

SOUND AND LITERATURE

What does it mean to write in, through and about sound? How can literature, seemingly a silent, visual medium, be sound-bearing? This volume considers these questions by attending to the energy generated by the sonic in literary studies from the late nineteenth century to the present. Sound, whether understood as noise, music, rhythm, voice, vibration, the acoustic or the oral, has long shaped literary cultures and their scholarship. In original chapters written by leading scholars in the field, we tune in to the literary text as a site of vocalisation, rhythmic and dissonance as well as an archive of soundscapes and modes of listening, not to mention a sound technology in its own right. *Sound and Literature* is unique for the breadth and plurality of its examination of the field of literary sound studies.

ANNA SNAITH is Professor of Twentieth-Century Literature at King's College London. Her publications include *Virginia Woolf: Public and Private Negotiations* (Palgrave, 2000) and *Modernist Voyages: Colonial Women Writers in London, 1890–1945* (Cambridge University Press, 2014). She has edited Virginia Woolf's *The Years* for *The Cambridge Edition of the Works of Virginia Woolf* (2012) and *A Room of One's Own and Three Guineas* for Oxford World's Classics (2015). She is currently working on a monograph about interwar literary modernism and noise.

CAMBRIDGE CRITICAL CONCEPTS

Cambridge Critical Concepts focuses on the important ideas animating twentieth- and twenty-first-century literary studies. Each concept addressed in the series has had a profound impact on literary studies, as well as on other disciplines, and already has a substantial critical bibliography surrounding it. This series captures the dynamic critical energies transmitted across twentieth- and twenty-first-century literary landscapes: the concepts critics bring to reading, interpretation and criticism. By addressing the origins, development and application of these ideas, the books collate and clarify how these particular concepts have developed, while also featuring fresh insights and establishing new lines of enquiry.

Cambridge Critical Concepts shifts the focus from period- or genre-based literary studies of key terms to the history and development of the terms themselves. Broad and detailed contributions cumulatively identify and investigate the various historical and cultural catalysts that made these critical concepts emerge as established twenty-first-century landmarks in the discipline. The level will be suitable for advanced undergraduates, graduates and specialists, as well as for those teaching outside their own research areas, and will have cross-disciplinary relevance for subjects such as history and philosophy.

Titles in the Series

Law and Literature

Edited by KIERAN DOLIN,
University of Western Australia

Time and Literature

Edited by THOMAS M. ALLEN,
University of Ottawa

The Global South and Literature

Edited by RUSSELL WEST-PAVLOV,
University of Tübingen

Trauma and Literature

Edited by ROGER KURTZ,
The College at Brockport, State University of New York

Food and Literature

Edited by GITANJALI SHAHANI,
San Francisco State University

Animals, Animality, and Literature

Edited by BRUCE BOEHRER, MOLLY HAND and BRIAN MASSUMI,
Florida State University, University of Montreal

Cambridge University Press
978-1-108-47960-8 — Sound and Literature
Edited by Anna Snaith
Frontmatter
[More Information](#)

Terrorism and Literature
Edited by PETER HERMAN,
San Diego State University

Climate and Literature
Edited by ADELINE JOHNS,
University of Surrey

Orientalism and Literature
Edited by GEOFFREY NASH,
SOAS, University of London

Decadence and Literature
Edited by JANE DESMARAIS and DAVID WEIR,
Goldsmith College and Hunter College

Sound and Literature
Edited by ANNA SNAITH,
King's College London

Cambridge University Press
978-1-108-47960-8 — Sound and Literature
Edited by Anna Snaith
Frontmatter
[More Information](#)

CAMBRIDGE

Cambridge University Press
978-1-108-47960-8 — Sound and Literature
Edited by Anna Snaith
Frontmatter
[More Information](#)

SOUND AND LITERATURE

EDITED BY
ANNA SNAITH
King's College London



Cambridge University Press
 978-1-108-47960-8 — Sound and Literature
 Edited by Anna Snaith
 Frontmatter
[More Information](#)

CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
 One Liberty Plaza, 20th Floor, New York, NY 10006, USA
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia
 314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India
 79 Anson Road, #06-04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.
 It furthers the University's mission by disseminating knowledge in the pursuit of
 education, learning, and research at the highest international levels of excellence.

www.cambridge.org
 Information on this title: www.cambridge.org/9781108479608
 DOI: 10.1017/9781108855532

© Cambridge University Press 2020

This publication is in copyright. Subject to statutory exception
 and to the provisions of relevant collective licensing agreements,
 no reproduction of any part may take place without the written
 permission of Cambridge University Press.

First published 2020

Printed in the United Kingdom by TJ International Ltd, Padstow Cornwall

A catalogue record for this publication is available from the British Library.

Library of Congress Cataloging-in-Publication Data

Names: Snaith, Anna, editor.

