

# Reading Voices: Literature and the Phonotext

Stewart

Note: This is not the actual book cover

# Reading Voices Literature And The Phonotext

**Hugo Bowles**



## **Reading Voices Literature And The Phonotext:**

**Reading Voices** Garrett Stewart, 1990-09-10 At last a scrupulous and sustained earsighted study of that shadowy yet vital intersection of sound and sense without which literary reading remains a disembodied exercise Stewart immerses us brilliantly in the poststructural method of a phonemic analysis Geoffrey H Hartman author of *Saving the Text* Stunningly articulate Alongside brilliant exegeses of passages from the major English poets Stewart offers new and dazzling interpretations of the poetics of prose in such novelists as Dickens Lawrence Joyce and Woolf The book is a tour de force no doubt about it In my opinion *Reading Voices* will have not only a wide but a lasting reception Hayden White author of *Metahistory* This is exciting virtuoso work in a playfully imaginative hermeneutic mode Stewart's ear hears fascinating and compelling things things which have a delightfully rich and thematically complex bearing on much larger textual issues Paul Fry author of *The Reach of Criticism* A truly original book The first work in years to bring together linguistically informed criticism with more philosophically oriented literary theory The resulting vision of literature is odd personal passionate even outlandish Not only is Stewart himself an extraordinary stylist but his work suggests a breakthrough in stylistic criticism so radical as to revitalize the entire field Jay Clayton author of *Romantic Vision and the Novel* The 'Imagined Sound' of Australian Literature and Music Joseph Cummins, 2019-09-20 *Imagined Sound* is a unique cartography of the artistic historical and political forces that have informed the post World War II representation of Australian landscapes It is the first book to formulate the unique methodology of imagined sound a new way to read and listen to literature and music that moves beyond the dominance of the visual the colonial mode of knowing controlling and imagining Australian space Emphasising sound and listening this approach draws out and re examines the key narratives that shape and are shaped by Australian landscapes and histories stories of first contact frontier violence the explorer journey the convict experience non Indigenous belonging Pacific identity and contemporary Indigenous Dreaming *Imagined Sound* offers a compelling analysis of how these narratives are reharmonised in key works of literature and music **Interfaces Between the Oral and the Written** Flora Veit-Wild, Alain Ricard, 2005 In the African context there exists the myth that orality means tradition Written and oral verbal art are often regarded as dichotomies one excluding the other While orature is confused with tradition literature is ascribed to modernity Furthermore local languages are ignored and literature is equated with writing in foreign languages The contributions in this volume take issue with such preconceptions and explore the multiple ways in which literary and oral forms interrelate and subvert each other giving birth to new forms of artistic expression They emphasize the local agency of the African poet and writer which resists the global commodification of literature through the international bestseller lists of the cultural industry The first section traces the movement from oral to written texts which in many cases coincides with a switch from African to European languages But as the essays in the section on New Literary Languages make clear in other cases a true philological work is accomplished in the African language to create a new written and literary medium Through

the mixing of languages in the cities such as the Sheng spoken in Kenya or the bilinguality of a writer such as Cheik Aliou Ndao Senegal new idioms for literary expressions evolve The use of new media technology or music stimulate the emergence of new genres such as Taarab in East Africa radio poetry in Yoruba and Hausa or Rap in the Senegal as is shown in the section on Forms of New Orality It is a great achievement of this second volume of Versions and Subversions in African Literatures that it assembles contributions by scholars from the anglophone and the francophone world and that it covers literary production in a broad spectrum of languages English French Hausa Sheng Sotho Spanish Swahili Wolof and Yoruba Some of the authors and cultural practitioners treated in detail are Mobolajì Adenubi Birago Diop Boubacar Boris Diop David Maillu Thomas Mofolo Cheik Aliou Ndao Donato Ndongo Bidyogo Hubert Ogunde Shaaban Robert Wole Soyinka Ibrahim YaroYahaya and S nouvo Agbota Zinsou

**Audiobooks, Literature, and Sound Studies** Matthew Rubery, 2011-05-09 This is the first scholarly work to examine the cultural significance of the talking book since the invention of the phonograph in 1877 the earliest machine to enable the reproduction of the human voice Recent advances in sound technology make this an opportune moment to reflect on the evolution of our reading practices since this remarkable invention Some questions addressed by the collection include How does auditory literature adapt printed texts What skills in close listening are necessary for its reception What are the social consequences of new listening technologies In sum the essays gathered together by this collection explore the extent to which the audiobook enables us not just to hear literature but to hear it in new ways Bringing together a set of reflections on the enrichments and impoverishments of the reading experience brought about by developments in sound technology this collection spans the earliest adaptations of printed texts into sound by Charles Dickens Thomas Hardy and other novelists from the late nineteenth century to recordings by contemporary figures such as Toni Morrison and Barack Obama at the turn of the twenty first century As the voices gathered here suggest it is time to give a hearing to one of the most talked about new media of the past century

