

Talking In Female Voice

The Girl with the Louding Voice - Abi Daré

2021-02-23

AN INSTANT NEW YORK TIMES BESTSELLER

A READ WITH JENNA TODAY SHOW BOOK

CLUB PICK! “Brave, fresh . . .

unforgettable.”—The New York Times Book

Review “A celebration of girls who dare to

dream.”—Imbolo Mbue, author of Behold the

Dreamers (Oprah’s Book Club pick) Shortlisted

for the Desmond Elliott Prize and recommended

by The New York Times, Marie Claire, Vogue,

Essence, PopSugar, Daily Mail, Electric

Literature, Red, Stylist, Daily Kos, Library

Journal, The Everygirl, and Read It Forward! The

unforgettable, inspiring story of a teenage girl

growing up in a rural Nigerian village who longs

to get an education so that she can find her “louding voice” and speak up for herself, *The Girl with the Louding Voice* is a simultaneously heartbreaking and triumphant tale about the power of fighting for your dreams. Despite the seemingly insurmountable obstacles in her path, Adunni never loses sight of her goal of escaping the life of poverty she was born into so that she can build the future she chooses for herself – and help other girls like her do the same. Her spirited determination to find joy and hope in even the most difficult circumstances imaginable will “break your heart and then put it back together again” (Jenna Bush Hager on *The Today Show*) even as Adunni shows us how one courageous young girl can inspire us all to reach

for our dreams...and maybe even change the world.

The Female Voice in the Twentieth Century - Serena Facci 2021-03-01

By integrating theoretical approaches to the female voice with the musicological investigation of female singers' practices, the contributors to this volume offer fresh viewpoints on the material, symbolic and cultural aspects of the female voice in the twentieth century. Various styles and genres are covered, including Western art music, experimental composition, popular music, urban folk and jazz. The volume offers a substantial and innovative appraisal of the role of the female voice from the perspective of twentieth-century performance practices, the centrality of female singers' experimentations and extended vocal techniques along with the process of the 'subjectivisation' of the voice.

Talking Back - Bonnie Gordon

Voices in the Night - Toni A. H. McNaron 1982

Gender, Media and Voice - Jilly Boyce Kay
2020-07-20

This book explores the increasing imperatives to speak up, to speak out, and to 'find one's voice' in contemporary media culture. It considers how, for women in particular, this seems to constitute a radical break with the historical idealization of silence and demureness. However, the author argues that there is a growing and pernicious gap between the seductive promise of voice, and voice as it actually exists. While brutal instruments such as the ducking stool and scold's bridle are no longer in use to punish women's speech, Kay proposes that communicative injustice now operates in much more insidious ways. The wide-ranging chapters explore the mediated 'voices' of women such as Monica Lewinsky, Hannah Gadsby, Diane Abbott, and Yassmin Abdel-Magied, as well as the problems and possibilities of gossip, nagging, and the 'traumatised voice' in television talk shows. It critiques the

optimistic claims about the 'unleashing' of women's voices post-#MeToo and examines the ways that women's speech continues to be trivialized and devalued. Communicative justice, the author argues, is not about empowering individuals to 'find their voice', but about collectively transforming the whole communicative terrain.

The Power of a Woman's Voice in Medieval and Early Modern Literatures - Albrecht Classen
2012-02-13

The study takes the received view among scholars that women in the Middle Ages were faced with sustained misogyny and that their voices were seldom heard in public and subjects it to a critical analysis. The ten chapters deal with various aspects of the question, and the voices of a variety of authors - both female and male - are heard. The study opens with an enquiry into violence against women, including in texts by male writers (Hartmann von Aue, Gottfried von Straßburg, Wolfram von

Eschenbach) which indeed describe instances of violence, but adopt an extremely critical stance towards them. It then proceeds to show how women were able to develop an independent identity in various genres and could present themselves as authorities in the public eye. Mystic texts by Hildegard of Bingen, Marie de France and Margery Kempe, the medieval conduct poem known as *Die Winsbeckin*, the *Devout Books of Sisters* composed in convents in South-West Germany, but also quasi-historical documents such as the memoirs of Helene Kottaner or Anna Weckerin's cookery book, demonstrate that far more women were in the public gaze than had hitherto been assumed and that they possessed the self-confidence to establish their positions with their intellectual and their literary achievements.

Plains Song - Wright Morris 1980-01-01

"This narrative, which on its surface is an account of three generations of women (and a few of their men) living on the plains of

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Nebraska ... only gets more strange and beautiful the more you look at it, like a photograph that slowly reveals its truth under very close inspection."--Introduction, p. [v].