Title: Sound and literature / edited by Anna Snaith, King's College London.
 Description: Cambridge, United Kingdom ; New York, NY : Cambridge
 University Press, 2020. | Includes bibliographical references and index.
 Identifiers: LCCN 2019043945 | ISBN 9781108479608 (hardback) | ISBN
 9781108790093 (ebook)

Subjects: LCSH: Sound in literature. | Aural history. |
 Sound--Psychological aspects. | Sounds--Psychological aspects.. |
 Sound--Social aspects. | Sounds--Social aspects. | Civilization, Modern.
 Classification: LCC PN56.S6665 S68 2020 | DDC 809/.933578--dc23
 LC record available at <https://lccn.loc.gov/2019043945>

ISBN 978-1-108-47960-8 Hardback

Cambridge University Press has no responsibility for the persistence or
 accuracy of URLs for external or third-party internet websites referred to
 in this publication and does not guarantee that any content on such
 websites is, or will remain, accurate or appropriate.

fill this page with sound

Virginia Woolf, *Orlando* (1928)

Cambridge University Press
978-1-108-47960-8 — Sound and Literature
Edited by Anna Snaith
Frontmatter
[More Information](#)

Contents

| | |
|--|----------------|
| <i>List of Figures</i> | <i>page</i> xi |
| <i>List of Contributors</i> | xii |
| <i>Acknowledgements</i> | xvi |
| Introduction | I |
| <i>Anna Snaith</i> | |
| PART I ORIGINS | 35 |
| 1 Hearing and the Senses | 37 |
| <i>Sam Halliday</i> | |
| 2 Fragments on/of Voice | 56 |
| <i>David Nowell Smith</i> | |
| 3 Sonic Forms: Ezra Pound's Anti-metronome Modernism in Context | 74 |
| <i>Jason David Hall</i> | |
| 4 Classical Music and Literature | 92 |
| <i>Gemma Moss</i> | |
| 5 Aesthetics, Music, Noise | 114 |
| <i>Brad Bucknell</i> | |
| PART II DEVELOPMENT | 133 |
| 6 Literary Soundscapes | 135 |
| <i>Helen Groth</i> | |
| 7 Noise | 154 |
| <i>James G. Mansell</i> | |

| | | |
|----|--|-----|
| x | CONTENTS | |
| 8 | 'Lost in Music': Wild Notes and Organised Sound <i>Paul Gilroy</i> | 170 |
| 9 | Unrecordable Sound: Media History, Technology and the Racial Unconscious <i>Julie Beth Napolin</i> | 190 |
| | PART III APPLICATIONS | 209 |
| 10 | What We Talk about When We Talk about Talking Books <i>Edward Allen</i> | 211 |
| 11 | Prose Sense and Its Soundings <i>Garrett Stewart</i> | 234 |
| 12 | Dissonant Prosody <i>A. J. Carruthers</i> | 252 |
| 13 | Deafness and Sound <i>Rebecca Sanchez</i> | 272 |
| 14 | Vibrations <i>Shelley Trower</i> | 287 |
| 15 | Feminism and Sound <i>Ella Finer</i> | 315 |
| 16 | Wireless Imaginations <i>Debra Rae Cohen</i> | 334 |
| 17 | Attending to Theatre Sound Studies and Complicité's <i>The Encounter</i> <i>Adrian Curtin</i> | 351 |
| 18 | Bob Dylan and Sound: A Tale of the Recording Era <i>Barry J. Faulk</i> | 372 |
| | <i>Bibliography</i> | 389 |
| | <i>Index</i> | 421 |

Figures

| | | |
|------|--|-----------------|
| 5.1 | Luigi Russolo, <i>Risveglio di una Città</i> (The Rising of a City) | <i>page</i> 123 |
| 10.1 | [Author unknown], <i>The Speaking Picture Book</i> (London: H. Grevel & Co., 1893). Front cover | 213 |
| 10.2 | <i>The Speaking Picture Book</i> , Illustration | 213 |
| 10.3 | <i>The Speaking Picture Book</i> , Back cover removed | 215 |
| 10.4 | <i>The Speaking Picture Book</i> , ‘The Donkey’, p. 2 | 215 |
| 10.5 | ‘Love on the Bottom of the Sea’, Albert Robida, <i>Voyages très extraordinaires de Saturnin Farandoul</i> (Paris: Librairie Illustrée; Librairie M. Dreyfous, 1879), p. 57 | 226 |
| 10.6 | ‘The Desert Island – The new Robinson alone with a phonograph’, <i>Voyages très extraordinaires</i> , p. 223 | 228 |

Contributors

EDWARD ALLEN is a lecturer in the Faculty of English, University of Cambridge, and a fellow of Christ's College. He is the editor of *Reading Dylan Thomas* (2019) and the author of a forthcoming book on sound and literature, *Modernist Invention: Media Technology and American Poetry*.

