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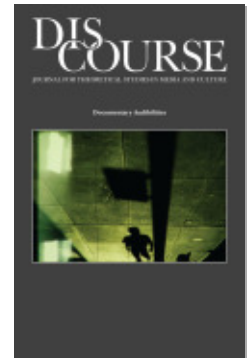
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# Audibilities: Voice and Listening in the Penumbra of Documentary: An Introduction

Pooja Rangan

Making a film on/about the “others” consists of allowing them paternalistically “to speak for themselves” and, since this proves insufficient in most cases, of completing their speech with the insertion of a commentary that will objectively describe/interpret the images according to a scientific-humanistic rationale. Language as voice and music—grain, tone, inflections, pauses, silences, repetitions—goes underground. Instead, people from remote parts of the world are made accessible through dubbing/subtitling, transformed into English-speaking elements and brought into conformity with a definite mentality. This is astutely called “giving voice”—literally meaning that those who are/need to *be given* an opportunity to speak up never had a voice before.

—Trinh T. Minh-ha, *When the Moon  
Waxes Red*

Visibilities are not forms of objects, nor even forms that would show up under light, but rather forms of luminosity which are created by the light itself and allow a thing or object to exist only as a flash, sparkle or shimmer.

—Gilles Deleuze, *Foucault*

The category of *voice* has become so central to documentary studies that it is easy to forget that it was once a point of controversy. In the early 1990s, Trinh T. Minh-ha boldly rejected the project of “giving voice” as the basis of documentary’s reality principle as well as its difference from fiction film. For Trinh, the voices we hear in documentary are the ultimate illusion—their immediacy a product of subtle but profound forms of mediation. If documentary’s claim to reality rests on its representation of the voices of social actors, she argued, then “there is no such thing as documentary.”<sup>1</sup> Trinh’s polemic against voice as the basis of a documentary film tradition was published in the same year as Bill Nichols’s classic book *Representing Reality*, in which Nichols defends documentary’s verbal and rhetorical rather than imagistic orientation as the genre’s ethical and aesthetic *raison d’être*. In an earlier much-cited essay, Nichols defines the “voice of documentary” as “that which conveys to us a sense of a text’s social point of view, of how it is speaking to us and how it is organizing the materials it is presenting to us.”<sup>2</sup> While voice functions as a metaphor in this definition, it has a more literal meaning in Nichols’s influential breakdown of the different “modes” of documentary (expository, observational, interactive, reflexive), which are differentiated based on the number (single or multiple), mode (direct or indirect), manner (didactic or self-questioning), and social position (director, expert, or social subjects) of actual speaking voices. Nichols has recently revisited the metaphor of the voice of documentary, now over thirty years old, reiterating that documentary’s imperative address—an interpellative “Hey, you!” that seeks to “engage and speak to us about the world we share”—distinguishes documentary from the overseen and overheard world of fiction.<sup>3</sup>

This special issue emerged from our dissatisfaction with the widespread but underinterrogated embrace of voice as a metaphor for a documentary film’s textual means of signification—as well as our desire to take up Trinh’s more literal emphasis on what happens to speaking voices in documentary—while acknowledging that neither avenue can adequately address the enigmatic place of voice in documentary. Over the last three decades, scholars writing about documentary conventions and approaches as wide ranging

as classical vocal narration to interviews and wordless essay films to soundtrack design in nature documentaries have adopted Nichols's metaphor, while practitioners have engaged it to theorize their own authorial address. Many of them hasten to add, invoking Nichols, that "'voice' is not restricted to any one code or feature such as dialogue or spoken commentary. Voice is perhaps akin to that intangible, *moiré*-like pattern formed by the unique interaction of all a film's codes, and it applies to all modes of documentary."<sup>4</sup> In comparison, few have acknowledged the complexity of voice in this metaphor, which stands simultaneously for a documentary film's perspective, mode of address, and textual organization, even as it invokes the varied narrative possibilities and political stakes of representing actual speaking subjects. As Marit Corneil observes, a range of ontological, rhetorical, and political meanings are condensed into this slippery signifier.<sup>5</sup>

