New Wave Godard, Sound Practice and Conceptions of Noise

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A Thesis
in
The Mel Hoppenheim School of Cinema

Presented in Partial Fulfillment of the Requirements
for the Degree of Master of Fine Arts (Film Studies) at
Concordia University
Montreal, Quebec, Canada

May 2015

CONCORDIA UNIVERSITY

School of Graduate Studies

This is to certify that the thesis prepared

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Entitled: New Wave Godard, Sound Practice and Conceptions of Noise

and submitted in partial fulfillment of the requirements for the degree of

Master of Fine Arts (Film Studies)

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ABSTRACT

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The work of Modernist iconoclast Jean-Luc Godard is endlessly examined by scholars but rarely from a sound-centred perspective. However, the last thirty years has seen the growth of sound-centered research in cinema and media studies, challenging the authority of the visual in what is overwhelmingly an audio-visual medium. This thesis evaluates a selection of films within Godard's New Wave corpus, spanning the years 1959-1967, to demonstrate that Godard's treatment of sound challenges the spectator's understanding of film sound conventions in what becomes, over time, an explicitly political project. Understood chronologically, Godard's work during this period is representative of a distinct transition from a place respecting conventional sound practices (including those favoured within nonfiction) to one reflecting a more analytical, politically inflected, anti-modernist position. This thesis highlights the ways in which Godard makes audible the materiality of the production process by way of unconventional editing techniques and the use of disparate recording styles. The result of these innovative approaches is an opening up of the cinematic soundscape to the sonic environments of Others and 'othered sounds' — sounds generally relegated to the background in a conventional film soundtrack, categorized as disruptions and noise (or suppressed altogether) yet revelatory in terms of their power to give voice to the socio-cultural and political contexts of Godard's work.

Acknowledgements

Patrick Allen

Michael Baker

Jesse Balzer

Kyle Devine

Masha Salazkina

Kaia Scott

Edmund Stenson

John Tanguay

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Introduction

Scholarly approaches to the moving image from a perspective primarily invested in the soundtrack are generally introduced with an explanation for why such a perspective is warranted. One filmmaker whose work is endlessly examined by scholars but rarely from a sound-centred perspective is the Modernist iconoclast Jean-Luc Godard. In the work that follows, I will argue that Godard's use of sound demonstrates the filmmaker's active engagement with, and challenge to, the conventional construction of the film soundtrack. Furthermore, I will argue Godard's treatment of sound challenges the spectator's understanding of film sound in what becomes, over time, an explicitly political project.

In cinema studies, the image has been afforded the greatest focus (visualist pun intended). The contemporary surge of sound studies as a disciplinary area, however, has led to the emergence of scholars actively engaged in the study of sound and the moving image. Books dedicated to the study of Godard's films and filmmaking by Colin McCabe, Louis-Albert Serrut, and Alain Bergala[1] — alongside countless dissertations, contemporary reviews, think pieces and blog posts — represent a vast array of Godardian research, some of it attuned to Godard's use of sound if only in passing. However, among these studies of Godard's use of sound, few attempt to present an encompassing analysis of the formative films which constitute his New Wave corpus.

As a central figure in the "French New Wave," Jean-Luc Godard re-imagined and expanded the arsenal of film style through his break with classical Hollywood conventions, and in doing so contributed to the foundation of a Modernist cinema. In most academic accounts of his

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[1] In addition to these select authors, Doulgas Morrey, Nicole Côté and Christina Stojanova's edited collection, Richard Brody, Kaja Silverman and Harun Farocki's books, alongside articles by Laurent Juiller, Nora Alter, Kevin Hatch, Ewa Mazierska, Gergely Gabor and Vlad Dima, should equally be noted.

work, however, Godard's use of sound has not been fully considered despite its integral role within his Modernist aesthetic (Williams 193). I will evaluate a selection of films within Godard's New Wave corpus spanning the years 1959-1967 to demonstrate that Godard's treatment of sound challenges the spectator's understanding of film sound conventions. Specifically, I will highlight the ways in which Godard foregrounds various conventional film sound techniques by misusing them, thereby asking spectators to consider sound work when it would otherwise go completely unnoticed. Accounts of Godard's filmmaking during this time stress the significance of lightweight sound recording equipment (Ruoff 25). While the portability of technology remains central to his New Wave aesthetic, this thesis argues that Godard's awareness of the development of film sound technology and his challenge to the ideological demands that dictate conventional practices are at the centre of his sound design. Godard's use of sound subverts the conventional hierarchy of the film soundtrack, which prioritizes speech and dialogue. He makes audible the materiality of the production process by way of abrupt editing and the use of disparate recording styles. As a result, Godard opens his cinematic soundscape onto the sonic environments of others—what I will be referring to throughout this thesis as 'othered sounds,' which are generally relegated to the background or suppressed altogether.

The notion of othered sound originates in the field of sound studies. Mike Hagood, in his article "Quiet Comfort: Noise, Otherness and the Mobile Production of Personal Space," employs the term "othered sound" in his analysis of noise-cancelling headphones, stating that noise is the "sound of individualization and difference in conflict." He continues, asserting that: "Noise is othered sound, and like any type of othering, the perception of noise is socially constructed and situated in hierarchies of race, class, age, gender." There are distinct parallels between the

privileged space of noise-cancelling headphones and the soundscape of a film, wherein the suppression of noise has been a strong and recurrent trend in the evolution of film sound technology, practice and theory. Within the highly constructed soundscape of a film, sounds that are unrelated to the narrative action—that disrupt the tone or are excessive either in volume or duration—are often disregarded as unintentional or needlessly stylistic. Godard's expansive conception of the cinematic soundscape should be understood as making room for these "othered" sounds within the privileged space of the film.

The central works within the corpus of sound studies scholarship tend to focus on the technological development of sound in relation to social and cultural disciplines (Sterne 2). While Jean-Luc Godard's films have been noted for their innovation in the areas of editing and mise-en-scène, I maintain the same can be said for his treatment of sound. Through his creative use of sound, Godard reinvents the cinematic soundscape in a manner which explicitly opposes the conventions of film sound established within classical Hollywood, which gained dominance in the post-war European cinematic circles (Lastra 175). Rather than using conventional techniques of sound reproduction for their original purposes of fidelity and intelligibility, I argue that Godard's sound practices reveal his interest in challenging the rigid sonic boundaries of the soundtrack most often delimited by the diegesis. As such, this project is limited by a focus on the methods of recording and editing, without delving into dialogue, music or the numerous refer-

ences to literature and otherwise that permeate Godard's filmmaking.[2]

The last thirty years has seen the growth of sound-centered studies in cinema and media studies, challenging the authority of the visual in what is inherently an audio-visual medium. My project contributes to this focus yet aligns itself equally with disparate cinematic traditions to demonstrate the sonic links and crossovers between mid-century French cinema, early Soviet cinema and, of course, classical Hollywood cinema.

Alan Williams describes Godard's film sound as representative of 'sonic texture', be it the ground noise of a film strip or the cacophonous interjections from passers-by during a recording. Yet his impulse is to categorize these "disruptions" as noise. Discourse surrounding the development of sound recording technology and practice suggests that the presence of "noise" remains a principle issue.[3] Broadly, noise is characterized pejoratively as a disturbance. In the context of film production, however, noise is understood as a sound that presents a flaw in the idealized illusion of a complete and closed narrative world. Not unique to film studies, this definition of noise is echoed in regards to other communications systems. Friedrich Kittler, contemplating the source of disruption within communication channels, states "These undesirable qualities of noise in communications systems often seem to arise at moments when the systems often seem to fail

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[2] French filmmaker, Louis-Albert Serrut, presents an intensive analysis of Jean-Luc Godard's sound practices in which he argues that Godard's use of sound is equal, if not more expressive than his use of the moving image. To demonstrate that sound is more expressive, Serrut establishes the five expressive elements of filmmaking: music, noise, speech, writing and movement image, four of which are based in sound and applies them to a large selection of Godard's corpus. Serrut's methodology is based in listening to the text, identifying the use of sound and analyzing its 'expressiveness,' all of which are compiled into accompanying tables and graphs. To establish the meaning of 'expressivity,' Serrut draws on semiologist Christian Metz, who states that sound in film can only be considered a signifier if it relates a specific sense or feeling to the spectator. For the purposes of his work, Serrut replaces Metz's use of the term 'signifier' with 'expressive,' stating that expressive material has the ability to evoke a certain sense or feeling. It is through this form of analysis that Serrut demonstrates the depth and complexity of the entire soundtrack.

[3] Noise, here is referred to as it relates to the medium, and not "noise" as a narrative device, i.e. a harsh sound representing a characters disorientation.

and not transmit its information as it should" (Kittler qtd in Hainge 10). This definition of noise presupposes that disruptive sound is meaningless; that "noise" is a negative force as opposed to enriching the aural expression of the transmission.

