

1960s. While these essays cover a range of issues from the modes of appropriation of music and place by producers and consumers of music to issues of value in music-based local cultures, the essays by Jody Berland, on the construction of public space and temporality through Canadian radio, and by Richard Leppert, on the representation of class, space and musical performance in early modernist painting, are especially instructive.

The Place of Music advances a fascinating line of inquiry that students of cultural studies in general would find useful not only for specific topics and places of interest but for the rather distinctive manner of theorization that marks the essays in this book as a whole. Earlier books on the subject, such as Stokes's *Ethnicity, Identity and Music: The Musical Construction of Place* (1994), have taken up the construction of place through music from an anthropological perspective, but the usefulness of *The Place of Music* comes from its sustained and multi-faceted engagement with the complexities of 'sonoric landscapes' in general. 'Sonoric landscapes', as Leppert explains, are representations that are seen, heard and experienced by subjects – not as partial or diminutive in their relation to the real, although 'landscape' suggests a picture or a selection as opposed to the totality of the earth – but as excesses upon the real, in that they are real and are also representations. The place of music may hence be seen, as Berland suggests, as not simply the enclosed space of listeners' living rooms, but as a sphere of mediation that encompasses social totalities in varied, complex and power-laden ways.

Reference

Stokes, Martin (ed.) (1994) *Ethnicity, Identity and Music: The Musical Construction of Place*. Oxford: Berg.

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How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics

by N. Katherine Hayles

Chicago: University of Chicago Press, 1999

Reviewed by Paul Haynes

Katherine Hayles (the 'N.' is silent) seems to have considered many of the key problems, agonized over many of the sophisticated arguments for and against each and every tiny semiotic detail before finally choosing *How We Became*