The metaphorical use of voice to encompass *all* of documentary's textual strategies indicates but also mystifies the phenomenal specificity of voice in documentary's reality effects. Voice in the literal sense of a speaking voice makes the metaphor of an authorial voice thinkable but disappears under it. And just as a speaking voice is "heard" not as a physical sound but instead as an opinion, thought, or point of view, the voice of a documentary text—that intangible but palpable *something* that organizes its meaning—also operates as a vanishing mediator. Several sound studies scholars have recently examined these dematerializing properties of voice. Mladen Dolar writes that to disappear is the fate of voice in the Western metaphysical tradition. Voice is "the material support of bringing about meaning, yet it does not contribute to it itself. . . . [I]t makes the utterance possible, but it disappears in it, it goes up in smoke in the meaning being produced."<sup>6</sup> Or as Frances Dyson puts it, voice is a metaphysical filter for transforming sound into speech and utterance into language. To hear a voice or respond to its hail ("Hey, you!") is to participate in this metaphysics by distinguishing between mere sound and a "significant sound" produced by a human soul—this is Aristotle's definition of voice.<sup>7</sup> It is this seeming immateriality of sound, according to Jennifer Lynn Stoeber, that permits listening to function largely unnoticed as an organ of discrimination—one that can construct racial and gendered hierarchies of sound, discern identities based on voices and soundscapes, and police difference through the ear.<sup>8</sup>

The contributors to this volume adapt these interventions to elaborate on the concrete but elusive ways in which documentary regulates and redefines what counts as human in the conceptual domain of sound when it speaks to us and organizes its materials

as “voice.” Building on Dolar and Dyson, we propose that voice is not merely a metaphor or a thing, object, or referent out there in the world (as documentary has traditionally taken it to be) but instead is an *audibility*. Voice is the product of sonic forms and auditory practices that render sound meaningful and call into being practices of listening that resonate with these meanings. These processes of shaping sound as voice precede documentary, but as an audiovisual genre whose modes of interpellation lean toward the aural as much as if not more so than the visual, documentary also participates in these processes of auditory discrimination and discernment and uses them to build second-order systems of meaning. With this in mind, we redefine the “voice of documentary” as a specific *form of audibility* whose rhetorical and aesthetic modes of sonic focus (1) fashion its contents in forms that can be understood and apprehended as a voice, (2) shape a listening ear that accommodates to its call, and (3) call into being a mode of relation or resonance—a “shared world”—between these felt but often unspoken forms of speaking and listening. Voice, we propose, operates in ways that are both less literal than spoken words and more concrete than mere metaphor in documentary. Attending to these audibilities allows us to reassess the justifications for a documentary tradition—and the stakes of the world that documentaries propose we share in common—in a time when the shifting borders between documentary and art, facts and fiction, and document and documentary portend the return of Trinh’s polemic (“there is no such thing as documentary”) as prophecy.

By repositioning the voice of documentary as an audibility, we draw on Gilles Deleuze’s concept of “visibility,” which describes the product rather than the referent of a visual apparatus. Deleuze uses this term to highlight a conceptual maneuver in Michel Foucault’s readings of disciplinary institutions such as the clinic and the prison. Instead of treating the empirically visible “facts” of enlightenment placed on display by these seemingly progressive, modern institutions as self-evidences, Foucault focuses on them as products of illumination, as a medium that works upon and transforms social relations. For Deleuze, Foucault demonstrates a novel way of thinking about visibility. Visibility is not a preexisting quality, state, or characteristic of an object that shows up under light. Instead, as indicated in the second epigraph, visibilities are “forms of luminosity which are created by the light itself and allow a thing or object to exist only as a flash, sparkle or shimmer.”<sup>9</sup> Transposing the notion of visibilities to the auditory plane offers a useful way of approaching the voice as the product of refinements of sound and listening that precede and include documentary.

Approaching voice as an audibility offers new insights into documentary's emphasis on vocal conventions such as voice-over, interview, conversation, and testimony. In this regard, this volume contributes toward a growing scholarly effort to theorize the intersections between documentary and sound.<sup>10</sup> Our approach brings into focus what we see as a central tension within as well as the potential of documentary: the tension between the ontological diversity of sound opened up by the documentary encounter and the lingering imperative of objectivity that filters, adjusts, hierarchizes, and *humanizes* this diversity as voice. Evidence, information, and facts were, as Michael Renov reminds us, the historical purview of documentary film. Documentary in the classical Griersonian tradition aimed to "persuade viewers to invest belief, to produce 'visible evidence,' and even induce social action."<sup>11</sup> The vocal convention most commonly associated with this tradition consisted of didactic expository commentary delivered in a stentorian, white, middle-class male voice speaking in the third person from offscreen.<sup>12</sup> The hierarchical location of this acousmatic voice above the diegetic sounds and images, its emanation from an unknowable offscreen space, and its omniscient gaze worked in concert with its social and rhetorical coding to naturalize its metaphysical status, neutrality, and objectivity. Such a voice forcefully drew attention away from its own source, materiality, and corporeal particularity toward its message, earning the informal moniker "voice of God narration."