Chapter Outline: Recording and Editing, and Noise

The first chapter is designed to shake off the yoke of oft-cited sources that currently dominate the conversation surrounding Godard's use of sound. It is necessary to acknowledge the standard approach to film sound—one that argues ideological demands have shaped film sound technology and professional practice—before considering Godard's experimentation and innovation in this creative field. Marxist and psychoanalytic film theory regard the evolution of technology and technique as products of ideological demand that are constituted by socioeconomic forces (Belton 63). According to this position, unlike André Bazin's idealist understanding of film form, conventional methods are not natural, but are distinctly cultural as they respond to the pressures of ideology. Within apparatus theory, Jean-Louis Beaudry asserts that the camera, the central technological apparatus of the cinema, captures what is set before it, but conceals aspects of filmmaking by masking all traces of it. Within English-language scholarship, Mary Ann Doane and Rick Altman have extended Beaudry's apparatus theory to include sound technology, both evolution and technique, to equally understand it as being ideologically determined toward self-effacement. Understood chronologically, Godard's New Wave corpus is representative of this shift in ideas. At first embracing aspects of conventional practice, Godard's practices shift throughout this period to more analytical, anti-modernist filmmaking. American cinema and conventional film practice became equated with consumerism, and therefore a kind of cinema from which Godard, a Leftist political activist, sought to flee (Brody 290-291).

This discussion is supported by James Lastra's widely acknowledged model of film sound, which demonstrates the basic assumptions of what a soundtrack does. The representational assumptions around which conventional sound recording and editing practices were developed were subject to great debate amongst sound theorists and practitioners. James Lastra summarizes the two dominant theoretical currents which inform sound recording and representation in the cinema. In his book "Sound Technology and the American Cinema: Perception, Representation, Modernity," technological apparatus, discourse, practice and the institution serve as the four defining parameters of his work (Lastra 13). Less concerned with the empirical history of the evolution of sound technology, Lastra foregrounds the broad cultural currents and theoretical debates which shape(d) sound practice (Buhler 392).[4] The two theoretical currents, which Lastra aptly titles the "phonographic," or the non-identity argument, which mimics the technology in its ability to record a space, and the "telephonic," or ontological argument, which suppresses ambient sounds to prioritize the intelligibility of the voice, emerges from early encounters with sound recording and representation technology. The phonographic style of recording is representative of Godard's use of sound, yet is does not account for his formalistic style of editing—a complication which will be further addressed in the latter sections of this project.

The theoretical debates outlined by Lastra were central to the development of Hollywood's representational norms, and shaped how sound technologies were designed and deployed. Lastra asserts that the transition period is of particular note as it was at this time that two

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[4] Lastra summarizes both arguments, as they are defended by film theorists throughout the twentieth-century. The ontological argument is defended by Béla Balász, Christian Metz, Stanley Cavell, Jean-Louis Baudry and Gerald Mast, while the non-identity stance is defended by Rick Altman, Tom Levin and Alan Williams. Their theoretical discussions of film sound return to the central notion of the "relationship between sound recording and the sound it purports to depict" (Lastra 124).

major industries—the Hollywood film industry, and the gramophone and telephony businesses—intersect, sparking the development and conventionalization of sound recording methods with the respective abilities of each technology in mind. The theoretical debates were foregrounded at this time as each industry were forced to consider the logical assumptions which guided their aesthetic ideals (Lastra 122). Conflicting notions of sonic realism brought the film industry, alongside gramophone and telephone industries to a head, as the latter were concerned with their own understandings of perceptual realism, whereas Hollywood sought after formal unity and narrative plausibility (Lastra 158).

The ontological view of sound representation argues for the supremacy of meaning and intelligibility in sound (Lastra 124). It is the narrative capacity of the sound representation which matters as it aids the spectator's ability to identify the sounds' source. Thus, the ontological theorists stress the capacity of a sound to generate meaning in a particular context (borrowing from Christian Metz's oft-cited example, the sound of a gunshot to signify that the trigger has been pulled). The perceptual uniqueness of the sound becomes less important while intelligibility and the creation of meaning become ideals (Lastra 126). Conversely, non-identity theorists argue for the ascendancy of the original sound event and privilege presence over meaning. Alan Williams states that "each sound becomes an essentially unrepeatable event distinguishable from all others", stressing the importance of time and space in the production of the sound event (Lastra 125).

The first chapter is guided by the theories of Rick Altman, Mary-Ann Doane, John Belton and Alan Williams. The work of these scholars responds to the sound work of Modernist filmmakers, including Jean-Luc Godard. The practices of these filmmakers represent a broad shift in

film history, when conventional practices were called into question in favour of finding new means of expression that did not subscribe to the illusionist intentions of American cinema. Their theories are integral to contextualizing Godard's work in a time of political strife and uncertainty, and are representative of how both film and theory were responding to, and pushing back against, the restrictive ideologies of conventional cinema. Yet, while Altman and Doane recognize that technological innovations in sound recording technology are driven by an industrial need to reduce all traces of sound work to retain an idealized and closed narrative world, neither consider the noise of the system nor "background noise" as having any stake in the sonic identity of a film. Godard reveals the sonic environments of others by dismantling the sonic hierarchy of dialogue above all else—revealing the inaudible or muffled to be something more prominent in the soundscape of his films.

The second chapter is devoted to the flexible conception of "noise" and how it has contributed to a renewed understanding of musical (cum meaningful) sound in composition, extending from musical composition to film sound, over the course of the twentieth-century. Firstly, this requires an invocation of contemporary discussions of noise in regards to the social and cultural preconceptions that come to bear on our perception of certain sounds. I draw on the conceptualizations of noise as described by Jacques Attali, Greg Hainge, Liliane Radovac and Emily Thompson to argue that noise, largely regarded as chaotic or disruptive, is "othered" sound that has been suppressed across public and private institutions alike with the intent of producing social and/or aesthetic cohesion. This notion is supported by the theories and compositions of filmmaker Dziga Vertov, and composers Pierre Schaeffer and John Cage, whose work serve as aesthetic precedents for noise in film and sound art. The contributions of these theorist-artists,

alongside those of countless other jazz and avant-garde composers, embraced the new sounds of the twentieth-century, often citing the bustle of the city and the mechanical sounds that accompanied the modern soundscape, and challenged the distinction between music and noise. Their work tested long-standing definitions of musical sound, and asked listeners to reconsider noise as something more than an annoyance or disturbance. Thinking through contemporary conceptualizations of noise, paired with the theories and practices of sound and film sound artists, I argue that Jean-Luc Godard, like numerous sound art practitioners before him, challenges the distinction between conventional film sound and "noise" through the incorporation and representation of sonic cues from particular environments. These environments range from the sounds of the service staff at a café taking orders or answering the telephone, the varying accents and intonations of film extras or passers-by, to city sounds such as construction, traffic and urban bustle, or gunfire and bomb blasts. Godard's use of sound expands the cinema spectator's understanding of meaningful sound beyond the limitations of the narrative, to hear the regions in which his films are produced, the labour of film production, socio-economic issues and concerns and political movements.

Objects: A Selection from Godard's New Wave Corpus

The production of Godard's first feature film, *À bout de souffle* (1959), was largely unprecedented in the history of cinema. The peculiarities of the production, namely its improvisatory and spontaneous nature, would become representative of Godard's filmmaking style: "Godard's novel method was not only the practical springboard for his formal and intellectual innovations, it was part of them" (Brody 59). Any discussion of the film can't help but bring up the initial appearance of the jump-cut; however, Godard only returned to this device sparingly over

the course of this period. What the innovation of the jump-cut, and the peculiarity of the production process, signalled however, is Godard's constant reconsideration of technique and convention. In a film that was shot in silence and dubbed in post-production, Godard demonstrates his awareness of convention, only to subvert it. In the well-known apartment sequence, Godard deliberately includes the blaring sounds of the city to blot out the intelligibility of the dialogue. Yet the assumption of realism is equally dashed by cutting up the soundtrack: the inclusion of diegetic music is sparse and abrupt, and moments of dialogue are similarly cut abruptly. Brody states that Godard's awareness and dismissal of conventional practice calls attention to these conventions, and how Godard is deliberately subverting them. Conventional practice is filtered through Godard, who in turn presents mere quotes of these practices. Richard Brody characterizes Godard's particular presence as "[…] a sort of live-action narrator who calls the shots as they unfold, with as much potential for accident and error as any live performance. But here, the "errors" only reinforce the illusion of immediacy" (Brody 69). Brody's qualification of the "errors" (relating to theatre, therefore the "mistakes" of stage direction) are actually implicit of the filmmaking process rather than constitutive of Godard's filmmaking practice. It is not the errors that reinforce immediacy, but Godard's decision to celebrate moments, sounds, actions, that do not clearly align with the narrative framework of the film. The aural moments of assumed digression, or error, will figure as my primary areas of analysis.

