena Audre Lorde Oliver Sacks Samuel Johnson Mark Twain Walt Whitman in its powerful authentic accounts of disabled conditions deafness blindness MS cancer the absence of limbs in its different settings ancient Greece medieval Spain Nazi Germany the modern United States and in its mix of the intellectual and the emotional of subtle theory and plainspoken autobiography **Concurrent**

**Imagines, Postcolonial Worlds** Diana Brydon,Peter Forsgren,Gonlög Fur,2017-04-24 Brydon Forsgren and Fur's Concurrent Imagines Postcolonial Worlds demonstrates the value of reading for concurrences in situating discussions of archives voices and history in colonial and postcolonial contexts Starting with the premise that our pluriversal world is constructed from concurrent imagines yet the role of concurrences has seldom been examined the collection brings together case studies that confirm the productivity of reading looking and listening for concurrences across established boundaries of disciplinary or geopolitical engagement Contributors working in art history sociology literary and historical studies bring examples of Nordic colonialism together with analyses of colonial practices worldwide The collection invites

uptake of the study of concurrences within the humanities and in interdisciplinary fields such as postcolonial cultural and globalization studies      Community Radio's Amplification of Communication for Social Change Juliet Fox, 2019-06-27 This book explores how community radio contributes to social change Community radio remains a unique communication platform under digital capitalism arguably capable of expanding the project of media democratisation Yet there is a lack of in depth analysis of community radio experience and a dearth of understanding of its functionality as an actively transformative tool for greater equity in society This project combines the theoretical positions of the political economy of communication with a citizen s media perspective in order to interrogate community radio s democratic potential By presenting case studies of two radio stations in Melbourne and Los Angeles and applying multiple research methods the book reveals community radio s amplification of media participation communication rights counter hegemony and media power in effect its distinct regenerative voice      **Applied Theatre: Voice** Sarah Weston, 2025-01-23 Applied Theatre Voice is a unique exploration of the conceptual and practical understandings of voice in relation to applied theatre Voice is fundamental to much practice that takes place in applied and community performance and is regularly the go to word to articulate community involvement and engagement be that in terms of creativity or social cultural and political activity Yet often in these references the preciseness of what we mean by voice is lost Is voice in applied theatre simply another word for representation as in finding or giving voice Or is voice also referring to the material sonic and embodied phenomenon of human communication when we consider the relationship between voice performance and social justice In this book voice in applied theatre is critically examined in a range of practical case studies discussing both its symbolic and material function demonstrating the necessity of considering both when working in applied and community spaces In Part One voice as a concept is introduced discussing recent theorizations of voice and why they are significant to applied theatre Part Two introduces the case studies exploring divergent understandings of why the voice matters in community practice



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