

displays during which performers would appear alongside a puppeteered prop, referred to as a “dummy”, and throw their voice so as to provide the illusion of their dummy possessing the ability to speak, and often the ability to do so wittingly, all the while omitting any vowels or consonants unable to be spoken without the pressing together of the lips, and utilizing substitutionary noises, patterns of rapid speech, and less intelligible sorts of voice in their place. Separate from the realm of live performance exists that of voice-over and voice-acting, a trade in which tone, dialect, and vocal quality are prioritized above all other facets of performance, given that those very attributes are the limitations of the medium, and thus provide ample opportunity for performers in this field of acting, and although typically utilized for the purposes of informing the public en masse, originating from the past period of widespread radio, can be employed for the creation of such fictitious works as animated media and narrative serial podcasts, the inevitable descendants of the radio-distributed drama, given the widespread availability of the Internet and recording software, lending the physical and allegorical voice to a people of an even wider reach than ever before.

In a sense abiding strictly by literal definition, the word “dialect” refers to a variety of language, typically of that spoken by humans, characteristic of a particular group of the speakers of a given language, who are typically classified by such criteria as regional speech patterns and social class, and whose patterns of speech tend to be more likely to be labelled as being such if they vary noticeably from those of the typical speakers of their given language. Dialectical differences also include those in vocabulary, grammar, and pronunciation, with salient differences in speech being labelled as accents, those in lexicon in regards to centralized organizations being referred to as jargons, those in vocabulary with the intention to deliberately mislead others as argots, and those in individual mannerisms of speech as idiolects, all of which utilize an array of points spanning the phonetic continuum of the larynx. Certain variations in speech, however, can originate not as a result of dialectical differences, but as a disorder or impairment in the manner in which one speaks, which includes stuttering, lisping, remaining mute, or being subject to some more apparent disorder preventing one from operating their vocal folds and larynx in a fashion deemed typical. Such mannerisms, whether they present themselves at the place of work, schooling, or residence of their inhabit, can often result in increased feelings of alienation from peers, who are perhaps able to speak in a manner that is standard for their age, place of residence, or linguistic abilities, as well as equal feelings of alienation towards one’s own throat, or the voice that one possesses, in any number of senses. Although the causes for such vocal impediments are often not entirely lucid even to those steadfastly conducting applicable research, this perhaps highlights further the significance of an organ not visible to the immediate human eye in a wider array of human affairs, be they as distanced as an isolated voice against a receiver to an unseen crowd of thousands, as readily familiar as two people tossing a friendly word about in recognition, as imposing as a Greco-Roman thespian bearing the ethos of their suffering to an onlooking sea of hundreds, or as accessible as someone pausing briefly to repeat a seemingly trivial comment to someone to whom speech acts as a sort of barrier, the inherent voice that surpasses the throat, the very essence of most human communication, the vessel that serves those who possess them in working order with the ability to understand and be understood, to perceive and to express, allows, quite deceptively, in such a manner of whim, the touching of humankind outside of the limitations of our body.