Immediacy was imperative for *Le petit soldat* (produced in 1960, released in 1963). Facing criticism that the early New Wave films were egocentric and unconcerned with political activism, Godard responded directly with a story about torture and the Algerian war that was being fought contemporaneously with the production of the film. The method of sound recording for

the film remains uncertain, though Alain Bergala affirms that the patchy sound retrieved with a portable Nagra recorder (pictured in a production still from the film) forced them to post-synchronize most of the film. Yet, often the sounds are muffled, as if filtered through Bruno's (Michel Subor) perception of events. Of note is the scene in which Bruno rides the train, and sits listening to the largely unintelligible conversation of two fellow passengers. Recorded in Geneva, the film affords special attention to the varying accents of the region. Bruno, and by extension, Godard, is fascinated by accents. Godard cast French foreigners Jean Seberg and Anna Karina for this very reason, and includes a line for Bruno (Michel Subor) where he tells Veronica (Anna Karina): "A foreigner speaking French is always lovely" (Brody 90). While the intended immediacy of the project was quashed by the film's delayed release, Godard's use of sound and attention to accents signalled his interest in drawing out the people and the regions in which his films were being produced, serving as an early example of Godard's expanding sonic environment.

Heralded as Godard's first colour film, *Une femme est une femme* (1961) is Godard's first film recorded entirely in direct sound. The use of direct sound posed a distinct challenge for the actors, as Godard's improvisatory method had not changed; therefore, Jean-Claude Brialy, Anna Karina and Jean-Paul Belmondo were forced to learn their lines mere minutes before recording. This pressure to perform under these conditions come to a head in a scene where Angéla (Anna Karina) is desperate for Émile (Jean-Claude Brialy) to concede to having a child, and she stumbles over her lines. Godard's inclusion of her tearful struggle with her lines is an aural representation of the human labour essential to the production of film, that would otherwise be left out to maintain sonic continuity and a seamless diegesis. Furthermore, the editing of the film calls at-

tention to the constructed nature of film. Conventional editing seeks to suppress discontinuities to give the illusion of a unified fiction, yet Godard does the exact opposite. Rather, Godard subverts these conventions by completely breaking them down, only to put them back together in a way which reveals the construction of sound in the cinema and highlights the absurdity and careful construction of the performance space.

Le mépris (1963) was Godard's first international co-production, produced by Georges de Beuregard, Carlo Ponti and Joseph E. Levine. In large part due to the pressure from producers and the sophistication of the production, Godard was unable to play fast and loose in the editing suite as compared to *Une femme est une femme*. Godard encountered numerous issues with the producers, specifically in regards to Brigitte Bardot, both in directing the star and satisfying the producers' desired representation of the star. Nevertheless, a higher production value afforded Godard a less "grainy" sound. By extension, this means more sophisticated sound montage, which succeeds in wholly representing the sound of a space, as the shot is "accompanied by two alternate and incompatible renderings of the [same] acoustic environment" (Williams 337). Therefore, the film is demonstrative of Godard's efforts in sound recording and editing under restrictive conditions.

Following his negative experience with international producers, *Une femme mariée* (1964), marks the beginning of a shift towards explicitly politically and socially engaged filmmaking. From this film onward, Godard focuses less on narrative drive and deliberately uses the cinema as an analytical instrument to consider the events, moods and ideas of the day (Brody 191). The film centres around a married woman who is having an affair. She is pregnant, but does not know who the father is. Following Charlotte (Masha Méril) throughout her day-to-day,

her stream of consciousness is regularly available to us by continuous narration. The film was praised by critics, but banned by the Commission de Contrôle for the representation of an adulterous married woman and sexuality (Brody 201). The conversations of girls and women are uncensored, and unabashedly honest, for France in the mid-1960's.

The subject matter of Godard's films were praised by critics at the time as embracing the social and political issues of the moment, yet it is the style of recording and fragmented editing that solidifies the film's engagement with the world, as it retains a sense of immediacy, of realism. Richard Brody paints a picture of Godard being lost and frantic throughout the production of *Pierrot le fou* (1965), lending the process to a formless way of filmmaking, and expressing a frantic state of mind. Despite Godard's supposed freneticism, the film retains consistent elements of Godard's filmmaking practice, namely a commentary on contemporary political issues, and sound recording and editing strategies that affirm the directness of the production, such as direct recording, fragmented editing and direct address. The loose narrative, fragmented structure and overwhelming uncertainty that permeates the film was very well-received by young audiences, and dismissed by most critics who considered the film the death of New Wave filmmaking (Brody 250).

Building upon the enthusiasm of young audiences following the release of *Pierrot le fou*, Godard embraces his youthful following and produces *Masculin, féminin* (1966), a film focusing on the politics and interests of young men and women in France. Using non-actors was essential, as Godard considered the actors identical to their roles in the film (Brody 259). Like *Pierrot*, the film explicitly includes the contemporary political events, specifically the presidential election that took place during production in December 1965, the first direct vote for a French head of

state since 1848. In addition to the election, birth control figures equally prominently as a topic of discussion, as Godard actually lifts casual conversations and debates amongst young adults from the streets, cafés and cinémathèques of France. Through the use of non-actors, and direct, phonographic recording—registering not only the voices of his actors, but the people and conversations surrounding these moments of dialogue to present a fulsome account of the concerns, interests and ideas of a selection of young people in Paris.

The final film that will be undertaken for analysis, *2 ou 3 choses que je sais d'elle* (1967), presents a crucial turning point between Godard's New Wave period of filmmaking and his formation of the Dziga Vertov Group in 1968. The filmmaking collective rejected personal authorship and favoured Brechtian forms of filmmaking to criticize the ideologies on which conventional cinema relies. The sound strategies favoured by the group will be considered in Chapter 2: Noise; specifically, a growing separation of the elements of filmmaking. This practice is exemplified in *2 ou 3 choses* as Juliette Janson (Marina Vlady) is at once presented as a character in the film, and also as "Marina Vlady, the actress." Godard's appropriation of Brechtian devices is oft-cited, yet it is particularly germane to a discussion of the filmmaker's work at this time, as he declared the need "to flee American cinema," resulting in the film's construction as a collection of anecdotes, alongside city and object footage, or "a virtual cinematic zero" (Brody 291).

Finally, I conclude this project by suggesting ways that Godard's use of sound changed as his filmmaking progressed from auteurist ventures into collective filmmaking with the Dziga Vertov Group. Godard's sonic concerns are heightened as his treatment of sound becomes a force that resonates with spectators. Disparate voices and the sonic environments of others come into

focus in *British Sounds* (Dziga Vertov Group, 1970), extending into his contemporary filmmaking corpus with *Nouvelle Vague* (1990).

Chapter 1: Recording and Editing

The perception of sound in cinema is fundamentally different from the image. Sound has no frame, and cannot be confined to a space as the image—it is temporal and ephemeral. A sound is never autonomous; originating in either a contact, an echo, or the reverberation of one thing

against another (Connor 116). Cinema sound theorist Michel Chion asserts that sound necessitates movement, however minimal—from the seeming stillness of a room, in which the ventilation or lights emit sound waves, to the immediately audible rumbling of a pick-up truck. Sound, for Chion, by its very nature, implies some form of displacement or agitation on some level (Chion 10). As a filmmaker wholly concerned with the intersections of people and ideas, Godard evokes the inherent movement of sound to draw in more from the world than he is able to represent visually. Through the consistent use of omnidirectional microphones and direct recording, paired with his refusal to edit or mix a sound recording once it has been recorded, Godard's practices instill a certain sense of having captured "reality." Not to be dismissed as "noise" or extraneous sounds, Godard integrates seemingly meaningless sounds to represent the movement of the people and places in and around his films. Rather than sectioning off the narrative from the world of the pro-filmic event by recording in studio, or manipulating recordings to achieve a perfectly intelligible recording, the mistakes and interruptions of the sound recordings are embraced as they bare traces of political movements, human labour, and the technology itself. Godard is certainly not the first nor the only one in the history of cinema to insist on allowing the "natural sound" in, and the polemics about the aesthetics and ontology of sound recording have been going on since the beginning of cinema. Challenging the debate that was initially brought to the fore by Soviet filmmakers Sergei Eisenstein, Vsevolod Pudovkin and Grigori Alexandrov in the late 1920s, Dziga Vertov asserted the validity of natural[5] sound in cinema, with the exception that

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[5] Natural sound, meaning sound captured without interference in their appropriate soundscape at the time of recording. Of course, the use of the term is fraught with contradiction as Jonathan Sterne asserts "Sound reproduction always involves a distinct practice of sound production" (Sterne 241), therefore refuting the possibility of a purely natural sound reproduction.

it is not presented naturalistically. John Mackay suggests that Vertov's use of sound creates a "sensory agora," as his use of sound calls to mind

> the perceptual worlds of different segments of Soviet society—as registered by the camera and sound recording apparatus—[which] could at once be experienced, contrasted, compared, and ultimately grasped as familiar elements of an expanding sensorium. (Mackay)

Godard, following Vertov, equally seeks to represent the "natural" sounds of the world though in a way that they intersect, divide and are interpreted anew, challenging how spectators understand "film sound." Colin MacCabe asserts that Godard's Vertovian leanings preceded his Dziga Vertov Group years, yet only insofar as his insistence on montage before, during and after shooting—without any mention of his use of sound (42-43). Godard and Vertov's shared practices are similarly overlooked by film sound scholar Michel Chion, who characterizes Godard's treatment of sound as decidedly modernist. Chion states that a prominent modernist trend was the discontinuous manipulation of sound. The differences in tone between the narrator and dialogue in Bresson, and the incongruous use of classical music in Pasolini are notable examples, while Godard's sudden cutting of sounds and music cues in Godard's films figure as a prominent example throughout this period (Chion, "Film, A Sound Art" 106). Godard's oft-cited modernist manoeuvre—the jump cut—is credited to an Eisensteinian influence, and Alan Williams suggests that perhaps Eisenstein weighs on his use of sound. I will demonstrate that Vertov's theory and practice, alongside contemporary modernist, structural and Marxist aesthetic theories, offer fruitful insight into Godard's treatment of sound in its challenge to the spectator's understanding of film sound conventions. Specifically, the intention of Godard's eclectic sound design is to foreground

the various conventional techniques by misusing them, asking spectators to consider sound work when it would otherwise go completely unnoticed.

