

ARTS & HUMANITIES

บทความที่น่าสนใจประจำเดือนกุมภาพันธ์ 2558

คลิกดู “หัวเรื่อง” ที่ท่านสนใจได้จากสารบัญ

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Films & Theatre

Title [Recognizing the Unrecognizable in Dariush Mehrjui's Gav](#)
Author Richard Gabri
Source **Cinema Journal**, 54(2), 2015, pp. 49-71
Abstract This article explores the ways in which Dariush Mehrjui's *Gav* uses cinematic free indirect discourse to complicate our understanding of how the human comes to be recognized within a social field. In so doing, the film not only exposes a perceptual differential or lacuna in how the human is perceived but also posits itself as a medium with the power to help bridge this gap of intelligibility between a community and those individuals whose desire for recognition goes unrecognized by their community.
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Title [The Neglected Art: Trends and Transformations in British Concert Party Entertainment, 1850–1950](#)
Author Bernard Ince
Source **New Theatre Quarterly**, 31(01), 2015, pp. 3-16
Abstract The genre commonly referred to as the 'concert party' remains largely neglected by scholars of popular entertainment. In this article Bernard Ince presents a new reading of this most distinctive and underrated branch of theatrical activity. The period before the First World War saw the growth of an 'industry' which provided seaside amusement during the summer months. During the inter-war years, however, a more sophisticated form developed whose performative characteristics drew increasingly on revue and cabaret. The period after the Second World War saw further adaptations that gave rise to the summer show, an altogether more lavish spectacle that nonetheless inherited much of the concert party ethos of earlier times. Changes in audience expectations and public holiday preferences, the catastrophe of the two world wars, and the emergence of radio and film were challenges all successfully negotiated, further underscoring the resilience and adaptability of the genre. In the wider context, the concert party not only offered a critical

path to the variety stage but in the simplicity of basic form also provided a template for experimentation and innovation. The author is an independent theatre historian.

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Language & Linguistics

Title [Children with SLI exhibit delays resolving ambiguous reference](#)

Author Julie M. Estis & Brenda L. Beverly

Source **Journal of Child Language**, 42(01), 2015, pp. 180-195.

Abstract Fast mapping weaknesses in children with specific language impairment (SLI) may be explained by differences in disambiguation, mapping an unknown word to an unnamed object. The impact of language ability and linguistic stimulus on disambiguation was investigated. Sixteen children with SLI (8 preschool, 8 school-age) and sixteen typically developing age-matched children selected referents given familiar and unfamiliar object pairs in three ambiguous conditions: phonologically distinct word (PD), phonologically similar word (PS), no word (NW). Preschoolers with SLI did not disambiguate, developing age-matched participants, who consistently selected unfamiliar objects given PD. School-age children with SLI disambiguated given PD. Delays in disambiguation for young children with SLI suggest limitations in processes that facilitate word learning for typically developing children. School-age children with SLI consistently selected familiar objects for PS, unlike typically developing children, suggesting differences in phonological activation for word learning

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Title [Sweet voice: The role of voice quality in a Japanese feminine style](#)

Author Rebecca L. Starr

Source **Language in Society**, 44(01), 2015, pp. 1-34

Abstract 'Sweet voice', a distinctive Japanese vocal style, illustrates the role played by voice quality as a marker of authenticity in the construction of linguistic styles. The acoustic properties and sociopragmatic functions of sweet voice, as performed by professional voice actresses, are analyzed using data from anime programs, paraphernalia, and fan discourse. Sweet voice is shown to be connected to a traditional notion of Japanese femininity, and licenses the positive use of grammatical features of Japanese Women's Language. The mature, traditional image conveyed by sweet voice contrasts with the youthful cuteness of burikko and related vocal styles, illustrating that multiple notions of femininity operate within Japanese popular culture. The interplay of voice quality and grammatical features suggests that perceptions of conscious control at different levels of language play a crucial role in social meaning. (Voice quality, Japanese, language and gender, style, authenticity)

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Literature

Title [Politics of Comics: Popular Modernism, Abstraction, and Experimentation](#)
Author Darniel Worden
Source **Literature Compass**, 12(2), 2015, pp. 59-71
Abstract Comics and graphic novels are now widely accepted to be legitimate aesthetic and literary texts, suitable for study in all manner of university classrooms and scholarly projects. Comics studies scholarship was often preoccupied with arguing for the aesthetic legitimacy and literary complexity of comics and graphic novels, and now that this debate is more or less over, comics studies scholarship has begun to consider not just why and how we should read comics but what comics might mean. The question of meaning is an inherently political question, as it asks us to think of comics in relation to our social world. This essay traces two ways that comics can be read politically: as part of popular modernism, and as a medium for experimentation with genre, narrative, and visual conventions.
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Music

