

## Resilience Melancholy Pop Music Feminism Neoliberalism

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Resilience & Melancholy: pop music, feminism ...

Resilience & Melancholy: Pop Music, Feminism, Neoliberalism eBook: James, Robin: Amazon.co.uk: Kindle Store

Resilience & Melancholy: Pop Music, Feminism ...

Resilience and Melancholy: Pop Music, Feminism, Neoliberalism. Robin James, Zero Books, UK, 2015, 234pp., ISBN: 978-1-7827-9598-8, £12.99 (Pbk). When critical theorists like Theodor Adorno and Max Horkheimer diagnosed the relationship between popular music and the broader social world, they argued that the lack of dissonance in mainstream songs reflected larger social pressures to conform, adjust and

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Book Review: Resilience and Melancholy: Pop Music ...

resilience and melancholy: pop music, feminism, neoliberalism. Robin James, Zero Books, UK, 2015, 234pp., ISBN: 978-1-7827-9598-8, £12.99 (Pbk). When critical theorists like Theodor Adorno and Max Horkheimer diagnosed the relationship between popular music and the broader social world, they argued that the lack of dissonance in mainstream songs reflected larger social pressures to conform, adjust and submit to the status quo.

resilience and melancholy: pop music, feminism ...

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Resilience & Melancholy from Zer0 Books

Robin James is an associate professor of philosophy at The University of North Carolina at Charlotte. She is the author of Resilience & Melancholy: Pop Music, Feminism, Neoliberalism. She blogs at it's her factory. Follow her on Twitter: @doctaj.

Neoliberalism co-opts noisy riots like feminism and hardcore music--can melancholic siren songs fight back?

When most people think that “ little girls should be seen and not heard, ” a noisy, riotous scream can be revolutionary. But that ’ s not the case anymore. (Cis/Het/White) Girls aren ’ t supposed to be virginal, passive objects, but Poly-Styrene-like sirens who scream back in spectacularly noisy and transgressive ways as they “ Lean In. ” Resilience is the new, neoliberal feminine ideal: real women overcome all the objectification and silencing that impeded their foremothers. Resilience discourse incites noisy damage, like screams, so that it can be recycled for a profit. It turns the crises posed by avant-garde noise, feminist critique, and black aesthetics into opportunities for strengthening the vitality of multi-racial white supremacist patriarchy (MRWaSP). Reading contemporary pop music – Lady Gaga, Beyonce, Calvin Harris – with and against political philosophers like Michel Foucault, feminists like Patricia Hill Collins, and media theorists like Steven Shaviro, /Resilience & Melancholy/ shows how resilience discourse manifests in both pop music and in feminist politics. In particular, it argues that resilient femininity is a post-feminist strategy for producing post-race white supremacy. Resilience discourse allows women to “ Lean In ” to MRWaSP privilege because their overcoming and leaning-in actively produce blackness as exception, as pathology, as death. The book also considers alternatives to resilience found in the work of Beyonce, Rihanna, and Atari Teenage Riot. Updating Freud, James calls these pathological, diseased iterations of resilience “ melancholy. ” Melancholy makes resilience unprofitable, that is, incapable of generating enough surplus value to keep MRWaSP capitalism healthy. Investing in the things that resilience discourse renders exceptional, melancholic siren songs like Rihanna ’ s “ Diamonds ” steer us off course, away from resilient “ life ” and into the death.

In The Sonic Episteme Robin James examines how twenty-first-century conceptions of sound as acoustic resonance shape notions of the

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social world, personhood, and materiality in ways that support white supremacist capitalist patriarchy. Drawing on fields ranging from philosophy and sound studies to black feminist studies and musicology, James shows how what she calls the sonic episteme—a set of sound-based rules that qualitatively structure social practices in much the same way that neoliberalism uses statistics—employs a politics of exception to maintain hegemonic neoliberal and biopolitical projects. Where James sees the normcore averageness of Taylor Swift and Spandau Ballet as contributing to the sonic episteme's marginalization of nonnormative conceptions of gender, race, and personhood, the black feminist political ontologies she identifies in Beyoncé's and Rihanna's music challenge such marginalization. In using sound to theorize political ontology, subjectivity, and power, James argues for the further articulation of sonic practices that avoid contributing to the systemic relations of domination that biopolitical neoliberalism creates and polices.

*The Conjectural Body* combines continental philosophy with musicology, popular music studies, and feminist, critical race, and postcolonial theories to offer a unique perspective on issues of gender, race, and the philosophy of music. It is one of the few books in philosophy to take popular music seriously, and is one of the few books in continental feminism to privilege music over the visual.

Is there too much violence in hip-hop music? What's the difference between Kimberly Jones and the artist Lil' Kim? Is hip-hop culture a "black" thing? Is it okay for N.W.A. to call themselves niggaz and for Dave Chappelle to call everybody bitches? These witty, provocative essays ponder these and other thorny questions, linking the searing cultural issues implicit — and often explicit — in hip-hop to the weighty matters examined by the great philosophers of the past. The book shows that rap classics by Lauryn Hill, OutKast, and the Notorious B.I.G. can help uncover the meanings of love articulated in Plato's Symposium; that Rakim, 2Pac, and Nas can shed light on the conception of God's essence expressed in St. Thomas Aquinas's *Summa Theologica*; and explores the connection between Run-D.M.C., Snoop Dogg, and Hegel. *Hip-Hop and Philosophy* proves that rhyme and reason, far from being incompatible, can be mixed and mastered to contemplate life's most profound mysteries.