*The Great American Songbooks* T. Austin Graham, 2013-01-31 In the late nineteenth and early twentieth centuries American authors pioneered a mode of musical writing that quite literally resounded beyond the printed page Novels gained soundtracks poetry compelled its audiences to sing and the ostensibly silent act of reading became anything but The Great American Songbooks is the story of this literature at once an overview of musical and authorial practice at the century's turn an investigation into the sensory dimensions of reading and a meditation on the effects that the popular arts have had on literary modernism The writings of John Dos Passos Theodore Dreiser T S Eliot F Scott Fitzgerald Langston Hughes Jean Toomer and Walt Whitman are heard in a new key the performers and tunesmiths who inspired them have their stories told and the music of the past long out of print and fashion is recapitulated and made available in digital form A work of criticism situated at the crossroads of literary analysis musicology and cultural history The Great American Songbooks demonstrates the importance of studying fiction and poetry from interdisciplinary perspectives and it suggests new avenues for research in the dawning age of the digital

humanities      *Gothic Utterance* Jimmy Packham, 2021-06-15 The Gothic has always been interested in strange utterances and unsettling voices from half heard ghostly murmurings and the admonitions of the dead to the terrible cries of the monstrous nonhuman Gothic Utterance is the first book length study of the role played by such voices in the Gothic tradition exploring their prominence and importance in the American literature produced between the Revolutionary War and the close of the nineteenth century The book argues that the American Gothic foregrounds the overpowering affect and distressing significations of the voices of the dead dying abjected marginalised or nonhuman in order to undertake a sustained interrogation of what it means to be and speak as an American in this period The American Gothic imagines new forms of relation between speaking subjects positing more inclusive and expansive kinds of community while also emphasising the ethical demands attending our encounters with Gothic voices The Gothic suggests that how we choose to hear and respond to these voices says much about our relationship with the world around us its inhabitants dead or otherwise and the limits of our own subjectivity and empathy      *Common Places* Seanna Sumalee Oakley, 2011 Preliminary Material OUT OF THE ABYSS COMMONPLACES OF REPETITION AND REDEMPTION GLISSANT S COMMON PLACES WALCOTT S ALLEGORY OF HISTORY A BACKWARD FAITH IN WALCOTT S THE SCHOONER FLIGHT CLAUDIA RANKINE JANE EYRE S BLUES AT THE END OF THE ALPHABET DEAR DIARY AMANIFESTO WEREWERE LIKING S ELLE SERA DE JASPE ET DE CORAIL RITUALIZING UTOPIA IN ELLE SERA DE JASPE ET DE CORAIL MASKS OF AFFLICTION IN FRANK TIENNE S HAITI FRANK TIENNE S LOGORRHEA AN EXCESS OF SEEMING THE HORIZON DEVOURS MY VOICE NOTES ON TRANSLATION BIBLIOGRAPHY INDEX      **A Companion to the Brontës** Diane Long Hoeveler, Deborah Denenholz Morse, 2016-04-04 A Companion to the Brontës brings the latest literary research and theory to bear on the life work and legacy of the Brontë family Includes sections on literary and critical contexts individual texts historical and cultural contexts reception studies and the family's continuing influence Features in depth articles written by well known and emerging scholars from around the world Addresses topics such as the Gothic tradition film and dramatic adaptation psychoanalytic approaches the influence of religion and political and legal questions of the day from divorce and female disinheritance to worker reform Incorporates recent work in Marxist feminist post colonial and race and gender studies      **Dickens and the Stenographic Mind** Hugo Bowles, 2019-01-10 Initially described by Dickens as a savage stenographic mystery shorthand was to become an essential and influential part of his toolkit as a writer In this ground breaking interdisciplinary study Hugo Bowles tells the story of Dickens's stenographic journey from his early encounters with the despotic shorthand symbols of Gurney's Brachygraphy in 1828 to his lifelong commitment to shorthand for reporting letter writing copying and note taking Drawing on empirical evidence from Dickens's shorthand notebooks Dickens and the Stenographic Mind forensically explores Dickens's unique ability to write in two graphic codes offering an original critique of the impact of shorthand on Dickens's mental processing of language The author uses insights from morphology phonetics and the psychology of reading to show

