



Queer Voices: Technologies, Vocalities, and the Musical Flaw (Critical Studies in Gender, Sexuality, and Culture)

Freya Jarman-Ivens

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This book argues that there are some important implications of the role the voice plays in popular music when thinking about processes of identification. The central thesis is that the voice in popular music is potentially uncanny (Freud's *unheimlich*), and that this may invite or guard against identification by the listener. The author further argues that *both* identification and anti-identification may occur simultaneously, with the same voice as a vehicle for both processes, and that the potential threat and appeal of the voice is located in its queer potential.



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