Moral philosophy & musical aesthetics are intertwined to convey the quintessence of Jankelevitch's thought.

Does feminism give a much-needed voice to women in a patriarchal world? Or is the world not really patriarchal? Has feminism begun to level the playing field in a world in which women are more often paid less at work and abused at home? Or are women paid equally for the same work and not abused more at home? Does feminism support equality in education and in the military, or does it discriminate against men by ignoring such issues as male-only draft registration and boys lagging behind in school? The only book of its kind, this volume offers a sharp, lively, and provocative debate on the impact of feminism on men. Warren Farrell—an international best-selling author and leader in both the early women and current men's movements—praises feminism for opening options for women but criticizes it for demonizing men, distorting data, and undervaluing the family. In response, James P. Sterba—an acclaimed philosopher and ardent advocate of feminism—maintains that the feminist movement gives a long-neglected voice to women in a male-dominated world and that men are not an oppressed gender in today's America. Their wide-ranging debate covers personal issues, from love, sex, dating, and rape to domestic violence, divorce, and child custody. Farrell and Sterba also look through their contrasting lenses at systemic issues, from the

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school system to the criminal justice system; from the media to the military; and from health care to the workplace. A perfect book to get students thinking and debating, *Does Feminism Discriminate Against Men? A Debate* is ideal for courses in gender studies, sociology, psychology, economics, feminist philosophy, and contemporary moral issues. It is also compelling reading for anyone interested in the future of men and women.

Language, education, politics, and music come together in Katherine Bergeron's *Voice Lessons*, a study of the French m?lodie in the Belle Epoque. Close readings of songs by Faur?, Debussy, and Ravel, along with poems, sound recordings, and other historical documents, seek to uncover the cultural meanings of this art: why it emerged, why it mattered, and why it eventually disappeared.

Despite the presence of the Flaming Lips in a commercial for a copier and Iggy Pop's music in luxury cruise advertisements, Jeffrey T. Nealon argues that popular music has not exactly been co-opted in the American capitalist present. Contemporary neoliberal capitalism has, in fact, found a central organizing use for the values of twentieth-century popular music: being authentic, being your own person, and being free. In short, not being like everybody else. Through a consideration of the shift in dominant modes of power in the American twentieth and twenty-first centuries, from what Michel Foucault calls a dominant "disciplinary" mode of power to a "biopolitical" mode, Nealon argues that the modes of musical "resistance" need to be completely rethought and that a commitment to musical authenticity or meaning--saying "no" to the mainstream--is no longer primarily where we might look for music to function against the grain. Rather, it is in the technological revolutions that allow biopolitical subjects to deploy music within an everyday set of practices (MP3 listening on smartphones and iPods, streaming and downloading on the internet, the background music that plays nearly everywhere) that one might find a kind of ambient or ubiquitous answer to the "attention capitalism" that has come to organize neoliberalism in the American present. In short, Nealon stages the final confrontation between "keepin' it real" and "sellin' out."

The National Book Award finalist and New York Times bestselling author of *Heartland* focuses her laser-sharp insights on a working-class icon and one of the most unifying figures in American culture: Dolly Parton. Growing up amid Kansas wheat fields and airplane factories, Sarah Smarsh witnessed firsthand the particular vulnerabilities—and strengths—of women in working poverty. Meanwhile, country songs by female artists played in the background, telling powerful stories about life, men, hard times, and surviving. In her family, she writes, “country music was foremost a language among women. It ’ s how we talked to each other in a place where feelings aren ’ t discussed. ” And no one provided that language better than Dolly Parton. Smarsh challenged a typically male vision of the rural working class with her first book, *Heartland*, starring the bold, hard-luck women who raised her. Now, in *She Come By It Natural*, originally published in a four-part series for *The Journal of Roots Music*, No Depression, Smarsh explores the overlooked contributions to social progress by such women—including those averse to the term “feminism” —as exemplified by Dolly Parton ’ s life and art. Far beyond the recently resurrected “Jolene” or quintessential “9 to 5,” Parton ’ s songs for decades have validated women who go unheard: the poor woman, the pregnant teenager, the struggling mother disparaged as “trailer trash.” Parton ’ s broader career—from singing on the front porch of her family ’ s cabin in the Great Smoky Mountains to achieving stardom in Nashville and Hollywood, from “girl singer” managed by powerful men to leader of a self-made business and philanthropy empire—offers a springboard to examining the

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intersections of gender, class, and culture. Infused with Smarsh ' s trademark insight, intelligence, and humanity, She Come By It Natural is a sympathetic tribute to the icon Dolly Parton and—call it whatever you like—the organic feminism she embodies.

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