Grierson's promotion of this technique reflected an intuitive understanding of how the metaphysical attunement to an idealized speaking voice as a bearer of reason could be combined with the detached metaposition of seeing from above to produce the impression of objectivity and unproblematic truth. This vocal convention and its implied objectivity have since been exposed as a "mask" or "hysterical barrier erected against the specter of ambivalence and uncertainty," in the words of Stella Bruzzi.<sup>13</sup> In her essay in this volume, Tess Takahashi describes this specter as "the unconscious elsewhere of the documentary text," a murmuring chorus of its own "unstable, often ignored, desirous voices."<sup>14</sup> Much of the scholarship on trends in documentary film narrates the history of the genre as an ongoing attempt to liberate this unconscious. This includes accounts of the observational preference in the 1960s for a "minimum of commentary" in an effort to "let the event speak" (Bonitzer); interview-based films in the 1970s and onward in which the "voice of the text disappears behind characters who speak to us," seemingly in their own voices (Nichols); the proliferation of videos in the 1990s featuring subjective vocal commentaries by women or other minorities that employ strategies such as irony, unreliability,

contradiction, or digression (Armatage, Russell, Renov, Lebow); and the “sensory” turn in twenty-first-century ethnographic film, instances of which have been described as “logophobic” (Pavsek).<sup>15</sup>

Critical studies of sound and voice urge us to understand vocal commentary and its unconscious not only in semantic terms but also as a “barrier against the disordering, extinguishing incursions of sound itself.”<sup>16</sup> As Michel Chion reminds us, sound in cinema, unlike the image, has no frame or “auditory container.”<sup>17</sup> Unseen sound unsettles because there is nothing to stop its penetrating, enveloping presence from overpowering the listening subject. From this perspective, voice of God commentary is a classic case of a form of voicing that keeps at bay the impermanence, instability, and unboundedness implied by the phenomenality of sound, instead asserting a visualist, object-centered philosophy bent on measurement, certainty, and control.<sup>18</sup> Such a voice does not unsettle the listener in the manner of an *acousmètre*, Chion’s term for a cinematic voice whose body has not yet been visualized, because documentary attributes it to the body of the *film text* itself.<sup>19</sup> According to contributor Markos Hadjioannou, the convention of nailing voices to bodies (which can be seen in documentary films in which many speak as well as those with a single commentator) represents the seam between factual and fiction film: both hold up a fantastic image of voice-body unity that reassures the listener of their place in the ontological order of things.

Sound and listening do not by themselves constitute an alternative metaphysics—indeed, sound can be just as effective as a medium of segregation as vision—but they nonetheless provide an opening onto a mode of relating to the world founded on the possibility of leakage and permeability in which the listener and the perceived are “intersubjectively constituted in perception.”<sup>20</sup> Unlike Hollywood-style fiction, whose narrative pleasure rests on its heightened vocal intelligibility, clarity, and comprehensibility, documentary’s pleasure and promise, according to Jeffrey Ruoff, lies in its capacity for sonic fidelity. Documentary sounds shot on location often lack vocal clarity, and ambient sounds tend to compete with dialogue, resulting in a blurring of human, mechanical, nonhuman, and unidentifiable sounds. Additionally, “[c]haracters in documentary films typically demonstrate a wider variety of accents, dialects, and speech patterns than those found in fiction films. . . . Part of the delight comes from hearing the material texture and richness of unrehearsed speech, the grain of the voice.”<sup>21</sup>

