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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: talking books / Matthew Rubery -- The three-minute Victorian novel: remediating Dickens into sound / Jason Camlot -- A library on the air: literary dramatization and Orson Welles's mercury theatre / James Jesson -- The audiographic impulse: doing literature with the tape recorder / Jesper Olsson -- Poetry by phone and phonograph: tracing the influence of Giorno poetry systems / Michael S. Hennessey -- Soundtracking the novel: Willy Vlautin's Northline as filmic audiobook / Justin St. Clair -- Novelist as "sound-thief": the audiobooks of John le Carr / Garrett Stewart -- Hearing Hardy, talking Tolstoy: the audiobook narrator's voice and reader experience / Sara Knox -- Talking books, Toni Morrison, and the transformation of narrative authority: two frameworks / K.C. Harrison -- Obama's voices: performance and politics on The dreams from my father

audiobook / Jeffrey Severs -- Bedtime storytelling revisited: Le pere
castor and children's audiobooks / Brigitte Ouvry-Vial -- Learning from
librivox / Michael Hancher -- A preliminary phenomenology of the
audiobook / D.E. Wittkower.

Sommario/riassunto

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.