Histories of sound recording establish a relatively clear lineage from the introduction of sound in cinema to the present-day. Canonical histories of film sound, such as Rick Altman's *Sound Theory, Sound Practice* anthology*,* Michel Chion's *Audio-Vision* or James Lastra's *Sound Technology and the American Cinema: Perception, Representation, Modernity,* are fundamental to any discussion of film sound, yet their studies focus on conventional practices, largely only within the United States. The intent of this chapter is to utilize these historical accounts of sound theory and practice as a starting point to draw out certain parallel developments in film sound that did not follow a common trajectory, particularly as they are exhibited in Jean-Luc Godard's films throughout his New Wave period. A study of the sound recording and editing practices of his New Wave films, from 1959-1967, will discuss the function of, and motivation for, the use of sound beyond the limitations of conventional practices. I say "conventional practices" broadly, although I am specifically referring to the most technically celebrated improvement in film sound technology: the ability to nearly fully suppress the aural presence of noise—understood in its broadest sense as any kind of disturbance—to seamlessly maintain a fully integrated cinematic world wherein all sounds bear a clear meaning. However, this suppression of noise entails masking the sounds of production labour, the technology itself, as well as the non-diegetic world as it exists around, but not necessarily associated with, the production of a film. In contrast, Godard's inclusive use of sound opens the cinematic soundscape to amplify the sounds of places and people that are otherwise suppressed. Without the restrictions of conventional sound recording and production practices, Godard's cinematic world becomes cacophonous, which has led

some, namely Michel Chion, to claim that Godard's practices are unrefined and chaotic (Chion, "Film, A Sound Art" 209).

In order to counter such criticism, it may be useful to consider Alan Williams' aptly titled 1982 article "Godard's Use of Sound," as it lays out Godard's sound practice, and points towards the possible theoretical and practical sources that might have inspired his use of sound throughout his New Wave period. Williams asserts first and foremost that Godard privileges spoken language—in the form of conversation, as opposed to dialogue—demonstrating his fascination with representing a "broad spectrum of linguistic reality" (Williams 334). As for music, Williams states that all three categories of music that are typically employed in a film are present, such as diegetic performance, quotation of recorded artifacts, and a film score, though Godard's use of music does not conform to the conventional logic that determines how different forms of music are utilized, while his musical eclecticism emphasizes the socioeconomic connotations of the different styles of music. Considering Godard's penchant for the mechanical sounds of the everyday (in 1960s France)—such as pinball machines and car horns—and his use of on-location, single-track recording and omnidirectional microphones, Williams asserts that Godard seems most influenced by André Bazin, who valued the visual expression of these sound practices, such as long takes with great depth of field and location shooting. While Bazin's influence is evident when considering their shared fondness for preserving the fidelity of sound/image, it does not account for Godard's formal play with abrupt cuts, volume change and random sounds. Williams proposes that Godard's formalism may be inspired by either Sergei Eisenstein or Dziga Vertov's montage theory and practice, although insufficient research limits his conclusion.

This chapter intends to pick up from where Williams left off. More so than Bazin or Eisenstein, Godard's sound practices are strongly influenced by the namesake of his late 60s filmmaking collective, Dziga Vertov. Vertov's montage theory and practice posits "life-facts," which are edited and manipulated to reveal film as a constructed art, without sacrificing the fidelity of his images and sounds. Vertov was elemental in the development of some of the earliest portable sound recording equipment, so as to capture the sounds of the labourers in the Donbass region for his first sound film *Entuziazm* (1930). While retaining the fidelity of his sounds and images by capturing the songs and voices of the labourers from a specific region, Vertov refuses naturalistic illusion to assert the constructed nature of the filmic image/sound. Godard's use of sound similarly incorporates the sounds of the non-diegetic world as they exist around the narratives of his films, from fleeting conversations and city sounds such as construction, traffic and urban bustle, to the human labour essential to the production of film, such as Anna Karina stumbling on her lines, mumbling "non, ca ne va pas" and beginning anew. Sonic continuity, seamless synchrony and intelligibility of dialogue are secondary concerns, as Godard expands the cinema spectator's understanding of semantically relevant sound beyond the confines of the narrative, to hear the regions in which his films are produced, the labour of film production, socio-economic issues and concerns and political movements.

In fact, Vertov's use of sound was the subject of seminal work within sound studies in English language scholarship, notably Lucy Fischer's "'Enthusiasm': From Kino-Eye to Radio-Eye." Soviet film theory was inseparable from the development of apparatus theory, which informed much of early sound studies. In support of my argument, alongside Rick Altman's comprehensive history of film sound, I draw equally on Mary Ann Doane and John Belton's appara-

tus theories of film sound technology to interrogate the ideological assumptions of conventional film sound practice, namely intelligibility and continuity, to consider the motivation for Godard's at once fragmented yet inclusive use of sound. Belton and Doanes' contributions to apparatus theory are particularly pertinent as they were in direct dialogue with the same Marxist debates that Godard was challenging with his filmmaking. My analysis of Godard's sound recording practices are discussed according to James Lastra's model summarizing the debates over the representation of sound in cinema which identifies two major currents: the phonographic, which prioritizes perceptual fidelity; and the telephonic, which seeks to create a single coherent sound world.

Another Version of History

Discussions of sound recording typically revolve around the development of a particular recording technology, and the application and manipulation of this technology by a small number of filmmakers (Weiss and Belton 3). In a way, this chapter will reflect the general trend of sound recording and production history, in that the focus is restricted to Jean-Luc Godard's New Wave corpus. However, Godard's filmmaking practices were not developed in a vacuum, so my aim is to present Godard as a key figure within a larger movement of sound exploration, inspired by the practices of filmmakers before him, most notably the film sound compositions of Dziga Vertov. In this way, Godard's films from this period represent accessible examples of a non-restrictive style of film sound production. This non-restrictive style does not seek to suppress and perfect sound recordings to cater to the spectator's experience and understanding of the narrative, but rather opens up the soundscape to the sonic environments of others, within and beyond the confines of the frame.

An interrogation of film sound necessitates a return to the origins of film sound technology. The evolution of film sound technology is dictated by the widespread adoption of standard practices. Godard's practices, which are decidedly unconventional, will be evaluated according to how they relate to the two general currents in film sound design: emphasis on the space of the sound, and the ordering of the sound for the purposes of intelligibility. This is a simplification of the representational debate that will be discussed in necessary detail in the following section. This debate, however, dictated the representational norms of cinema sound, and is therefore a useful demarcation from where Godard's sound practices depart or align with convention. However, to better understand this debate, it is necessary to revisit the emergence and development of the technology itself. Early film sound technology was drastically limited by the carbon and condenser microphones that were developed over the first half of the 1910s (Gomery 1). The coming of sound affected all aspects of production in France just as in other countries. The advent of sound in France began in 1930, most notably with René Clair's *Sous les toits de Paris* (1930). Colin Crisp asserts that in France more than the United States the coming of sound shifted filmmaking into the studio, rather than on location, and limited modernist film practice due to the many conditions required to achieve a "good" sound recording. These conditions included limiting the motion of actors, sets made out of acoustically appropriate materials, isolating the camera to suppress its sound, and replacing "noisy" arc lamps with tungsten lamps, to name a few (Crisp 105). Yet Crisp differentiates the coming of sound in France as having a distinct affect on the modernist trend in French filmmaking. Filmmaking in the 1920s was led by artistically motivated and educated directors, scriptwriters and set designers who were able to produce more freely due to the "artisanal" nature of the French film industry, wherein standards and practices were

applied only "sporadically and locally" (compared to the United States, Germany and Britain, where the structured implementation of industry practices was necessary). The peculiarities surrounding the production of Godard's *À bout de souffle*, namely its improvisatory and spontaneous nature, were therefore perhaps not particularly uncommon. Although, Crisp is quick to stress that these are merely *relative* differences that bore little weight on the restrictions that the internationally recognized definition of quality sound necessitated (that is, with narrative intelligibility and little to no interference)—filmmakers and industry professionals nevertheless opted in favour of creating a cohesive and naturalistic diegesis (Crisp 110).

