List of Contents

Introduction 1
  Focusing on Body Singing 2
  The Vocalic Body and Ventriloquism 3
  Reinventing the Vocalic Body (in Opera) 5
  Defining Postopera: History of the Term 7
  Reinventing the Vocalic Body (in Theory) 9
  Outlining the Research 12

Chapter 1

Body-Voice Gap, Postopera and Body/Voice Theory 15
  Opera and the Body-Voice Gap 16
  (Dis)Embodiment of Voice 18
  Re-voicing 19
  Defining Postopera: Opera after Drama 22
  Exemplifying Postopera 24
  Postopera vs. Post-Opera vs. Post-operatic 27
  Singing Body and Body/Voice Theory 29
    Barthes: The Grain of the Voice 31
    Body, Voice, Identity: Theoretical Insights 32

Part 1 - VOICES BEYOND CORPOREALITY: PERFORMING SINGING AS UPGRADING

Chapter 2

Singing beyond the Body: Uniqueness, Intruder and Prosthesis 36
  Vocal Uniqueness 37
  Music vs. Dramatic Text and Horror of Identity 42
  Gendered Singing 44
  The Intruder and Mimesis 46
  Prosthesis and Amputation 48

Chapter 3

Monstrous Singing: The Politics of Vocal Existence 53
  Staging Cloning 55
  Dolly on the Postopera Stage 56
  Cloning Humans, Artificial Intelligence and Religion as an Ethical Corrective 58
  Dissecting Voice: Hearing the Monstrous Body 62
  Singing Machine 66
  Politics of the Monstrous Voice 69
Part 2 - THROWING THE VOICE, CATCHING THE BODY: OPERA, VENTRiloQUIsm AND DE-SYNCHRONIZATION

Chapter 4
Operatizing the Film: Body without Voice and Voice without Body
- Operatizing the Film
- Synchronization, Dubbing and Playback
- The Knot of Tight Synchronization: The Roaring Voice between Man and Animal
- Postopera as Ventriloquism

Chapter 5
Singing Letters, Multiplied Bodies and Dissociated Voice
- Between Absence and Presence: Men and Women in Writing to Vermeer
- Between Subject and Object: The Singing Voice and Triplicate characters
- Music, Libretto, Body, Voice: De/Synchronization
- Writing Women and Écriture Féminine
- Mediation, Postopera and Close-up

Part 3 - SINGING GENDER (AS A PERFORMANCE)

Chapter 6
Voice and Gender Standing Apart
- Towards the Postdramatic Condition of La Commedia (1): Multiplying Narratives
- Towards the Postdramatic Condition of La Commedia (2): Deconstructing Characters
- Towards the Postdramatic Condition of La Commedia (3): Mediating Stage Events
- One Voice, Two Characters, Two Genders
- Dante: Singing beyond Body

Chapter 7
Vocal Drag, Counter-Castrato and the Scandal of the Singing Body
- A History of Being in Vocal Drag: From Voice of Authority to Gender Fiction
- Living Backwards: Counter-Castrato
- The Scandal of the Singing Body
- Dystopia and Melancholy
- Reinventing the Vocalic Body in Postopera: Conclusion

Acknowledgements
Summary in English
Summary in Dutch/Samenvatting
Bibliography
List of audio and video recordings
List of Scores