The difficulty, of course, is that vocal inflections, colloquialisms, timbre, and accent—which can chart desire and (un)belonging across differences of class, ethnicity, gender, ability, and sexuality,

and trigger affective relationships across these lines, as noted by contributors Irina Leimbacher and Paige Sarlin—also present challenges for the audience’s understanding. While the chaos of sound recorded on location testifies to the immediacy and authenticity of documentary, it is also at risk of becoming dislocated from visual points of reference, moving instead into the “non-referential realm of music.”<sup>22</sup> Measures such as subtitling, dubbing, miking interviews using directional microphones, adding voice-over narration or anchoring images, and editing out silences and phatic cues neutralize and contain sonic events that threaten to escape the referential act. These compensatory mechanisms accomplish a variety of effects: they retrain documentary audiences in vococentrism, or an attunement to (an idealized) *voice* as the apex of a soundscape; rehome errant voices in bodies; lasso the ear to the gaze; and subordinate sonic disturbance to verbal information, which functions thereafter as evidence of a speaking and thinking being.<sup>23</sup>

Documentary’s gesture of “giving voice” is thus, as Trinh writes in the first epigraph, an ambivalent gift. In theory, this gesture purports to recognize the humanity of marginalized social subjects whose voices are reproduced in film. However, the documentary processes whereby the utterances of non-English-speaking, nonnative, nonverbal, or even nonhuman speakers are made comprehensible to Euro-American audiences *as* a voice—such as subtitling or dubbing for succinctness and clarity or the addition of voice-over commentary—result in superficial inclusion but also in ontological exclusion or, worse, subordination and deletion. Trinh sees the form of audibility or voice “given” by these ethnocentric documentary conventions as a container or trap that limits the expressive range of vocalization. “Language as voice and music—grain, tone, inflections, pauses, silences, repetitions—goes underground,” as she puts it.<sup>24</sup> The phenomenological materiality or *sound* of voices disappears in documentary’s audiovisual hierarchy into a sonic penumbra that is akin to what Chion calls the “verbal chiaroscuro” in fiction film: spoken words that remain entirely or partially unintelligible because of the conditions of sound-recording or the diction of actors or when subtitles condense what is uttered in order to accommodate the exigencies of reading.<sup>25</sup>

The contributors to this special issue evolve critical tools for attending to these disorienting, paralinguistic, and extravocal soundings. Each of them contributes a conceptual neologism or reframing that amplifies the formal devices that either leave these utterances in documentary’s sonic penumbra or, alternately, draw them forward into fields of resonance or dissonance, cultivating auditory attunements that recognize and acknowledge them.



These contributions include “haptic listening” (Leimbacher), “the transversal ‘you’” (Sarlin), “wild sounds and women’s voices” (Yue), “son/iconic discord” (Hadjioannou), “the murmur of digital magnitude” (Takahashi), and the “sonification of data” (Yoon). Together, these theoretical tools form one possible nucleus of what we hope will become a larger tool kit for exploring documentary audibilities as a growing area of scholarship. The range of documentary conventions, practices, and technologies discussed here is broad and eclectic. We discuss voice-over, testimony, and reenactment; political films produced by 1970s collectives and contemporary experimental cinema; and Cold War-era shortwave radio transmissions and contemporary data visualizations. Documentary emerges across these essays not as a stable set of conventions, ethical motivations, or ground of reference but instead as an evolving and heterogeneous constellation in which *voice* remains a driving sensibility and form of audibility, shaping both aesthetic horizons and political modes of relation.

The erroneous or mixed metaphor “sonic penumbra” indicates the mixing of the perceptual fields of sound and image entailed by this endeavor. Contributor Irina Leimbacher writes that the documentary encounter with sonic alterity demands “haptic listening,” or a tactile auditory orientation that yields to the sonority of the voice before it resolves into foreground and background, attending to the *how* rather than the *what* of speech. In her essay “Hearing Voice(s): Experiments with Documentary Listening,” Leimbacher discusses the sonorous, musical, and a verbal forms of testimony employed by contemporary experimental documentary makers, including Beryl Korot and Steve Reich, Juan Manuel Echavarría, Anja Salomonowitz, Joyce Wieland, and Natalie Bookchin. Leimbacher argues that documentary media not only orchestrate how subjects speak and what they say, they also constitute audiences as specific kinds of listening subjects. And just as it is possible to be invited to listen passively or acquisitively, it is also possible to be spurred to “listen otherwise,” abandoning the teleological quest for meaning and understanding.<sup>26</sup> In addition to identifying an emerging body of documentary filmmaking that amplifies the nonreferential aspects of spoken language, Leimbacher’s account of haptic listening also cultivates a counterintuitive mode of aurality for listening between the lines of more conventional testimonial accounts.