Fragile and highly sensitive to ambient noises, the use of carbon and condenser microphones required controlled conditions, specifically close-miking and stillness of the space, to capture the voices of the actors. Ensuring these conditions, however, required specific changes to the production of the image. Sound mixing of multiple tracks was nearly impossible without a significant loss of quality in the recordings, therefore if a filmmaker wanted to have both music and dialogue on the same track, they would have to be recorded simultaneously. As a result, until 1933, music and dialogue were seldom ever heard, nor pictured, in unison unless they were recorded at the same time. A sequence in the bar in Clair's *Sous les toits de Paris* (1930), one of the first sound films produced in France, depicts Albert (Albert Préjean) and Pola (Pola Illéry) conversing as an out-of-frame trio plays faintly audible music. Movement and tension are evoked through the use of shot/reverse-shot, but as the action increases, direct recording is replaced by musical scoring. Of course, recording the two simultaneously presented an array of difficulties for sound production, namely that the varying levels of reverberation suited to music are typically unbecoming for dialogue, as the latter requires the fast and somewhat limited reverberation of

small spaces, whereas music is typically suited for the slow reverberation afforded by a large auditorium space (Altman 46). Furthermore, the voice and a musical piece require different levels of amplification, thus making it difficult to make both equally intelligible to the spectator—not to mention, of course, the placement of the actors and the musicians, should they be in the same frame and with the same microphone—hence the presupposed difficulty sustaining consistent voice and music volumes in Clair's action sequences. The solution was to record the music and dialogue separately, where the music would be recorded first, and then played back as the dialogue was recorded, known as the playback system (Altman 46).

With the adoption of the playback system, sound and image became largely independent entities, whereby sound was no longer produced by the image, despite the illusion that it is. The adoption of the playback system, however, did not account for synchronized location sound recordings, which continued to pick up unwanted ambient sounds, qualified by Altman as "noises" (Altman 46). Unconventionally, Godard exploits the "flaws" of recording technologies and amplifies ambient sounds to express a more fulsome and unrestricted sonic environment surrounding the production of his films. Not to deprive filmmakers from location photography, rear projection was developed to permit sound recordings to be done inside, while still creating the illusion that they are photographing reality. Therefore, the technical accommodations made for the coming of sound only amplified Hollywood's tendency to construct reality, as opposed to representing it (Altman 47). Dating from the thirties, Altman asserts that most technological innovations had the intention of producing the pervasive illusion of people speaking real words. Sound stages, camera blimps, microphone booms, incandescent lights (replacing the noisier arc

lamps) and the development of directional microphones were all derived from the need to reduce interferences and efface all sounds of labour from the recordings

> This effacement of work, commonly recognized as a standard trait of bourgeois ideology, provides the technological counterpart to the inaudible sound editing practices developed during this period (blooping, cutting to sound, carrying sound over the cut, raising dialogue volume levels while reducing the level of sounds that don't directly serve the plot). (Altman 47)

The developments in the treatment and production of sound are paralleled in the invisible editing of the image developed during the same period, including match cutting, the 180 degree rule, and so on. The technological innovations were also numerous, including finer grain on film stock, faster stock, colour film, coated lenses to reduce distortion and glare, and more mobile cameras. Yet, despite the numerous innovations made to reduce the spectator's awareness of, or appearance of editing, Godard quickly and simply invalidates these technological developments by abruptly cutting the sound or image.

Technological histories contend that sound recording technology and theory are not autonomous, but enmeshed in and designed for the conventional practices of the institution (Lastra 144), evinced by the development of soundproof casings for cameras and microphones, soundproof booths, and even innovations in film stock to suppress the sounds of film's material base (Birtwistle 90). Furthermore, drawing on Pierre Bourdieu, Lastra asserts that the sound recording practices that became widely adopted were decided by the institution and then put into the hands of practitioners who developed various ways of accomplishing these ideals. The norms of classical continuity were internalized by industry professionals, thus the developments which followed

were deemed “reasonable” as the industry set up the confines within which practitioners could experiment and develop new or improved methods and practices (Lastra 155). Documentary, contrastingly, became a space wherein filmmakers could experiment with these conventions, altering the hierarchy and distribution of sound (Ruoff 24). Portable recording technologies developed for military use during World War II were adopted by filmmakers in the postwar era and permitted documentary filmmakers to include synchronous direct sound. Inspired by Henri Cartier-Bresson’s street photography, filmmakers at the National Film Board of Canada, including Colin Low, Michel Brault, Roman Kroiter and Wolf Koenig, quickly adopted this newly available technology to produce observational synchronous-sound documentaries. Sync-sound permitted filmmakers to seek out and record (seemingly) spontaneous interactions, no longer forced to rely on voice-over narration and music (McDonald 55). Godard was directly influenced by the mixed formal composition and spontaneity of cinéma vérité (Ruoff 25).

Pushing back against the ideological roots of conventional sound recording practices, Godard and other New Wave filmmakers favoured direct and unedited sound recording with the intent of representing objective reality. Despite the numerous problems with this theory, the effect was well received and widely adopted (Altman 48). Selective amplification was traded for omnidirectional microphones used to capture the sounds of an entire scene. Importantly, the wide adoption of these practices foregrounded the constructed nature of conventional sound practices (Altman 48). The ideological assumptions of these practices dictate how they are used. Telephonic recording prioritizes the clarity of the transmission above all, therefore the use of close-miking, camera blimps, insulated sets, and so on, subsequently fall into place to ensure intelligibility. Contrastingly, phonographic recording prioritizes the faithful representation of a space, and lends

itself to a more “realist” aesthetic as there are arguably fewer interferences/external forces shaping the recording. Godard's use of direct recordings aligns with New Wave sentiment, yet his fragmentation of the sound track via abrupt editing, volume change and interchanging telephonic and phonographic styles of recording acknowledges and denounces the ideological assumptions of direct recordings. Godard’s particular sonic strategies take it one step further to both “push back” against the ideological roots of conventional sound practices, while equally challenging the theory behind direct sound recording put forth by New Wave filmmakers to create a soundscape that retains its status as a socio-historical document, while equally asserting its constructed nature. Importantly, Dziga Vertov was an innovator of the fragmented, inclusive soundscape as he envisioned cinema as a sensorial meeting place wherein the sounds of labourers could be heard and contemplated within the realm of the artistic elite (Mackay). At once retaining its status as socio-historical document as he had portable sound recording equipment developed for the film, permitting him to record directly in the mines, these sounds are not represented naturalistically, but within a highly constructed film text. Therefore, just as Godard, Vertov’s sound practices served to assert the constructed nature of the cinema while retaining the fidelity of the recorded sounds, to create a space wherein these sounds may meet to be experienced, compared and ultimately grasped by spectators.

Theories of Sound & the Moving Image

James Lastra asserts that the history of sound reproduction in cinema rests largely on the representational debate of event versus structure, or which Lastra clarifies as the phonographic versus the telephonic (Lastra 137-139). Lastra’s broad definition of these representational models provides a clear benchmark from where Godard’s practices can be evaluated as either aligning

with or departing from convention. Throughout his New Wave period, Godard's references, homage or criticism of Hollywood films are numerous and well-documented. The cues are primarily visual, such as posters, screenings or gestures (Michel famously mimicking Humphrey Bogart in *À bout de souffle*), although Godard equally engages with Hollywood sound convention. While Rick Altman stresses the significance of the original representation of a sound event, he explicitly states in his edited collection *Sound theory/Sound practice* that in order to understand and interpret film sound, multiple layers of sound must be represented simultaneously by the soundtrack. The variables of the recording, the sound production, as well as the audience perception, must all be combined to create a *single experience* (italics mine) (Altman, "Material Heterogeneity" 30). As a director who is decidedly against mixing audio tracks to create a unified soundtrack, the conventions that he chooses to play with and the ones he doesn't are indicative of his preference for phonographic recordings that are edited and fragmented to deny any form of naturalistic illusion. Yet, the fragmentation of these direct recordings become a trope in and of themselves, as spectators are inclined to trust their directness, knowing that Godard is deliberately cutting them up to avoid being taken for fact.

Phonographic/Telephonic

As evinced by their names, these debates over sound reproduction adopted real-world technological norms to define their goals of sonic representation (Lastra 137). The phonographic is the recreation of an event as it was recorded. It represents the wholeness of sound and fidelity of the experience. This form of recording sets as its goal the faithful reproduction of a sound event within its spatiotemporal confines. It equally reproduces the "best/worst seat in the house" effect as, depending on the placement of the microphone, it could be right in with the action, or

set to the side, or any other number of positions either within or away from the action. The phonographic also allows for the representation of a sound context, as the entire soundscape is able to be captured in this form of recording. The microphone is simply placed on the set, and whichever sounds are recorded, are recorded. It may not always represent the best recording, but it would remain faithful to the sound event and allow for all sounds to be regarded as significant (Lastra 139). It is important to consider, however, that the sound event is always already limited by any number of technological factors, themselves imposed by human agents with any number of biases, ever-changing through history.[6] One of the many sequences from Godard's filmography that exemplifies this style of recording is heard towards the end of *Une femme est une femme* (1961), after Émile (Jean-Claude Brialy) and Angéla (Anna Karina) have recovered from a fight; she insists on having a child as Émile continues to resist. The scene concludes with a triumphant horn, segueing abruptly on Angéla's motion of defeat in which she thrusts her fist down. The abrupt cut takes us to street level, to a long shot of Émile running up to a man from the left, with Angéla following behind him, to ask him if he would impregnate her. The first man walks right past followed by an abrupt cut, the second man proclaims a sound of uncertainty, followed by another abrupt cut, and the third man states that he simply hasn't got the time. The sequence is recorded directly, as the sounds of traffic muffle their voices, and the varying volume of each voices indicates that a single microphone was used. The sequence ends abruptly, cutting to an overhead/crane shot of the couple fighting in the street, accompanied by playful string music. Godard employs phonographic recordings, but undercuts the fidelity of this style of recording

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[6] Jonathan Sterne's argument concerning the evolution of sound culture referenced here is taken from his book *The Audible Past: Cultural Origins of Sound Reproduction*.

with extensive cutting and juxtaposition with highly stylized music.

