

1. Record Nr.	UNINA9910450091703321
Autore	Peraino Judith Ann
Titolo	Listening to the sirens [[electronic resource] ] : musical technologies of queer identity from Homer to Hedwig / / Judith A. Peraino
Pubbl/distr/stampa	Berkeley, : University of California Press, 2005
ISBN	1-282-35643-7 9786612356438 0-520-92174-7 1-4237-1728-7 1-59875-584-6
Descrizione fisica	1 online resource (370 p.)
Disciplina	780/.86/64
Soggetti	Gender identity in music Homosexuality and music Music and literature Music - History and criticism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- Illustrations -- Acknowledgments -- Introduction -- 1. Songs of the Sirens -- 2. A Music of One's Own -- 3. Queer Ears and Icons -- 4. Homomusical Communities -- 5. Flights of Fancy -- Notes -- Works Cited -- Index
Sommario/riassunto	In this fresh and innovative study, Judith A. Peraino investigates how music has been used throughout history to call into question norms of gender and sexuality. Beginning with a close examination of the mythology surrounding the sirens-whose music seduced Ulysses into a state of mind in which he would gladly sacrifice everything for the illicit pleasures promised in their song-Peraino goes on to consider the musical creatures, musical gods and demigods, musical humans, and music-addled listeners who have been associated with behavior that breaches social conventions. She deftly employs a sophisticated reading of Foucault as an organizational principle as well as a

philosophical focus to survey seductive and transgressive queerness in music from the Greeks through the Middle Ages and to the contemporary period. Listening to the Sirens analyzes the musical ways in which queer individuals express and discipline their desire, represent themselves, build communities, and subvert heterosexual expectations. It covers a wide range of music including medieval songs, works by Handel, Tchaikovsky and Britten, women's music and disco, performers such as Judy Garland, Melissa Etheridge, Madonna, and Marilyn Manson, and the movies The Rocky Horror Picture Show and Hedwig and the Angry Inch.

2. Record Nr.	UNINA9910777056603321
Autore	Strenski Ivan
Titolo	Durkheim and the Jews of France [[electronic resource] /] / Ivan Strenski
Pubbl/distr/stampa	Chicago, : University of Chicago Press, c1997
ISBN	1-281-43063-3 0-226-77735-9 9786611430634
Descrizione fisica	1 online resource (228 p.)
Collana	Chicago studies in the history of Judaism
Disciplina	305.892/4044
Soggetti	Jews - France - Intellectual life France Intellectual life 19th century France Intellectual life 20th century France Ethnic relations
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 161-202) and index.
Nota di contenuto	Front matter -- CONTENTS -- ACKNOWLEDGMENTS -- 1. ESSENTIAL JEWISHNESS O R REAL JEWS? -- 2. WHY SOCIETY? FRENCH NATIONALISM AND THE BODY OF JUDAISM -- 3. REINACH'S MODERNISM, DURKHEIM'S SYMBOLISM, AND THE BIRTH OF THE SACRÉ -- 4. HOW DURKHEIM READ THE TALMUD -- 5. SYLVAIN LÉVI: MAUSS'S "SECOND UNCLE" -- 6. WHERE D O WE STAND? -- NOTES -- INDEX
Sommario/riassunto	Ivan Strenski debunks the common notion that there is anything

"essentially" Jewish in Durkheim's work. Seeking the Durkheim inside the real world of Jews in France rather than the imagined Jewishness inside Durkheim himself, Strenski adopts a Durkheimian approach to understanding Durkheim's thought. In so doing he shows for the first time that Durkheim's sociology (especially his sociology of religion) took form in relation to the Jewish intellectual life of late nineteenth- and early twentieth-century France. Strenski begins each chapter by weighing particular claims (some anti-Semitic, some not) for the Jewishness of Durkheim's work. In each case Strenski overturns the claim while showing that it can nonetheless open up a fruitful inquiry into the relation of Durkheim to French Jewry. For example, Strenski shows that Durkheim's celebration of ritual had no innately Jewish source but derived crucially from work on Hinduism by the Jewish Indologist Sylvain Lévi, whose influence on Durkheim and his followers has never before been acknowledged.

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