Paige Sarlin offers a complementary perspective on testimonial forms in “Between We and Me: Filmed Interviews and the Politics of Personal Pronouns.” Whereas Leimbacher focuses on the forms of communion enabled by the affective or sonorous dimensions of voice, Sarlin’s focus is linguistic: she turns our attention to the

indefinite or generic “you,” which is simultaneously a second-person singular and plural pronoun, as an alternative to the valorized individual perspective that figures plurality and collectivity within political life. Within the triangulated and mediatized form of the filmed interview, she argues, habitual uses of this pronoun (as in “you have to fight discrimination”) can become *transversal*, asserting the political significance and commonality of personal experience and making audible the movement from voice to voices. Her reading of this collectivization of voice in the Mariposa Film Group’s collectively produced depiction of gay and lesbian life in the 1970s in *Word Is Out: Stories of Some of Our Lives* (1977) as “a plurality in search of a container or shape for connection and/or association” offers both a historical backdrop and a road map for contemporary struggles for collective solutions such as Black Lives Matter and the reinvigorated global women’s movement.<sup>27</sup>

Following are two contributions that take up the dynamics of vocal containment, capture, and escape in a different register: that between sounds and images on one hand and voices and bodies on the other, both actual and fantasmatic. The “Wild Sounds and Women’s Voices” roundtable, convened and transcribed by coeditor Genevieve Yue, turns a technical term—“wild sound,” an audio piece recorded independently of the main shoot without being synchronized to an image, though it may be synchronized later, in postproduction—into an aesthetic strategy for upending the gendered expectations regarding sync sound realism. Yue consults four contemporary experimental filmmakers (Mary Helena Clark, Sandra Kogut, Penny Lane, and Aura Satz) on how they navigate and sidestep these documentary expectations along with film curator Chris Stults, with whom Yue coprogrammed the 2016 Flaherty NYC “Wild Sounds” program featuring work by the roundtable participants. The techniques discussed (using surrogate voices, translating walla and background sounds, vocalizing disability, and using sonic seduction and intimacy, to name a few) are ranging and vividly anecdotal. The participants discuss the practical and ethical quagmires of manipulating, translating, and dubbing sound, bringing to the fore the technical registers of voice underlying the literal and metaphorical. The transcript of their conversation, itself an exercise in haptic listening and translation, is a treasure trove of references to recent films that will stimulate both scholars and practitioners.

Markos Hadjioannou continues the discussion of marriage and discord between voice and body in “Documenting the Son/ iconic Discord.” Hadjioannou adapts Deleuze’s theories on cinema to offer a novel reading of Joshua Oppenheimer’s controversial

film *The Act of Killing*. Rather than subordinating sound to image, Oppenheimer's embrace of performativity and reenactment binds voice and body through a structure of disjunction that Hadjioannou describes as "son/iconic discord." This approach, he argues, departs from the predominant mode of narrativizing reality in both documentary and fiction film, in which the effect of reality or truth is produced by harmonizing what is spoken (the sonic) and what is seen (the iconic). Amid the explicit and implicit performances of the aging gangsters who are the protagonists of Oppenheimer's film, Hadjioannou isolates moments when voices stop belonging to the bodies of their speakers or their present reality and tremble with the mute presence of the dead. These moments of son/iconic asynchrony reveal not only the falsity of the "reality" that is commonly taken to be documentary's referent but also the tremendous capabilities of the voice to simultaneously witness and narrate, moving back and forth in time at once.

Tess Takahashi and Soyoung Yoon close out this special issue with two distinct takes on what it means to speak and listen politically in a context where voices are reduced to data and listening is engaged by machine sensors. Takahashi's "Data Visualization as Documentary Form: The Murmur of Digital Magnitude" considers how contemporary data visualizations of human and natural phenomena translate the sounds of the material world into forms designed to "speak to the eyes." Describing data visualizations as ubiquitous documentary forms, Takahashi makes the unusual move to consider them in auditory terms, arguing that attempts to make Big Data "speak for itself" rely on authoritative voice-over narration even as they promise direct access to recorded voices. She uses the "murmur," a figure of inarticulateness that can be singular or plural, to theorize the embodied voices obliterated by data visualization. If the all-encompassing magnitude of Big Data shifts the foundation of speech toward forms designed for capture, she argues, it also spawns murmurs of discontent. Pointing to those voices of protest left out of André Panisson's time-based animation of the "murmuration" of tweets leading up to the 2012 Arab Spring, she asks what documentary forms might make audible private murmurs of discontent without turning them into white noise.