Conversely, the telephonic is a hierarchal structure of sound recording, characterized by the supremacy of dialogue above all else. This method of sound recording establishes a hierarchy of sound, distinguishing some sound as more important than others; therefore, in a street scene which includes many sounds, not limited to cars and other people, a telephonic recording would highlight the dialogue of the characters within the soundscape of the street scene. The telephonic method discriminates in order to maximize the intelligibility of the narrative and create meaning with sound (Lastra 139). From the early thirties onward, sound technicians of Hollywood cinema tended towards the use of the telephonic style of sound recording with the intent to minimize the reverberation and background noise and maximize the intelligibility of the dialogue. Intelligibility is maintained, even when a speaker turns away so as not to disturb the narrative function of the dialogue and ensure continuity (Lastra 139).

The fidelity approach assumes "all aspects of the sound event are inherently significant." Contrastingly, the intelligibility assumes that sound possesses an intrinsic hierarchy that renders some aspects essential and others not. The relevant notions intrinsic in these two approaches are diluted to "uniqueness" versus "recognizability," or which Lastra terms event versus structure, which essentially presumes different ideals of what makes for a good or bad representation of a sonic event (Lastra 139). Generally, the telephonic method is the most widely adopted, as it maximizes the "directness" of the recording by its attention to the intelligibility of the dialogue. The phonographic, however, is characterized as the "invisible witness" method, capturing more of the spatial characteristics of the event (Lastra 140). Phonographic recording assumes an understanding of sound as an event, with a distinct spatial signature (Lastra 141). Altman asserts in his edit-

ed collection *Sound Theory/Sound Practice* that in order to understand and interpret film sound, multiple layers of sound must be represented simultaneously by the soundtrack. The variables of the recording, the sound production, as well as the audience perception, must all be combined to create a single experience (Altman, "Material Heterogeneity" 30). Cinema sound is described as a complex sound event, which offers sound designers infinite possibilities for creation as well as confusion (31).

Deconstructing the Sound Event

Godard's *Une femme est une femme* is indicative of such a complexity of the sound event. Through his creative use of sound, between the inclusiveness of the phonographic and the hierarchal nature of the telephonic, Godard reveals to the sonic viewer the many layers of a cinematic soundscape. Above all, rather than using the techniques of sound reproduction for their intended purposes of fidelity or intelligibility, Godard's subversive use of these methods is serviced for expressionistic means. However, Godard's awareness of Hollywood sound conventions does not rest solely with the differences between the telephonic and the phonographic methods of sound recording. As *Une femme est une femme* is a musical film, Godard evidently merged his realist and improvisational methods of filmmaking with the highly stylized and controlled worlds of the American film musical, which successfully merge the diegetic and "real" world of the films with the imaginary song-spaces that these films create. Simply, *Une femme est une femme* stands apart from his other films during this period as the production practices, genre conventions, and narrative features that Godard is deconstructing and/or paying homage are clear. The film presents an access point to begin assessing Godard's awareness of and perspective on industry standards. On the production of the film, Alain Bergala asserts that Godard sought to represent merely the idea

of a musical comedy, to highlight the tension between the inferred realism of direct sound and the artifice on which the musical relies (Bergala, "Godard au Travail" 91).

While the images of the film depict the opposition between the real and the imaginary, the soundtrack displays as well as merges this opposition through the use of phonographic and telephonic sound recording. The telephonic style, however, is used to highlight unconventional sounds. As previously noted, the telephonic is used to enhance the intelligibility of the dialogue, but as we see in the film, Godard isolates sounds such as footsteps to foreground the deliberate construction of the soundtrack. Angela's first performance in the film is demonstrative of the tension that Godard sets up between these two dominant styles of recording, further complicated by the Hollywood musical genre-specific tension between the real and the ideal, that is equally addressed and toyed with throughout the film.

Angéla enters the cafe where she works, in which the sound is recorded phonographically. The soundtrack captures the sound of footsteps and people chatting in the background. Suddenly, as she makes her way through the café, loud musical accompaniment overtakes the soundtrack. The composed score is present during both the scenes in the café as well as the scenes backstage, signifying that Godard is not following the conventions of the genre as he is not creating an opposition of the real and the ideal between the front and backstage worlds. The power of the imaginary and the ideal is present in both spaces, perhaps even more so in the "real" space of the backstage. The elaborate set of the backstage, with Angela's small change room, the decorations and paintings, her friend's magical costume-change closet, and the music, all serve to express the absurdity of the place. The loud introduction of the brassy musical accompaniment is

particularly absurd as it explodes onto the soundtrack and is foregrounded above the dialogue track, thus making it practically unintelligible.

Godard highlights the differences between the telephonic and the phonographic by isolating sounds and dialogue in a telephonic style of recording. The aim, however, is not to maintain continuity, but rather to reveal cinema's conventional construction of sound. The sequence presents three examples of this type of sound design. The first is an obvious break in the musical accompaniment to highlight the sound of a zipper as a customer undoes a fellow performers dress. A moving camera, from Angéla's point-of-view, pans over to show the man unzipping her dress. The music cuts to hear the sound of a zipper in isolation, after which the music resumes. The second is the announcement of Angéla's performance from an unidentified source, though seemingly from a broadcast system within the café. The source of the sound is unclear as the reverberation of the announcement does not match with the diegetic space. Furthermore, the literary phrasing and use of expression on the announcer's behalf does not lend itself to easy interpretation.[7] Finally, the presence of a disgruntled piano player, sitting arms crossed in front of a piano while Angéla's performance is distinctly accompanied by reel-to-reel music that she puts on moments before heading on stage. Therefore, in reference to the sound conventions of classical Hollywood cinema where the music would be prerecorded and an actor would pretend to play the piano within the diegetic space, Godard reveals that the music is a recording, all while maintaining the presence of the piano player and recording the music in the space phonographically.

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[7] "Vous deviendrez comme l'homme qui a vu l'homme qui a vu l'homme qui a vu l'homme qui a vue l'ours." This recitation ends, returning to a phonographic recording of dialogue shared between Angéla and her friend, who reads "Les créations de l'art, ce sont les quarante jours de vie glorieuse de la nature." Angéla shrugs and reaches to grab a reel of magnetic tape hanging from the wall and proceeds to put it on a player a few steps away. The announcement returns, stating "On a venir, la t— (inaudible) la taille de la tour Eiffel. Moi, je préfère toujours le tour de taille d'Angèle… Ah."

Rather than prerecording the piano music and playing it on the soundtrack for the piano player to act along with, Godard subverts these conventions by completely breaking them down, only to put them back together in a way which reveals the construction of sound in the cinema and highlights the absurdity and careful construction of the performance space.

Constructing a Performance Space

During the early period of the sound cinema, Rick Altman argues that the darkened space of the movie theatre functioned as an escape from culture and the rest of reality. The structure of the American musical, he claims, strikes several parallels to the role cinema once occupied in American culture during the peak periods of the musical's success (Altman, "The American Film Musical" 59). Altman characterizes the style of the musical as portraying the ideal, as opposed to the real experienced by the viewers in their everyday lives. The ideal is depicted as the bright, colourful and fascinating product of a dream, which Altman characterizes as an intra-textual opposition between seductive reality and un-seductive reality. However, unlike the opposition experienced by the viewers in relation to the imaginary filmic world, the seductive/un-seductive is resolved in the films by a merging of the two worlds (61). This opposition is often demonstrated by the imaginative and elaborate nature of the musical sequences within the films.

Altman describes that there will often be marked-off spaces within the film where art can be unleashed. These idealized spaces, or the performance space, allow for the characters to break out of the normal world to a space where the art and beauty, which are absent from the real world, can be released (61). This opposition is portrayed visually, but it is solidified sonically. The diegetic world of footsteps and street sounds will either fade away to allow the musical accompaniment to take centre stage, or the diegetic track will be serviced towards the ends of the

ideal world. This would be exemplified in the use of doors closing, or car horns honking to be rhythmically motivated by and complement the sound and pace of the music (65).