Making Silence Speak - André Lardinois

2018-06-05

This collection attempts to recover the voices of women in antiquity from a variety of perspectives: how they spoke, where they could be heard, and how their speech was adopted in literature and public discourse. Rather than confirming the old model of binary oppositions in which women's speech was viewed as insignificant and subordinate to male discourse, these essays reveal a dynamic and potentially explosive interrelation between women's speech and the realm of literary production, religion, and oratory. The contributors use a variety of methodologies to mine a diverse array of sources, from Homeric epic to fictional letters of the second sophistic period and from actual letters written by women in Hellenistic Egypt to

the poetry of Sappho. Throughout, the term "voice" is used in its broadest definition. It includes not only the few remaining genuine women's voices but also the ways in which male authors render women's speech and the social assumptions such representations reflect and reinforce. These essays therefore explore how fictional female voices can serve to negotiate complex social, epistemological, and aesthetic issues. The contributors include Josine Blok, Raffaella Cribiore, Michael Gagarin, Mark Griffith, André Lardinois, Richard Martin, Lisa Maurizio, Laura McClure, D. M. O'Higgins, Patricia Rosenmeyer, Marilyn Skinner, Eva Stehle, and Nancy Worman.

In Their Own Voices - Monica L. Lynch 2016

For women, the rediscovery of classical texts meant that the ideals of silence and chastity became more closely linked in Early Modern minds than they had been before. Imposed on women, these ideals meant that any show of female autonomy or outspokenness was the

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target of vituperation. In his 1516 - 1532 editions of *Orlando furioso*, Ludovico Ariosto considers this vein of the *querelle des femmes* through his exploration of alternative possibilities of Woman, emphasizing the absurdity of those ideals. Using Guido Waldman's prose edition because of its literal translation, I examine Ariosto's personification of silence and the complexity that the ability or inability to speak adds to his female characters to reveal his criticism of the limits of the *querelle*. Ariosto's characterizations suggest that the relationships between men and women are more complex than scope of the *querelle* allows. Furthermore, by allowing female characters to speak and narrate, Ariosto gives women the voice both to narrate and to "write" themselves into history, giving both sexes equal access to the conversation.

Fictions of Authority - Susan Sniader Lanser 1992

Annotation Writing from positions of cultural

exclusion, women have faced constraints not only upon the "content" of fiction but upon the act of narration itself. Narrative voice thus becomes a matter not simply of technique but of social authority: how to speak publicly, to whom, and in whose name. Susan Sniader Lanser here explores patterns of narration in a wide range of novels by women of England, France, and the United States from the 1740s to the present. Drawing upon narratological and feminist theory, Lanser sheds new light on the history of "voice" as a narrative strategy and as a means of attaining social power.

Female Voices from the Worksite - Marquita R. Walker 2020-11-24

This collection analyzes women's narratives on the workplace. These narratives speak to the daily struggles women face in the workforce, such as inflexible and long work hours, masculine workplace cultures, employers' stereotypical attitudes, and the absence of work-life balance initiatives. Viewed from a

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sociological perspective, the authors emphasize the reoccurring themes of devaluation, exploitation, and dehumanization of female workers resulting from unconscious or implicit bias and which directly impacts women's quality of life.

The Acoustic Mirror - Kaja Silverman 1988-04-22

"... a vitally new understanding that takes us from the terms of the representation of sexual difference to an anatomy of female subjectivity which will be widely influential." -- Stephen Heath "An original work likely to have significant impact on all those with an interest in the vibrant intersection of feminism, film theory, and psychoanalysis..." -- Naomi Schor "... powerfully argued study... impressive..." -- Choice "... important because of its innovative work on Hollywood's ideologically-charged construction of subjectivity.... what is exciting about *The Acoustic Mirror* is that it inspires one to reevaluate a number of now classical theoretical texts, and to see films with an eye to

how authorship is constructed and subjectivity is generated." -- Literature and Psychology "As evocative as it is shrewdly systematic, the pioneering theory of female subjectivity formulated in the final three chapters will have wide impact as a major contribution to feminist theory." -- SubStance *The Acoustic Mirror* attempts to do for the sound-track what feminist film theory of the past decade has done for the image-track -- to locate the points at which it is productive of sexual difference. The specific focus is the female voice understood not merely as spoken dialogue, narration, and commentary, but as a fantasmatic projection, and as a metaphor for authorship.

We Only Talk Feminist Here - Briony Lipton 2016-12-01

This book explores what it means to 'only talk feminist here' in the contemporary neoliberal university. How do feminist academics effect change? How are feminist voices sounded, heard, received, silenced, and masked? *We Only*

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Talk Feminist Here offers insight into the complexities, contradictions, and possibilities of 'talking feminist'; of writing as speaking, problematising notions of voice and agency, of speaking into the silences and the ways in which we fight for and flee to feminist spaces, and of talking back. This book presents new possibilities for framing 'talking feminist' differently, by exploring what we say, when we say it, how we say it, and what it means when we do any of these things in terms of our multiple and shifting feminist subjectivities. We Only Talk Feminist Here draws upon interviews and conversations with feminist academics in Australia to demonstrate the performative and discursive moves feminist academics make in order to be heard and effect change to the gendered status quo in Australian higher education.