how Dickens's biscriptal habits created a unique stenographic mindset that was then translated into novel forms of creative writing. The volume argues that these new scriptal arrangements which include phonetic speech stenographic patterns of letters in individual words phonaesthemes and literary representations of shorthand related acts of reading and writing created reading puzzles that bound Dickens and his readers together in a new form of stenographic literacy. Clearly written and cogently argued *Dickens and the Stenographic Mind* not only opens up new evidence from a little known area of Dickens's professional life to expert scrutiny but is highly relevant to a number of important debates in Victorian studies including orality and literacy in the nineteenth century the role of voice and voicing in Dickens's writing process his relationship with his readers and his various writing personae as law reporter sketch writer journalist and novelist. *Audio Book* Mikko Keskinen, 2008-01-01 *Audio Book* deals with the ways in which the auditory voices sounds noises is represented in postphonograph narrative fiction. More specifically it examines how the various technologies enabling the transmission or storing of sound and voice are figured in selected prose works. Drawing from contemporary American British French and German literature the author discusses these uses of these technologies in Nicholson Baker's *Vox* Michel Tournier's *Tristan* Vox Heinrich Böll's *Murke's Collected Silences* Don DeLillo's *The Body Artist* Nick Hornby's *High Fidelity* and Sylvia Brownrigg's *The Metaphysical Touch*. The texts foreground sound technologies the telephone radio tape recorder answering machine record player or counterintuitively e-mail in their narration and manifest important aspects of audio in literature. In prior criticism these texts have not been systematically read from media technological perspectives. The sound technologies represented in the texts problematize the clear distinction between speech and writing or between natural articulation and its technological reproduction. *Audio Book* suggests that literary writing is metaphorically conceivable as a transmitting and storing technology as an audiobook of sorts capable of recording upon writing and reproducing upon reading auditory information. The sound technologies proper have also bearing on the narrative structure metaphors and style of each fictional work studied in *Audio Book*. In addition themes such as identity genre the nature of literary representation and the absence/presence problem are brought to the fore on account of the technologies depicted. *The Palgrave Handbook of Intermediality* Jørgen Bruhn, Asun López-Varela Azcárate, Miriam de Paiva Vieira, 2023-12-01 This handbook provides an extensive overview of traditional and emerging research areas within the field of intermediality studies understood broadly as the study of interrelations among all forms of communicative media types including transmedial phenomena. Section I offers accounts of the development of the field of intermediality its histories theories and methods. Section II and III then explore intermedial facets of communication from ancient times until the 21st century with discussion on a wide range of cultural and geographical settings media types and topics by contributors from a diverse set of disciplines. It concludes in Section IV with an emphasis on urgent societal issues that an intermedial perspective might help understand. *The Drama in the Text* Enoch Brater, 1994 In this rich and perceptive study of some of the most haunting fiction written in the late

twentieth century Beckett critic Enoch Brater continues his investigation of the tension between text and script silence and associational sound Brater argues with great learning that Beckett's fiction like his radio plays demands to be read aloud since much of the emotional meaning lodges in its tonality Here the rhythm of Beckett's labouring heart finds its performative voice as the reader now turned listener collaborates in the creation of a musical composition that must elucidate the stillness of the universe The Drama in the Text is a book about reciting and recounting about how we know and what we know when we read a lyrical text crafted in prose but sounding like something else instead Brater ranges across all of Beckett's work quoting from it liberally and makes connections mainly with other writers but also with details drawn from the whole Western cultural heritage The only book that deals thoroughly with Beckett's complete late fiction Brater's study opens to a wide literary audience the difficult and elliptical nature of Beckett's mature prose style For those readers who find Beckett's late fiction impossible to follow let alone describe this book will be an authoritative and persuasive guide providing recognition insight and accessibility

**Sound Matters** Nora M. Alter, Lutz Koepnick, 2005-12-01 The sounds of music and the German language have played a significant role in the developing symbolism of the German nation In light of the historical division of Germany into many disparate political entities and regional groups German artists and intellectuals of the 19th and early 20th centuries conceived of musical and linguistic dispositions as the nation's most palpable common ground According to this view the peculiar sounds of German music and of the German language provided a direct conduit to national identity to the deepest recesses of the German soul So strong is this legacy of sound is still prevalent in modern German culture that philosopher Peter Sloterdijk in a recent essay did not even hesitate to describe post wall Germany as an acoustical body This volume gathers the work of scholars from the US Germany and the United Kingdom to explore the role of sound in modern and postmodern German cultural production Working across established disciplines and methodological divides the essays of Sound Matters investigate the ways in which texts artists and performers in all kinds of media have utilized sonic materials in order to enforce or complicate dominant notions of German cultural and national identity

*The Brontës and the Idea of the Human* Alexandra Lewis, 2019-05-16 Investigates the idea of the human within Brontë sisters work offering new insight on their writing and cultural contexts