Une femme est une femme is divided between the real and the ideal. Angéla would like a child yet her urgent desire to be a mother has left her begging to her boyfriend. Thus, the narrative premise for the film is based in the reality of a young couple contemplating starting a family. However, from the beginning of the film's credits sequence, the film is revealed as a construction. It is a film with actors who are playing roles designed for spectatorial pleasure. Anna Karina bellows "Lights, camera, ACTION!" following the credits sequence to begin the "show," which is furthered in a subsequent sequence in the apartment where Karina and Brialy insist they must introduce themselves to their audience with a bow and a curtsy. Yet what solidifies these obvious gestures that call attention to the artificiality of the film, is Godard's refusal to mix and manipulate sound tracks, and go so far as to highlight aural division and fragmentation. In doing so, his method reveals the many layers and effects utilized by sound technicians to achieve a desired realist effect, all while foregrounding narrative continuity and the intelligibility of the dialogue.

Sound Ideology, or How Cinema is "Supposed" to Sound

The ideological delimitations of Hollywood sound conventions—formal unity and narrative plausibility—are upheld over the fidelity of the sound event to ensure that the film maintains intelligibility and caters to the spectator's reception of the film. In her article "Ideology and the Practice of Sound Editing and Mixing," Mary Ann Doane considers the factors which contributed to the development and improvements that sound recording technology has seen over the last century (Buhler 388). Echoing Altman, Doane asserts that the ideological aim of both the technology and the accompanying technical discourse is the effacement of work: to make both

the technology and editing, and the labor necessary for both, completely inaudible. Doane is particularly relevant to an analysis of Godard's sound practices, as her theorization emerges from almost the same ideological genealogy as Godard himself, very much in the same way that apparatus theory was itself developed in tandem with the experimentations of political modernism, a movement in which Godard was well-regarded. Therefore, in response to Doane's critique of technical sound discourse, the partial intention of Godard's eclectic sound design is to foreground the various conventional techniques by misusing them, asking spectators to consider sound work when it would otherwise go completely unnoticed.

Intersecting Realms of Knowledge: Sight and Sound

The film industry sets up sound as supplementary to the image, as "added value"[8]—historically, as well as practically. This positioning of sound as supplementary to the image is problematic. In a culture which prioritizes sight as one's primary means of understanding, it cannot account for all knowledge, particularly within the medium of film, as our sight is only confined to what is visible within the frame. Doane maintains that the concept of knowledge has always been split, and this split is supported by the film industry in its "maintenance of ideological oppositions between the intelligible and the sensible, intellect and emotion, fact and value, reason and intuition" (55). The nature of sound—its agitated, intangible quality— necessitates that it be included on the side of the emotional or sensible.

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[8] Michel Chion describes "added value" as: "the expressive and informative value with which a sound enriches a given image so as to create the definite impression, in the immediate or remembered experience one has of it, that this information or expression "naturally" comes from what is seen, and is already contained in the image itself. Added value is what gives the (eminently incorrect) impression that sound is unnecessary, that sound merely duplicates a meaning which in reality it brings about, either all on its own or by discrepancies between it and the image" (Chion "Audio-Vision" 5).

> If the ideology of the visible demands that the spectator understand the image as a truthful representation of reality, the ideology of the audible demands that there exist simultaneously a different truth and another order of reality for the subject to grasp. (55)

Therefore, effective sound work entails a coordination of sound and image to evoke these separate yet closely intertwined realms of knowledge—that is, what spectators understand (see) and what spectators feel (hear) (Buhler 388). Doane asserts that the usefulness of classifying sound as a separate realm of knowledge becomes readily apparent when considering the frequency with which the term "mood" or "atmosphere" is used in sound technician or sound studies discourse. Music and sound effects are used primarily, if solely, to establish a particular mood (Doane 55). Yet, this imaginary unity between image and sound conceals the extensive process of mixing and editing, and the technology necessary to seamlessly accomplish this level of sound work.

Since sound and image are representations of two different modes of knowing—emotion and intellection—their combination is wrought with the possibility of exposing the irreconcilable differences between the "two truths of bourgeois ideology." As a result, the industry values synchronization and total unity between sound and image above all else (Doane 56). The material heterogeneity of film sound is suppressed at all cost to ensure the effacement of work involved in the production of the soundtrack. Cuts between tracks are masked by homogenizing effects such as blooping, fade or dissolve. Room tone or environmental sound are utilized to establish a constructed sonic foundation, from which all other sounds arise and recede (57). All of these processes take place during the post-production phase of sound work called mixing, where any perceptible moments of material heterogeneity may be suppressed or, at the very least, diminished.

Doane asserts that all of these techniques have the intention of removing the film from its source, and to hide the work that went into the production of the film. What is promoted, however, is the "effortlessness and ease of capturing the natural" (57).

Fragmentation for Authenticity

The consequences of these masking methods is that they conceal the necessity of specialized sound departments within the studio system. The film soundtrack is divided into distinct and controllable categories—dialogue, sound effects, ambient sound, music—in order to maintain the stratification of the soundtrack. Microphones are not sufficiently selective, therefore post-production mixing and manipulation is necessary to ensure that the ordering of the soundtrack is maintained according to industry standards. As Lastra contends, intelligibility of the dialogue is prioritized above all else, and determines the levels of the sound effects and the accompanying music. Doane asserts that "the need for intelligibility and the practice of using speech as a support for the individual are both constituted by an ideological demand" (58). Yet this ideological demand encroaches upon the ideology of the visible, which works to reassert the notion that the world is the same as it looks. The intelligibility of the dialogue works to differentiate the individual from the world, to set them apart to be noticed by the spectator, therefore rejecting the notion that the world is as it seems. In the debates over sound representation, perspective realism—aligned with the ideology of the visible—conflicts with intelligibility (Doane 59). If characters are only visible in the distance, perspective realism dictates that their voices would be inaudible. However, intelligibility prioritizes dialogue and narrative development over "realism," therefore spectators are privy to their distant conversation. Similarly, ambient sounds and sound effects are usually mixed with dialogue for street scenes or other similarly soundful scenes, yet these sounds

will fade appropriately to highlight dialogue. The compromises made for intelligibility conflict with the ideology of the visible and present an ideological shift within the rationale of "realism" (59).

In *Pierrot le fou*, Marianne (Anna Karina) and Ferdinand (Jean-Paul Belmondo) steal a Ford Galaxy from a garage and escape to the seaside, stopping first to ditch their old clothes. En route, Godard depicts the pair riding in the car, switching the camera's placement from the hood to the trunk of the car, and back again. They discuss in the car, wherein their voices are recorded directly, capturing the faint sounds of the car moving along the road. Marianne seemingly puts an Antonio Vivaldi eight-track into the car's player, as she leans toward the centre console and the clicking of a tape entering a player is audible. The sudden volume of the music muffles their voices a bit, spurring them to speak louder. The scene cuts abruptly, now with the camera placed on the hood. The sound is recorded directly once again, although the music has been cut abruptly and does not play seamlessly into the following segue. Rather, after a brief moment of direct sound without music, the music returns again, but starts from the beginning, as it had in the preceding scene.[9] After another moment, the soundtrack fades entirely, leaving only the audible presence of ground noise. There is another cut, now with the camera back on the hood, facing the characters. The sound fades in again with the music starting over from the beginning. On the final cut before the end of the sequence, the camera has been pulled back and above to capture the entire car veering off the road and into the water. The direct recording captures the sound of the car skidding and hitting the gravel, while the music remains continuous.

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[9] Furthermore, Ferdinand speaks directly to the audience, to Marianne's surprise, though this momentary shock quickly subsides and she continues speaking to Ferdinand.

This sequence employs the tools of conventional sound recording, though they are used for unconventional ends. The abrupt addition of loud music forces Marianne and Ferdinand to raise their voices, demonstrating that the music exists within the diegesis. Yet, the music becomes intermittent, restarting on two cuts, only to remain continuous on the final cut. Therefore, while the music was initially presented as diegetic, the abrupt cuts, and the intra-scene use of fade-out and fade-in puts into question the diegetic or non-diegetic status of the music. Furthermore, the music or ambient sound does not fade appropriately to highlight dialogue, as they raise their voices to hear each other over the music, which are equally lightly muffled by the sound of the car on the road. Finally, perspective realism is also disregarded in the final shot, as the crane down shot is significantly further away from the car than in the previous scenes, yet the volume of the music remains the same although their voices are now inaudible. The music stops shortly after the cut, and returns at a much lower volume as the car bobs in the water, in an attempt to fulfill perspective realism.

The uncertain diegetic or non-diegetic presence of the music, alongside the considerable use of abrupt cuts (visually demonstrated by the unmotivated changes in placement of the camera) and the unconventional use of the fade, brings attention to the aural techniques at play and forcing the spectator to consider the role of sound in constructing an integrated work of art. Here, the techniques are laid bare through their inconsistencies. Above all, the intention of this eclectic sound design is to foreground the various conventional techniques by misusing them, asking spectators to consider sound work when it would otherwise go completely unnoticed.

