

1. Record Nr.	UNINA9910149580003321
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Titolo	All Ears : The Aesthetics of Espionage // Peter Szendy
Pubbl/distr/stampa	New York, NY : , : Fordham University Press, , [2016] ©2018
ISBN	0-8232-7398-9
Descrizione fisica	1 online resource (176 p.)
Altri autori (Persone)	VégsRoland
Disciplina	327.12
Soggetti	Aesthetics Espionage Motion pictures - Aesthetics Music - Philosophy and aesthetics Opera Bentham Coppola Deleuze Derrida Foucault Kafka Mozart Orpheus espionage surveillance MUSIC / History & Criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Frontmatter -- CONTENTS -- (No) More Ears: A Preface to the English-Language Edition -- Translator's Note -- Entrance: The Spies of Jericho -- Discipline and Listen -- Underground Passage: The Mole in Its Burrow -- In the Footsteps of Orpheus -- Exit: J.D.'s Dream -- NOTES -- BIBLIOGRAPHY
Sommario/riassunto	The world of international politics has recently been rocked by a

seemingly endless series of scandals involving auditory surveillance: the NSA's warrantless wiretapping is merely the most sensational example of what appears to be a universal practice today. What is the source of this generalized principle of eavesdropping? *All Ears: The Aesthetics of Espionage* traces the long history of moles from the Bible, through Jeremy Bentham's "panacoustic" project, all the way to the intelligence-gathering network called "Echelon." Together with this archeology of auditory surveillance, Szendy offers an engaging account of spycraft's representations in literature (Sophocles, Shakespeare, Joyce, Kafka, Borges), opera (Monteverdi, Mozart, Berg), and film (Lang, Hitchcock, Coppola, De Palma). Following in the footsteps of Orpheus, the book proposes a new concept of "overhearing" that connects the act of spying to an excessive intensification of listening. At the heart of listening Szendy locates the ear of the Other that manifests itself as the originary division of a "split-hearing" that turns the drive for mastery and surveillance into the death drive.

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