In a Different Voice - Carol Gilligan 1993-07

This is the little book that started a revolution, making women's voices heard, in their own right

and with their own integrity, for virtually the first time in social scientific theorizing about women. Its impact was immediate and continues to this day, in the academic world and beyond. Translated into sixteen languages, with more than 700,000 copies sold around the world, *In a Different Voice* has inspired new research, new educational initiatives, and political debate—and helped many women and men to see themselves and each other in a different light. Carol Gilligan believes that psychology has persistently and systematically misunderstood women—their motives, their moral commitments, the course of their psychological growth, and their special view of what is important in life. Here she sets out to correct psychology's misperceptions and refocus its view of female personality. The result is truly a tour de force, which may well reshape much of what psychology now has to say about female experience.

[Speaking Out](#) - J. Baxter 2016-01-26

Focusing on the female voice in public contexts,

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language and gender specialists consider the barriers and opportunities encountered by women in gaining recognition in politics, law, the church, education, business and the media, where people are increasingly judged by their speech and where male and female speech is often evaluated differently.

The Voice of Success - Joni Wilson 2009

As women, we all want to be heard and respected for our contributions. However, a weak or grating voice can sabotage even the most articulate and brilliant ideas. To get her point across, every woman needs a pleasant, yet strong voice that will get others to really hear what she has to say. The Voice of Success is written just for women and covers every characteristic of the female voice, with all of its assets and liabilities. Vocal coach Joni Wilson has helped women across the country communicate more effectively and become more successful in their careers by showing them how to use their voices to get what they want. Here

she shows readers how to be taken more seriously by conquering their top voice complaints. Every woman will discover: seven keys to set her voice free • the eight deadly emotions and how they affect the voice • 10 ways to keep her voice young and healthy • how to create an engaging telephone voice • how to tune up her voice image to attract clients • how to create the right voice for the office and public speaking Complete with invaluable exercises readers can do easily and quickly, The Voice of Success will give every woman a voice she loves and that others will love to listen to.

Speaking as a Woman - Alison Laing 1997

The Female Voice - Jean Abitbol 2019-01-07

All you ever wanted to know about the female voice but you never dared to ask by the leading world expert, Dr. Jean Abitbol! Enriched with numerous fascinating anecdotes, this exciting book covers the journey of the female voice and its development and impact on others from

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motherhood to old age. And the journey is full of surprises with answers to fascinating questions. Does voice have a sex? Is that voice sexual or hormonal? Is it genetic or epigenetic? Why do female voices change less at puberty than men's voices? How does a woman's voice change during her menstrual cycle? Is the female biological clock still a mystery? How and why is the voice the target of the sexual hormones? What kind of treatments are we using today-from contraceptive pills, hormonal replacement therapy to alternative medicine-that affect the voice and how do they affect it? Is a woman's voice damaged after the hormonal "earthquake" that takes place when she is in her fifties? Could we avoid or prevent the aging voice in women? What are the specific pathologies affecting the female vocal folds? What are the links between diet, hygiene, and exercise, and how do they affect the female voice? Like a ship on the waves of the sea of life, the female voice, a life-space-time continuum, travels through the winds of

emotion and hormonal changes brought about by aging. Dr. Jean Abitbol guides the reader through these changes, mapping the female voice's journey through life. With his guidance, you will come to see and to understand the emotion, the power, the seduction, the force, and the charm of the female voice and how they converge to make up the female persona.

The Woman's Voice - Patsy Rodenburg
2023-02-09

Why are women still often not properly listened to? Why are they sometimes perceived to be less interesting than they are? Why do women tend to rush when they speak? Why do many women feel the pressure to sound like girls when they speak? From one of the world's leading experts on voice work comes this book, which is a call to arms for women to reclaim their voices. Arguing that power and voices are directly linked to breath, Rodenburg makes the case that Western society's oppression of women has diminished their natural ability to breathe. She examines all

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of these questions, and many more, to decipher what lies at the heart of female empowerment when it comes to the voice. Combining elements of experience and practice from her prolific career, Rodenburg interrogates Shakespeare's texts and presentation of female characters; develops the notion of rhetoric in relation to the female voice; and applies concepts explored in her previous books, such as the three circles of presence. Exploring the female voice through practical exercises and stories from the front line, as well as profoundly personal and formative experiences from her own life, Rodenburg defines the art of accessing the voice within and reclaiming the woman's right to speak

Embodied Voices - Leslie C. Dunn 1994

As a material link between body and culture, self

and other, the voice has been endlessly fascinating to artists and critics. Yet it is the voices of women that have inspired the greatest fascination, as well as the deepest ambivalence, because the female voice signifies sexual otherness as well as sexual and cultural power. *Embodied Voices* explores cultural manifestations of female vocality in the light of current theories of subjectivity, the body and sexual difference. The fourteen essays collected here examine a wide spectrum of discourses, including myth, literature, music, film, psychoanalysis, and critical theory. Though diverse in their critical approaches, the essays are united in their attempt to articulate the compelling yet problematic intersections of gender, voice, and embodiment as they have shaped the textual representation of women and women's self-expression in performance.

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