

Sonic Warfare Sound Affect And The Ecology Of Fear Steve Goodman

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Sonic Warfare Sound Affect And

By insisting on the primacy of vibration in the nexus of sound, affect, and power, Sonic Warfare charts a transdisciplinary micropolitics of frequency that breaks with the orthodoxies of phenomenology and cultural studies and triumphantly succeeds in immersing us in the present of viral capitalism, pirate media, and asymmetric warfare.

Sonic Warfare: Sound, Affect, and the Ecology of Fear ...

In Sonic Warfare, Steve Goodman explores these uses of acoustic force and how they affect populations. Traversing philosophy, science, fiction, aesthetics, and popular culture, he maps a (dis)continuum of vibrational force, encompassing police and military research into acoustic means of crowd control, the corporate deployment of sonic branding ...

Sonic Warfare: Sound, Affect, and the Ecology of Fear ...

Sonic Warfare: Sound, Affect, and the Ecology of Fear. An exploration of the production, transmission, and mutation of affective tonality--when sound helps produce a bad vibe. Sound can be deployed to produce discomfort, express a threat, or create an ambience of fear or dread--to produce a bad vibe.

Sonic Warfare: Sound, Affect, and the Ecology of Fear by ...

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Sonic Warfare | The MIT Press

In the intriguing new book Sonic Warfare: Sound, Affect, and the Ecology of Fear [MIT Press], Steve Goodman explores the power of sound as a tactic of irritation, intimidation, or even permanent harm. Goodman analyzes "environments, or ecologies, in which sound contributes to an immersive atmosphere or ambience of fear and dread--where sound helps produce a bad vibe."

Steve Goodman's "Sonic Warfare: Sound, Affect and the ...

In Sonic Warfare, affect's vibrational mode is relational – between bodies and objects – and serves as a binding ontological force. Through collective vibratory relations, sound can generate affective tonalities, such as good or bad “vibes,” dread, ecstasy, or fear.

Review: Sonic Warfare: Sound, Affect, and the Ecology of ...

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Sonic Warfare: Sound, Affect, and the Ecology of Fear ...

Sonic Warfare: Sound, Affect, and the Ecology of Fear explores the rippling shockwaves of these kinds of deployments of sound and their impacts on the way populations feel—not just their individualized, subjective, personal emotions, but more their collective moods or affects. Specifically, a concern will be

Sonic Warfare - mindcontrol-research.net

The European Space Agency has a sonic weapon that can generate 154 dB sound energy using four giant acoustic orifices. This device can burst eardrums. Increase the loudness to 185 dB and it can cause an air embolism in the lungs or explode the heart. The Effects of Sound Waves

Sound As A Defense Weapon: How Sound Frequency Can Cause Pain

Sonic Warfare. : An exploration of the production, transmission, and mutation of affective tonality—when sound helps produce a bad vibe. Sound can be deployed to produce discomfort, express a...

Sonic Warfare: Sound, Affect, and the Ecology of Fear ...

A keening sound wells up soft and low, as if it's always been there, just outside the range of human hearing. It swells to howling. And then the shadows start to drop from trees, like raindrops after the storm.

Sonicwarfare | Sonic Warfare: sound, affect & the ecology ...

Sonic weapons of this sort include the “psychoacoustic correction” aimed at Panama strongman Manuel Noriega by the U.S. Army and at the Branch Davidians in Waco by the FBI, sonic booms (or “sound bombs”) over the Gaza Strip, and high-frequency rat repellants used against teenagers in malls.

Sonic Warfare: Sound, Affect, and the Ecology of Fear ...

Extremely high-power sound waves can disrupt or destroy the eardrums of a target and cause severe pain or disorientation. This is usually sufficient to incapacitate a person. Less powerful sound waves can cause humans to experience nausea or discomfort.

Sonic weapon - Wikipedia

Entitled Sonic Warfare, the book offers a deeply theoretical examination of the affective dimension of sound; it is particularly concerned with "environments, or ecologies, in which sound contributes to an immersive atmosphere or ambience of fear and dread" (xiv).

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