Soyoung Yoon offers one possible answer in her analysis of *Numbers Station [Furtive Movements]*, a performance-based work in which artists Mendi and Keith Obadike document the ongoing criminalization of black lives by reading aloud numbers from stop-and-frisk data, slave ship manifests, and lynching statistics. Yoon's essay "Do a Number: The Facticity of the Voice, or Reading Stop-and-Frisk Data" revolves around a sustained reading of

the Obadikes' mechanical recitation or "sonification" of this data, which gives form to and protests the violent accumulation of black bodies as mere numbers. Where documentary typically historicizes documents by putting them into place and imbuing them with meaning, Yoon argues that the Obadikes embrace the raw banality of the document. "The added challenge for the audience," she writes, "is to try to apprehend the weight of this disproportion, not to try to name and recall faces of individuals behind those numbers but instead to hear one number on top of the other, multiplying and accumulating, piling up into an invisible pyre that rises from floor to ceiling, as if to remember is a kind of heaving for air."<sup>28</sup> At stake, Yoon argues, is the listeners' sense of themselves as the intended and not accidental audience of these communiqués, which are as deafening in their silence as police violence victim Eric Garner's final desperate words: "I can't breathe."

Eric Garner's final words are a poignant reminder of the social forces that violently smother voices struggling to speak until they become inaudible sounds. The aim of our special issue is to tease out the understated and often imperceptible ways in which documentary forms can participate in and extend these dynamics or, conversely, work against them. These sounds, we insist, are never fully eclipsed, and we strive to identify the languages, both audiovisual and critical, that draw *us* into the sonic penumbra in which they abide. Confronting the murkiness of these penumbral conditions and the audibilities that they sustain should, we argue, replace "giving a voice" as documentary's ethical and political vocation.

### Acknowledgments

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### Notes

1. Trinh T. Minh-ha, *When the Moon Waxes Red* (New York: Routledge, 1991), 29.
2. Bill Nichols, "The Voice of Documentary," *Film Quarterly* 36, no. 6 (1983): 18.
3. Nichols, *Speaking Truths with Film: Evidence, Ethics, Politics in Documentary* (Oakland: University of California Press, 2016), 74.
4. Nichols, "The Voice of Documentary," 18. See also Charles Wolfe, "Historicizing

the ‘Voice of God,’: The Place of Vocal Narration in Classical Documentary,” *Film History* 9, no. 2 (1997): 150; Leger Grindon, “Q & A: Poetics of the Documentary Film Interview,” *The Velvet Light Trap* 60 (2007): 8 (see the section “Analytic Categories”); David Oscar Harvey, “The Limits of Vococentrism: Chris Marker, Hans Richter, and the Essay Film,” *SubStance* 41, no. 2 (2012): 8–9; Isabelle Delmotte, “Losing Sight of Atmospheric Sounds in Televised Nature Documentary,” *The New Soundtrack* 7, no. 1 (2017): 67; Trish FitzSimons, “Braided Channels: A Genealogy of the Voice of Documentary,” *Studies in Documentary Film* 3, no. 2 (2009): 132.

5. Marit Corneil, “Seizing Novels from Life: Oral/Aural Self-Mythologizing in *Pour la Suite du Monde*,” in *Beyond the Visual: Sound and Image in Ethnographic and Documentary Film*, edited by Gunnar Iversen and Jan Ketil Simonsen (Højbjerg: Intervention Press, 2010), 109.

6. Mladen Dolar, *A Voice and Nothing More* (Cambridge, MA: MIT Press, 2006), 15.

7. Frances Dyson, *Sounding New Media: Immersion and Embodiment in the Arts and Culture* (Berkeley: University of California Press, 2009), 8.

8. Jennifer Lynn Stoeber, *The Sonic Color Line: Race and the Cultural Politics of Listening* (New York: New York University Press, 2016), 12–14.