BRAD BUCKNELL is an associate professor of English and film studies at the University of Alberta. He is also a musician.

A. J. CARRUTHERS is a literary theorist, experimental poet and performer, author of *Stave Sightings: Notational Experiments in North American Long Poems* (2017), and two volumes thus far of an ongoing long poem, *AXIS Book 1: Areal* (2014) and *AXIS Book 2* (2019). Most recently he recorded in its entirety a soundwork involving the twenty-one consonants of the English alphabet, *Consonata*, now available online. He works as a lecturer at the Australian Studies Centre, Shanghai University of International Business and Economics (SUIBE), where he teaches poetry and poetics.

DEBRA RAE COHEN is Professor of English at the University of South Carolina, and co-editor (2014–2019) of *Modernism/modernity*. She is the author of *Remapping the Home Front* (2002) and several articles on radio and modernist media ecologies, and co-editor of the volumes *Broadcasting Modernism* (2009) and *Teaching Representations of the First World War* (2017). Her current project is entitled *Sonic Citizenship: Intermedial Poetics and the BBC*.

ADRIAN CURTIN is Senior Lecturer in the Drama Department of the University of Exeter. He is the author of *Avant-Garde Theatre Sound: Staging Sonic Modernity* (2014, winner of the 2015 Theatre and Performance Research Association (TaPRA) Early Career Research Prize) and *Death in Modern Theatre: Stages of Mortality* (2019). He has published journal articles and book chapters on theatre sound, music in performance, and

List of Contributors

xiii

contemporary theatre. He is co-convener of the Sound, Voice, & Music TaPRA working group and principal investigator of the AHRC-funded research network Representing 'Classical Music' in the Twenty-First Century.

BARRY J. FAULK is a professor of English at Florida State University, where he teaches courses on Victorian literature and popular music. He is co-editor with Brady Harrison of *Punk Rock Warlord: The Life and Work of Joe Strummer* (2014), the author of *British Rock Modernism* (2010) and more recently, a contributor to *The Edinburgh Companion to T.S. Eliot and the Arts* (2016) and *Popular Modernism and Its Legacies: From Pop Literature to Video Games* (2018).

ELLA FINER's work in sound and performance spans writing, composing and curating, with a particular interest in how women's voices take up space: how bodies acoustically disrupt, challenge or change the order of who is allowed to occupy – command – space. Her research continuously queries the ownership of cultural expression through sound, informing lectures, performances and events at cultural institutions such as the British Library, Whitechapel Gallery, and Tate Modern and Tate Liverpool. She is convenor of the Acoustic Commons study group, a consultant professor of performance studies at Syracuse London and a trustee of Longplayer (www.longplayer.org).

PAUL GILROY is the author of *Small Acts* and *Darker than Blue* among other works. He was the 2019 Holberg Prize laureate.

HELEN GROTH is Professor of English in the School of Arts and Media at the University of New South Wales. Her publications include *Victorian Photography and Literary Nostalgia* (2003), *Moving Images: Nineteenth-Century Reading and Screen Practices* (2013) and, with Natalya Lusty, *Dreams and Modernity: A Cultural History* (2013). She has recently co-edited two collections, *Sounding Modernism* (2017) and *Mindful Aesthetics: Literature and the Science of Mind* (2014), and has published widely on Victorian visual culture, literature and dreams and, more recently, sound and literature. She has two current book projects, one on 'critical listening' and another on rioting in the literary archive from 1780 to the present.

JASON DAVID HALL is Associate Professor of English at the University of Exeter. His books include *Seamus Heaney: Poet, Critic, Translator* (2007),

Seamus Heaney's Rhythmic Contract (2009), *Meter Matters: Verse Cultures of the Long Nineteenth Century* (2011), *Decadent Poetics: Literature and Form at the British Fin de Siècle* (2013) and *Nineteenth-Century Verse and Technology: Machines of Meter* (2017).

SAM HALLIDAY is the author of *Science and Technology in the Age of Hawthorne, Melville, Twain and James: Thinking and Writing Electricity* (2007) and *Sonic Modernity: Representing Sound in Literature, Culture and the Arts* (2013). He is currently working on a book about Ralph Ellison. He teaches in the School of English and Drama at Queen Mary University of London.

JAMES G. MANSELL is Associate Professor of Cultural Studies in the Department of Cultural, Media and Visual Studies at the University of Nottingham. He is the author of *The Age of Noise in Britain: Hearing Modernity* (2017) and co-editor of *The Projection of Britain: A History of the GPO Film Unit* (2011). In 2015 he was Co-investigator of the AHRC network 'Music, Noise and Silence' researching sound at the Science Museum, London. Currently, he is a visiting fellow working on future sound exhibitions at the National Science and Media Museum, Bradford.