Title [The Spaces of Dream: Lutostawski's Modernist Heterotopias](#)
Author Nicholas Reyland
Source **Twentieth-Century Music**, 12(01), 2015, pp. 37-70
Abstract This article offers a revisionist perspective on the contested notion of Witold Lutostawski's authenticity as a modernist composer. In doing so, it seeks to contribute to musicology's increasingly nuanced narration of the story of musical modernism. The case is argued partly by relating Lutostawski's output to broader traditions in twentieth-century modernism, including musical representations of alienation, loss, violence, and nostalgia. Crucially, however, it is also argued by interpreting the more conventionally gratifying aspects of his pieces as something other than a hedonistic cop out. Adapting ideas from Michel Foucault, such passages are deemed heterotopian in function and interpreted in a wider-ranging sociohistorical context including Poland's responses to modernism and to Soviet Cold War oppression. The article's other main objective, therefore, is to interpret as heterotopian (and thus alternatively authentic) the expressive, structural and symbolic functions of passages in Lutostawski's works, thereby introducing Foucault's little-known idea to a wider audience of music scholars – given the concept's potential to contribute to critical explorations of a much wider diversity of musical texts and phenomena. Analysis of Lutostawski's *Les espaces du sommeil* for baritone and orchestra (1975) interconnects these strands.
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Philosophy

Title [Telling Love: Twelfth Night in Samuel Richardson, Teresia Constantia Phillips, and William Blake](#)
Author J. A. Smith
Source **Studies in Philology**, 112(1), 2015, pp. 194-212
Abstract This article examines uses made of Viola's 'She never told her love' speech from Shakespeare's Twelfth Night in the eighteenth century. Starting with its ubiquity in the period's anthology literature, it turns to the more exploratory appropriations made by Samuel Richardson, Teresia Constantia Phillips, and William Blake.
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Title [Don't Mind the Gap: Sinology as an Art of In-Betweenness](#)
Author Nicolas Standaert
Source **Philosophy Compass**, 10(2), 2015, 91-103
Abstract (New) Sinology is like a Chinese ritual dance: the key is not the movement, but rather the positions (shi), the moments of non-action 'in between', that make rhythm and transformation possible. (New) Sinology itself occupies an in-between position in the landscape of academic disciplines, though it is not the only one to undertake this dance, as various disciplines engage themselves into a similar quest. Its distinctiveness as intellectual inquiry is to point at intervals, interstices, gaps, cracks, pauses, poses, in-between moments or zones in culture and human life. In that sense, Sinology does 'mind' gaps.
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Religious

Title [Two erotic ideals](#)
Author Fiona Ellis
Source **Religious Studies**, 51(01), 2015, pp. 41-59
Abstract In his article 'Nietzsche, Tristan, and the rehabilitation of erotic distance' Joseph D. Kuzma identifies two seemingly opposed erotic ideals in Wagner's Tristan and Isolde. He claims that Nietzsche applauded the first and sought to dispense with the second, and that this was his solution to the problem of nihilism. I argue that this 'solution' is as ill-defined as the ideals it involves, and that it either consigns us to hell or offers a terminological variant upon theism. I rescue Schopenhauer from some familiar charges and make a link with Simone Weil's reflections upon love's impossibility.
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Title [Touching God in his Image](#)
Author Paul Moyaert
Source **The Heythrop Journal**, 56(2), 2015, pp. 192-202
Abstract The essay defends praying with images (icons) against those who claim this type of prayer is objectionable. The hermeneutical defence consists of three arguments. (a) First I observe that people relate to ordinary photos in ways

that cannot be explained in terms of the image's sign-value (or similitude) alone. (b) Second, I develop an account of praying with images as a form of symbolic practice. (c) Finally, in order to bolster my account, I compare icons with a particular class of symbolic objects, viz. relics. The general idea I put forward is that icons have to be understood as expressions of the reality they represent, and not simply as accurate or inaccurate visual representations of that reality. Icons are not created by human hands; instead, the hand of the painter is the instrumental cause of God's self-expression, via the painter, on the canvas.

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