9. Gilles Deleuze, *Foucault* (Minneapolis: University of Minnesota Press, 1988), 52.

10. See Gunnar Iversen and Jan Ketil Simonsen, eds., *Beyond the Visual: Sound and Image in Ethnographic and Documentary Film* (Højbjerg: Intervention Press, 2010); Holly Rogers, ed., *Music and Sound in Documentary Film* (New York: Routledge, 2015). A forthcoming volume, Annabelle Honess Roe and Maria Pramaggiore, eds., *Vocal Projections* (London: Bloomsbury, forthcoming), focuses on voice as the basis of narrative as well as a means of deconstructing film form and conventions in a broad range of nonfiction films.

11. Michael Renov, *The Subject of Documentary* (Minneapolis: University of Minnesota Press, 2004), xvii.

12. See Wolfe, “Historicizing the ‘Voice of God,’” 149; Stella Bruzzi, *New Documentary: A Critical Introduction* (New York: Routledge, 2000), 48–49.

13. Bruzzi, *New Documentary*, 59.

14. Tess Takahashi, “Data Visualization as Documentary Form: The Murmur of Digital Magnitude,” *Discourse* 39, no. 3 (2017): 384.

15. See Pascal Bonitzer, “The Silences of the Voice,” *Narrative, Apparatus, Ideology: A Film Theory Reader*, edited by Philip Rosen (New York: Columbia University Press, 1986), 320–22; Nichols, “The Voice of Documentary,” 24; Kay Armatage, “About to Speak: The Woman’s Voice in Patricia Gruben’s *Sifted Evidence*,” in *Take Two: A Tribute to Film in Canada*, edited by Seth Feldman (Toronto: Book Society of Canada, 1984), 298–303; Catherine Russell, *Experimental Ethnography: The Work of Film in the Age of Video* (Durham, NC: Duke University Press, 1999), 275–314; Renov, *The Subject of Documentary*; Alisa Lebow, “Introduction,” in *The Cinema of Me: The Self and Subjectivity in First Person Documentary*, edited by Alisa Lebow, 1–11 (New York: Wallflower, 2012); Christopher Pavsek, “*Leviathan* and the Experience of Sensory Ethnography,” *Visual Anthropology Review* 31, no. 1 (2015): 4.

16. Steven Connor, “Ears Have Walls, on Hearing Art,” In *Sound: Documents*

of *Contemporary Art*, edited by Caleb Kelly (London: Whitechapel Gallery and MIT Press, 2011), 134.

17. Michel Chion, *Audio-Vision: Sound on Screen*, translated by Claudia Gorbman (New York: Columbia University Press, 1994), 68.

18. See Frances Dyson, "The Genealogy of the Radio Voice," In *Radio/Rethink: Art, Sound, and Transmission*, edited by Daina Augaitis and Dan Lander (Alberta: Banff Center, 1994), 168–69.

19. See Michel Chion, *The Voice in Cinema*, translated by Claudia Gorbman (New York: Columbia University Press, 1999), 21.

20. Salomé Voegelin, *Listening to Noise and Silence: Towards a Philosophy of Sound Art* (New York: Continuum, 2010), xii.

21. Jeffrey K. Ruoff, "Conventions of Sound in Documentary," in *Sound Theory, Sound Practice*, edited by Rick Altman (New York: Routledge, 1992), 222–23.

22. Holly Rogers, "Introduction: Music, Sound and the Nonfiction Aesthetic," In *Music and Sound in Documentary Film*, edited by Holly Rogers (New York: Routledge, 2015), 9.

23. See Chion, *The Voice in Cinema*, 5.

24. Trinh, *When the Moon Waxes Red*, 60.

25. Michel Chion, *Words on Screen*, translated by Claudia Gorbman (New York: Columbia University Press, 2016), 145–46.

26. Irina Leimbacher, "Hearing Voice(s): Experiments with Documentary Listening," *Discourse* 39, no. 3 (2017): 299.

27. Paige Sarlin, "Between We and Me: Filmed Interviews and the Politics of Personal Pronouns," *Discourse* 39, no. 3 (2017): 324.

28. Soyoung Yoon, "Do a Number: The Facticity of the Voice, or Reading Stop-and-Frisk Data," *Discourse* 39, no. 3 (2017): 405.