GEMMA MOSS is Senior Lecturer in English Literature at Birmingham City University. She has published on music in the work of E. M. Forster, D. H. Lawrence, Ezra Pound and Ford Madox Ford. Her monograph, *Music in Modernist Literature: James Joyce, Ezra Pound and Sylvia Townsend Warner*, is forthcoming. Gemma is on the editorial board for *The Cambridge Edition of the Fiction of E. M. Forster* and is editing *Where Angels Fear to Tread* for the series, which is due to be published in 2024.

JULIE BETH NAPOLIN is Assistant Professor of Digital Humanities at The New School. She is also a 2018–2020 Mellon postdoctoral fellow in the Price Lab for Digital Humanities at the University of Pennsylvania. A practising musician and radio producer, she has published on literary sound, race and modernism in *qui parle*, *Sounding Out!*, *Conradiana* and *Social Text*, as well as in the edited volumes *Vibratory Modernism* and *Sounding Modernism*. Her book, *The Fact of Resonance: Modernist Acoustics and Narrative Form*, is forthcoming.

DAVID NOWELL SMITH is Senior Lecturer in Poetry/Poetics at the University of East Anglia. He is author of *Sounding/Silence: Martin Heidegger at the Limits of Poetics* (2013) and *On Voice in Poetry: The Work of Animation*

List of Contributors

xv

(2015). With Abigail Lang, he edited *Modernist Legacies: Trends and Faultlines in Contemporary British Poetry* (2015), and he was editor of the poetics journal *Thinking Verse* from 2011 to 2015 (www.thinkingverse.org). He is currently completing a monograph on W. S. Graham, provisionally entitled *The Poem as Art Object*.

REBECCA SANCHEZ is Associate Professor of English at Fordham University, where she also co-directs the Disability Studies program. She is the author of *Deafening Modernism: Embodied Language and Visual Poetics in American Literature* and the co-editor of Pauline Leader's *And No Birds Sing*. She was a 2015–2016 American Association of University Women (AAUW) American Fellow, and her work on modernism, disability and poetics has appeared in numerous journals and edited collections.

ANNA SNAITH is Professor of Twentieth-Century Literature at King's College London. Her publications include *Virginia Woolf: Public and Private Negotiations* (2000) and *Modernist Voyages: Colonial Women Writers in London, 1890–1945* (Cambridge University Press, 2014). She has edited Virginia Woolf's *The Years* for *The Cambridge Edition of the Works of Virginia Woolf* (2012) and *A Room of One's Own and Three Guineas* for Oxford World's Classics (2015). She is currently working on a monograph on interwar literary modernism and noise.

GARRETT STEWART is the James O. Freedman Professor of Letters at the University of Iowa. Alongside books on painting, conceptual art, and film, he has explored a poetics of silent enunciation in prose as well as poetry from *Reading Voices: Literature and the Phonetext* (1990) through *The Deed of Reading: Literature • Writing • Language • Philosophy* (2015) to, more recently, *The Value of Style in Fiction* (2018), *The One, Other, and Only Dickens* (2018) and, forthcoming in 2020, *Book, Text, Medium: Cross Sectional Reading for a Digital Age*. He was elected in 2010 to the American Academy of Arts and Sciences.

SHELLEY TROWER is Professor of English Literature at the University of Roehampton. Her books include *Place, Writing, and Voice in Oral History* (2011), *Senses of Vibration* (2012) and *Rocks of Nation* (2015). She is Principal Investigator of the AHRC-funded projects *Memories of Fiction: An Oral History of Readers' Life Stories* (2014–2018) and *Living Libraries* (2019–2020). She is currently working on a book about oral history and literature, *Sound Writing*.

Acknowledgements

Thank you to Ray Ryan at Cambridge University Press for proposing I head up this project and for his patience, advice and support during its completion. To the contributors: heartfelt gratitude for their commitment to this volume and for being such a convivial band of collaborators. Thanks are also due to the two anonymous readers and latterly to Helen Groth and Garrett Stewart for reading a draft of the Introduction. With thanks to Bob Kessler, Pendragon Press, for permission to reproduce (in Chapter 5) an image of the score of Luigi Russolo's *Risveglio di una Città* (The Rising of a City) from Luigi Russolo, *The Arts of Noises* (1916), translated and with an introduction by Barclay Brown (Pendragon Press 1986). Thanks also to the Syndics of Cambridge University Library for permission to reproduce (in Chapter 10) four images of *The Speaking Picture Book* (London: H. Grevel & Co. 1893). I am, as ever, deeply grateful for the support of my family, without whom nothing would be possible. Dominic, Nicholas and Benjamin: you have lived with the reverberations of this project and provided welcome distractions from its calls. Nicholas: you have taught me about many things, not least of which is the continuum that is hearing. In our experiences of hearing tests and audiograms I locate the origin of my fascination with all things auditory.