**Sonic Interventions** Sylvia Mieszkowski, Joy Smith, Marijke de Valck, 2015-07-14 Sonic Interventions makes a compelling case for the importance of sound in theorizing literature subjectivity and culture Sound is usually understood as our second sense and as our belief in a visually dominated culture prevails remains of secondary interest Western cultures are considered to be predominantly visual while other societies are thought to place more importance on the acoustic dimension This volume questions these assumptions by examining how sound differs from and acts in relationship to the visual It moves beyond theoretical dichotomies between the visual and the sonic the oral and literature and instead investigates sonic interventions in their often multi faceted forms The case studies deal with political appropriations of music and sounds they explore the poetic use of the sonic in novels and plays they

develop theoretical concepts out of sonic phenomena and pertain to identity formation and the practice of mixing in hip hop opera and dancehall sessions Ultimately the book brings to the fore what roles sound may play for the formation of gendered identity for the stabilization or questioning of race as a social category and the conception of place Their intricate interventions beckon critical attention and offer rich material for cultural analysis

**Attention Spans** Garrett Stewart, 2024-01-25 *Attention Spans* chronological review of Garrett Stewart's critical approach tracks and maps the evolution of intersecting disciplines from late New Criticism through structuralism deconstruction narrative theory by way of narratology poetics and media studies in which Stewart's has been so persistent and so eloquent a voice Excerpts from his twenty books are framed by editorial retrospect then linked by Stewart's own commentary on the variety and underlying vectors of his interpretive career across aesthetic forms from Victorian narrative to recent American fiction classic celluloid cinema to postfilmic digital effects inert book sculpture and literary wordplay to the soundscape of singing on screen Accompanied by a glossary of his many influential coinages this cornucopia of analyses is also a chronicle of evolving paradigms in the work of intensive reading

**Between Film and Screen** Garrett Stewart, 1999 What is the mysterious region between photography and the phenomenon of narrative cinema between the photogram a single film frame and the illusion of motion we recognise as movies

**Sonic Bodies** Tekla Bude, 2022-03-22 What is the body when it performs music And what conversely is music as it reverberates through or pours out of a performing body Tekla Bude starts from a simple premise that music requires a body to perform it to rethink the relationship between music matter and the body in the late medieval period Progressing by way of a series of case studies of texts by Richard Rolle Walter Hilton Margery Kempe Geoffrey Chaucer William Langland and others Bude argues that writers thought of music and the body not as separate objects or ontologically prior categories but as mutually dependent and historically determined processes that called each other into being in complex and shifting ways For Bude these sonic bodies are often unexpected peculiar even bizarre and challenge our understanding of their constitutive parts Building on recent conversations about embodiment and the voice in literary criticism and music theory *Sonic Bodies* makes two major interventions across these fields first it broadens the definitional ambit and functions of both music and the body in the medieval period and second it demonstrates how embodiment and musicality are deeply and multiply intertwined in medieval writing Compelling literary subjects Bude argues are literally built out of musical situations

**Sound Effects: The Object Voice in Fiction** , 2015-09-01 *Sound Effects* combines literary criticism and psychoanalytic theory in eleven original articles which explore the potential of the object voice as an analytic tool to approach fiction Alongside the gaze the voice is Jacques Lacan's original addition to the set of partial objects of classical psychoanalysis and has only recently been theorised by Mladen Dolar in *A Voice and Nothing More* 2006 With notable exceptions like Garrett Stewart's *Reading Voices* 1990 the sonorous element in fiction has received little scholarly attention in comparison with poetry and drama *Sound Effects* is a contribution to the burgeoning field of sound



studies and sets out to fill this gap through selective readings of English and American fiction of the last two hundred years  
Contributors Fred Botting Natalja Chestopalova Mladen Dolar Matt Foley Alex Hope Phillip Mahoney Sylvia Mieszkowski  
Jorge Sacido Romero Marcin Stawiariski Garrett Stewart Peter Weise and Bruce Wyse     Narrating the Visual in  
Shakespeare Richard Meek, 2017-03-02 This book examines Shakespeare's fascination with the art of narrative and the  
visuality of language Richard Meek complicates our conception of Shakespeare as either a man of the theatre or a literary  
dramatist suggesting ways in which his works themselves debate the question of text versus performance Beginning with an  
exploration of the pictorialism of Shakespeare's narrative poems the book goes on to examine several moments in  
Shakespeare's dramatic works when characters break off the action to describe an absent offstage event place or work of art  
Meek argues that Shakespeare does not simply prioritise drama over other forms of representation but rather that he  
repeatedly exploits the interplay between different types of mimesis narrative dramatic and pictorial in order to beguile his  
audiences and readers Setting Shakespeare's works in their literary and rhetorical contexts and engaging with contemporary  
literary theory the book offers new readings of Venus and Adonis The Rape of Lucrece Hamlet King Lear and The Winter's  
Tale The book will be of particular relevance to readers interested in the relationship between verbal and visual art theories  
of representation and mimesis Renaissance literary and rhetorical culture and debates regarding Shakespeare's status as a  
literary dramatist

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