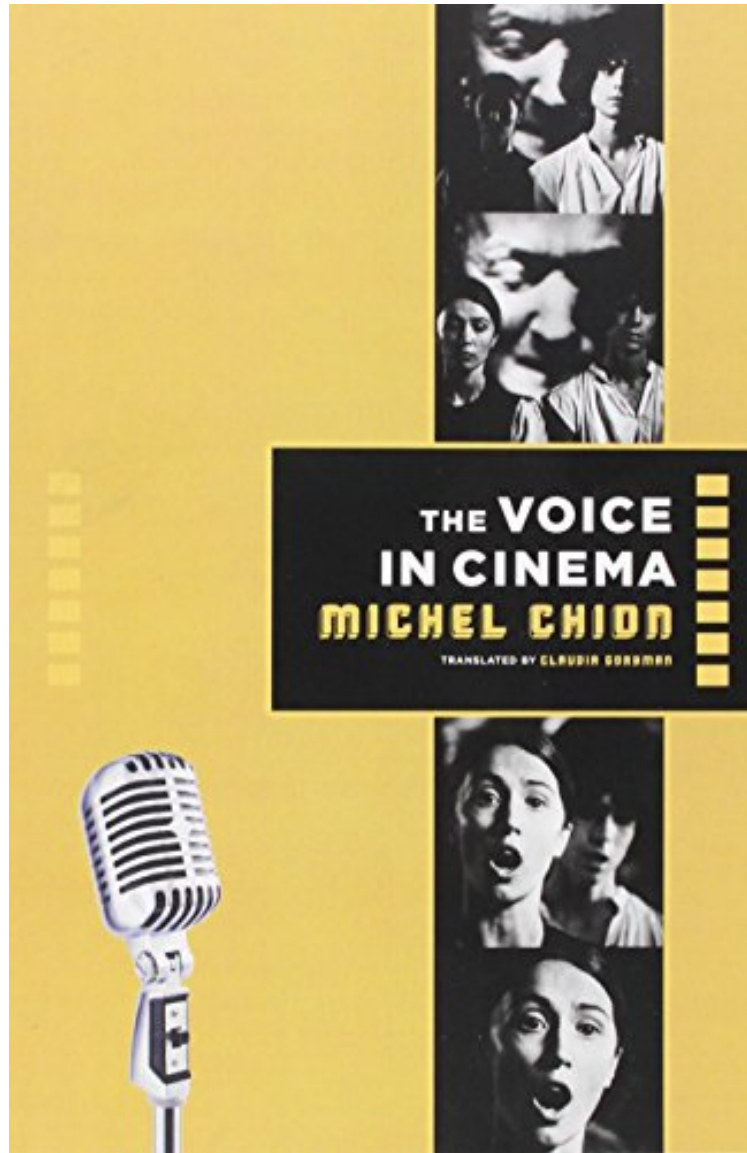


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## The Voice in Cinema

*Michel Chion*

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#414819 in Books Michel Chion 1999-02-10 Original language: English PDF # 1 8.97 x .51 x 6.041, .63 #File Name: 0231108230208 pages The Voice in Cinema | File size: 27.Mb

**Michel Chion : The Voice in Cinema** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Voice in Cinema:

1 of 1 people found the following review helpful. ClassicBy Jerry M. RobinsonChion's work is a Classic! That's enough to recommend right there. But there is more! It's really important to learn to think in new ways about elements of sound and the voice of the film. Chion is the place to do this!!! I found that I could read this again... and again. Each time I advance my understanding and then can pick up new gems of information. That's really what made it worth

buying - and why I bought a new copy of this classic work. Reading selections over has helped with other aspects of film and Cinema - like MoCap work. Yes... buy this... read it... and keep handy in a familiar spot. You will be after it again....-jr0 of 0 people found the following review helpful. Five StarsBy Robert B. JaffeGreat book came as ordered!

How can a voice whose source is never seen such as Hal in 2001: A Space Odyssey or the mother of Norman Bates in Psycho have such a powerful hold on an audience? When does "synchronized sound" fail to link bodies to their voices, and how do such great stylists of sound film as Jacques Tati, Kenji Mizoguchi, and Marguerite Duras deploy the power of the voice? In this brilliant essay, Michel Chion, internationally cited authority on the history and poetics of film sound, examines the human voice in cinema. *The Voice in Cinema* begins with the phenomenon of film's hidden, faceless voices and their magical powers, particularly in the context of Lang's *Testament of Dr. Mabuse*. Chion then explores subjective voices, bonding and entrapment by telephone, voice-thieves, screams (male and female), siren calls, and the silence of mute characters—all uniquely cinematic deployments. In conclusion, Chion considers "the monstrous marriage of the filmed voice and body" as embodied in Norman Bates. Claudia Gorbman's fluent translation retains Chion's sophisticated and accessible style, introducing readers to a distinct and paradigm-changing voice on film.

[A] creative look at sound in the cinema. (R. Blackwood Choice) For two decades, Michel Chion has been asking basic questions about cinema sound and coming up with startling, seminal answers. It all started with *The Voice in Cinema* and a simple question: why are so many films built around voices separated from the image of their sources? Elementary questions, creative responses, and clear prose make this one of the few books on film sound capable of simultaneously satisfying scholars and students alike. How wonderful to have *The Voice in Cinema* available, finally, in such a readable English translation. (Rick Altman, author of *A Theory of Narrative and Silent Film Sound*)  
Language Notes  
Text: English (translation) Original Language: French