



# Crying Corpse

**Daniela Niemeyer**



## **Crying Corpse:**

**Moving Bodies** Debra Hawhee, 2009 This is a sophisticated study of how bodies and language move and are moved by each other Kenneth Burke may be best known for his theories of dramatism and of language as symbolic action but few know him as one of the twentieth century's foremost theorists of the relationship between language and bodies *Moving Bodies* presents him as a major transdisciplinary theorist of the body Debra Hawhee focuses on Burke's studies from the 1930s 40s and 50s while illustrating that his interest in reading the body as a central force of communication began early in his career and continued to inform his work over more than six decades Burke examined the human body as a participant in thought rather than as the mind's binary Cartesian opposite grappling with notions of physical form as a corporeal intellect the mental and biological interwoven within one life By exploring his extensive writings on the subject alongside revealing considerations of his life and his scholarship Hawhee maps his recurring invocation of a variety of perspectives in order to theorize bodies and communication including music mysticism endocrinology evolution speech gesture theory and speech act theory as well as his personal experiences with pain and illness Hawhee shows that Burke's goal was to advance understanding of the body's relationship to identity to the creation of meaning and to the circulation of language Her study brings to the fore one of Burke's most important and understudied contributions to language theory and she establishes Burke as a pioneer in a field where investigations into affect movement and sense perception broaden understanding of physical ways of knowing

*Having a Good Cry* Robyn R. Warhol, 2003 Robyn R. Warhol's goal is to investigate the effects of readers' emotional responses to formulaic fiction of the nineteenth and twentieth centuries on gendered subjectivity She argues that modern literary and cultural studies have ignored nonsexual affectivity in their inquiries The book elaborates on Warhol's theory of affect and then focuses on sentimental stories marriage plots serialized novels and soap operas as distinct genres producing specific feelings among fans Popular narrative forms use formulas to bring up familiar patterns of feelings in the audiences who love them This book looks at the patterns of feelings that some nineteenth and twentieth century popular genres evoke and asks how those patterns are related to gender Soap operas and sentimentalism are generally derided as effeminate forms because their emotional range is seen as hyperfeminine *Having a Good Cry* presents a celebration of effeminate feelings and works toward promoting more flexible less pejorative concepts of gender Using a psychophysiological rather than a psychoanalytic approach to reading and emotion Warhol seeks to make readers more conscious of what is happening to the gendered body when we read

**Crying** Tom Lutz, 2001 This provocative and indispensable book provides a natural and cultural history of our most mysterious and complex human function our ability to shed tears All humans and only humans weep Tears are sometimes considered pleasurable sometimes dangerous mysterious deceptive or profound Tears of happiness tears of joy the proud tears of a parent tears of mourning tears of laughter tears of defeat what do they have in common Why is it that at times of victory success love reunion and celebration the outward signs

of our emotions are identical to those of our most profound experiences of loss Why We Cry looks at the many different ways people have understood weeping from the earliest known representation of tears in the fourteenth century B C through the latest neurophysiological research Despite our most common romantic assumptions what this brilliant book tells us is that tears are never pure they are never simple Corporeality and Culture Karin Sellberg, Lena Wånggren, 2016-03-09 The material turn in critical theory and particularly the turn towards the body coupled with scientific insights from biomedicine biology and physics is becoming an important path in fields of humanities based scholarly inquiry Material and technological philosophies play an increasingly central role in disciplines such as literary studies cultural studies history performance and aesthetics to name only a few This edited collection of essays investigates how the material turn finds applications within humanities based frameworks focusing on practical reflections and disciplinary responses It takes as its critical premise the understanding that importation of theoretical viewpoints is never straightforward rather a complex sometimes even fraught communication takes place between these disciplines at the imperceptible lines where praxis and theory meet transforming both the landscape of practical engagement and the models of material theory Presenting a multi and interdisciplinary consideration of current research on the cultural relationship to living and non living bodies Corporeality and Culture Bodies in Movement puts the body in focus From performance and body modification to film literature and other cultural technologies this volume undertakes a significant speculative mapping of the current possibilities for engagement transformation and variance of embodied movement in relation to scientifically situated corporealities and materialities in cultural and artistic practices Time and time again it finds these ever shifting modes of being to be inextricably interdependent and coextensive movement requires embodiment and embodiment is a form of movement *Memoirs of the American Folk-lore Society*, 1918 *Dawn Over India* Bankimacandra Caṭṭopādhyāya, 1941 **Folk-lore from the Cape Verde Islands**, Elsie Worthington Clews Parsons, 1923 In full cry Richard Marsh, 1899 **Reports** Alfred Cort Haddon, 1904 The Dead City Gabriele D'Annunzio, 1923 *Città Morta (The Dead City)* Gabriele D'Annunzio, 1902 Nine Ideal Indian Women Sunity Devvee (Maharani of Cooch Behar), 1919 **Performed Ethnography and Communication** D Soyini Madison, 2018-04-27 Performed Ethnography and Communication explores the relationships between these three key terms addressing the impact of ethnography and communication on the cutting edge of performance studies Ranging from digital performance improvisation and the body to fieldwork and staged collaboration this volume is divided into two main sections Embodied technique and practice which addresses improvisation devised theatre making and body work to consider what makes bodies move sound behave mean or appear differently and the effects of these differences on performance Oral history and personal narrative performance which is concerned with the ways personal stories and histories might be transformed into public events looking at questions of perspective ownership and reception Including specific historical and theoretical case studies exercises and activities and practical applications for improvisation

ethnography and devised and digital performance Performed Ethnography and Communication represents an invaluable resource for today s student of performance studies communication studies or cultural studies     **Records of the Australian Museum** Australian Museum,1907     *A Cry from India's Night* Julia Roberts Gibson,1914     **Orientalist** ,1884  
    **Don't Cry! My Baby, Don't Cry!** Gabriel Bannerman-Richter,Ama Ninsin,1984     *The Cry of the Street* Mabel Farnum,1913     **The Cry of the Two-thirds** Susanna Rebecca Graham Clark,1901     *Our Boys* ,1915

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