

1. Record Nr.	UNINA9910585947903321
Autore	Riddell Fraser <1987->
Titolo	Music and the queer body in English literature at the fin de siecle // Fraser Riddell [[electronic resource]]
Pubbl/distr/stampa	Cambridge University Press, 2022 Cambridge : , : Cambridge University Press, , 2022
ISBN	1-108-99633-7 1-108-99656-6 1-108-98954-3
Descrizione fisica	1 online resource (ix, 277 pages)
Collana	Cambridge studies in nineteenth-century literature and culture ; ; 137
Classificazione	LIT004120
Disciplina	820.9/357808664
Soggetti	English literature - 19th century - History and criticism English literature - 20th century - History and criticism Music in literature Homosexuality in literature Human body in literature Music and literature Homosexuality and literature Homosexuality and music Music - Physiological effect Queer theory Literary criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Open Access. Title from publisher's bibliographic system (viewed on 07 Apr 2022).
Nota di contenuto	Music, emotion and the homosexual subject -- Flesh : music, masochism, queerness -- Voice : disembodiment and desire -- Touch : transmission, contact, connection -- Time : backwards listening.
Sommario/riassunto	Drawing on an ambitious range of interdisciplinary material, including literature, musical treatises and theoretical texts, Music and the Queer Body explores the central place music held for emergent queer identities in the late-nineteenth and early-twentieth centuries.

Canonical writers such as Walter Pater, E. M. Forster and Virginia Woolf are discussed alongside lesser-known figures such as John Addington Symonds, Vernon Lee and Arthur Symons. Engaging with a number of historical case studies, Fraser Riddell pays particular attention to the significance of embodiment in queer musical subcultures and draws on contemporary queer theory and phenomenology to show how writers associate music with shameful, masochistic and anti-humanist subject positions. Ultimately, this study reveals how literary texts at the fin de siècle invest music with queer agency: to challenge or refuse essentialist identities, to facilitate re-conceptions of embodied subjectivity, and to present alternative sensory experiences of space and time. This title is also available as Open Access on Cambridge Core.

---