Sounding Out

Belton asserts that the Hollywood studio production and conventional Western film practice dictates that the soundtrack does not seek to duplicate the world outside of what is pictured on screen. Godard's use of sound is exemplary of how we can think about sound as establishing more than the image is able to evoke—the sounds of life that are disturbing or confusing. Sound is conventionally constructed in such a way that spectators experience sound through that which is pictured. I do not wish to challenge sound's inherent ephemerality when compared to the film image, although sound is able to represent the world beyond the limitations of the film frame. In Godard, sound is utilized to do more than sound-out what is happening on screen, but equally makes audible the regions and people from where his films are being produced. Or, sound is used to reference realities than cannot be pictured. In *Les Carabiniers* (1963), the incessant sound of gunfire, bomb blasts and fighter jets—all added in post-production—are audible throughout the film to evoke the sounds of battle taking place, battles which Ulysses and Michel-Ange never seem to encounter. Production notes from the film reveal that Godard was adamant about ensuring that the sounds of gunshots corresponded with the actual weapons that were commonly used by soldiers, and not just gunfire sound effects from a library (Bergala, "Godard au Travail" 138).

The evolution of film sound recording and duplication in Hollywood seeks to capture an idealized reality in which all sounds are significant and meaningful, and thereby seek to diminish and suppress all sounds or "noises" that do not contribute to the narrative (Belton 66). However, in Godard, the definition of meaningful sound bears a much larger scope to accommodate sounds outside of the narrative. *Made in USA* (1966) is a notable example for the recurrent and unmotivated sounds of plane flying close overhead that recur throughout the film. In terms of ambient sounds, the dialogue in first scene of *Vivre sa vie* in which Nana and Paul leave each other is

bustling with café sounds. These sounds, paired with Godard's decision to film the scene showing only the backs of the protagonists' heads, forces the spectator to listen carefully as they are left without clear intelligibility and character identification. The suppression of noise to attain an idealized state of quietude is and has been achieved (or at least attempted) by a variety of means that were introduced and institutionalized such as the use of materials used in sets to diminish reverberation, camera blimps and unidirectional microphones to name a few (66-67). However, complete suppression is nearly impossible, though seldom ever perceived by the average spectator as they are not being guided to listen to minor mistakes or imperceptible interruptions, such as ground noise.

Sonic Materiality

Technical discourse defines ground noise as light diffused "onto the silent portions of a photographic soundtrack, causing a low tone which detracts from the quality of reproduction" ("The Science News-Letter" 296). This definition is taken from a late 1930's science journal, wherein an engineer is presenting a new device designed to eliminate the possibility of ground noise. Ground noise is understood as representational interference, and is regarded as an assault on a recording's fidelity as it diminishes the intelligibility of the original sound source (Fielding 198). Film studies has largely been deaf to the audible presence of ground noise, as it does not figure within a film's "cinesonic reality," despite developments film stock evolving with the intent of diminishing the medium's audible materiality (Birtwistle 87, 88). Birtwistle asserts that in the discourse surrounding the sound of technology, there are a number of interconnected ideas relating to materiality, audibility, inaudibility, and the historical. Therefore, ground noise or fuzzy microphones can be considered positively if one considers the presence of this

"noise" as evidence of its pastness, as a document of its time (92). Birwistle specifically notes the prominent presence of ground noise in Godard's *Vivre sa Vie*, wherein low-level and ambient sounds rarely register, and dialogue sounds like it has been isolated from other sounds due to the decay of the recording (Birtwisle 95). Ground noise is the inscription of the technology onto the soundtrack, and is typically suppressed or diminished through the use of soundproofing equipment, such as a camera blimp. Importantly, however, it is also the inscription of a space, as the varying levels and qualities of camera noise heard on the soundtrack signal either a change in camera position or moving between different locations (97). Classical Hollywood conventions dictate that the mechanical sounds of production should be prohibited as it signifies change, thus drawing spectators out of the unified world of the film and directing their attention to the film's construction and materiality. To maintain a sense of continuity, filtering is commonly used in post-production to remove perceptible changes in sound levels. Furthermore, music or another continuous track is layered over the edited track to disguise cuts to produce a seamless flow (97). Significantly, Godard seldom ever employs these tactics but chooses to lay bare the cuts and changes in the positioning of the microphones and edits between tracks to make audible the labour and movement of the production. In addition to abrupt cuts, a recurring Godardian trope in this regard is voice repetition after cuts. In the aforementioned example from *Pierrot le fou*, Ferdinand continuously repeats himself after the cut, or in *Bande à part*, the English teacher asks a student a question to which the response is "joyeusement," which is repeated after a cut, and the teacher herself repeats the name "Thomas Hardy," with the second enunciation anticipating the cut. Perfect continuity is forsaken for seemingly sloppy editing, laying bare the pieces of sound and image that are being collated together to make a synchronous film image.

Godard's Use of Sound

Having considered Godard's use of sound as it relates to contemporary film theorists, the final section of this chapter will interrogate Alan Williams' detailed analysis of Godardian sound practices, and the three prominent figures to whom he insists are attributed to Godard's treatment of sound: André Bazin, Sergei Eisenstein and Dziga Vertov.

Aligning with Michel Chion's assertion that the cinema is vococentric,[10] Williams' article is firstly concerned with Godard's fascination with language. While my analysis is largely concerned with the style of recording and editing practices employed by Godard, Williams' interrogation of the predominance of the spoken word is indicative of Godard's larger sonic aims. Godard's use of language and his careful attention to the various functions of language, as an indicator of one's sociopolitical status, in terms of accents, or as an expression of power relations, is noteworthy when compared with other filmmakers (Williams notes Hawks and Truffaut). The man speaking aloud on the train in *Le petit soldat* does not offer narratively pertinent information, but rather amplifies the voices of the region in which the protagonist, Bruno, takes refuge from the war, or the lengthy conversations between Madeleine and Paul in *Masculin, féminin* infer more than just their respective feelings for one another, but stand as an example for how the genders of a new generation relate.

Yet, beyond Williams' fascination with dialogue, his assessment ultimately supports my analysis of Godard's recording and editing practices, asserting that Godard's quest for "reality,"

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[10] "Sound in film is voco- and verbocentric, above all, because human beings in their habitual behavior are as well. When in any given sound environment you hear voices, those voices capture and focus your attention before any other sound (wind blowing, music, traffic). Only afterward, if you know very well who is speaking and what they're talking about, might you turn your attention from the voices to the rest of the sounds you hear" (Chion "Audio-Vision" 6).

via direct recording, is not so much to represent an event as it happened, but as evidence of production and the recorded people or events. The general lack of masking techniques and the promotion of disjuncture through the use of numerous and obvious edits, and refusal to mix recordings, is a direct response to the convention of transparent recording and suppression of "noise," be it of human or technological origin.

Amongst other films of the French New Wave, Godard's sound recording style does not seem overly shocking, yet when compared with a studio production, his disdain for the hierarchization of sound becomes readily apparent (audible). Godard's preference for unmixed audio tracks inspires a relation to André Bazin's preference for sequence shots and the use of non-actors in an attempt to evoke an objective view of reality. Bazin's proposed visual tactics are paralleled in Godard's use of sound through his use of direct recording, where voices are often competing with the ambient noises of cafés or street sounds and there is no clear ordering of sounds. The barrage of sounds that accompany most scenes of dialogue and conversation among characters are interruptive and often render portions of conversation inaudible, whereas in a Hollywood studio production, there is a distinct design to the ambient noises surrounding dialogue, such as a car horn occurring during a conversational pause; essentially: "the entire sense of sonic ambiance recedes when narratively significant information appears" (Williams 336). Godard, however, does not deconstruct the hierarchization of sound in cinema, but rather opens the soundscape to give equal attention to a greater breadth of sounds available during recording. In relation to Hollywood sound practices, Williams suggests

> Godard's ambient sounds, when present, refuse to go away when "more important" information appears. In other words, at least in his location sound recording,

> he refuses to do the spectator's work. […] Classical narrative sound recording is "transparent"—or inaudible as recording—in the same way that classical visual practices are. It follows the assumed demands of an ideal listening spectator. The ambient noise that recedes during dialogue in a Hollywood film is the sonic equivalent of the visual background that disappears during a close-up (or is de-emphasized by lighting, character movement, and so forth). As in the case of the visual close-up this type of editing goes unnoticed by seeming to answer to the requirements of the fiction. We are so accustomed to "inaudible" sound manipulation that Godard's cafe seems acoustically strange while Hollywood's does not. (337)

The lack of sound manipulation, or "transparent recording," to cater to the audio spectator's experience and understanding of the narrative forces the spectator to acknowledge more sounds, usually deemed extraneous, that would otherwise be suppressed. Commercial film sound practices utilize hundreds of edits and mixing of multiple tracks for each sequence to establish uniformity amongst different recordings, yet these manipulations remain inaudible to most listeners. However, Godard retains a sense of fidelity in his refusal to mix and edit sound within a track once it is recorded. This, paired with the use of omnidirectional microphones presents a film soundscape that is continuously audible, from dialogue, to ambient sounds and ground noise (337).

Godard's unwillingness to edit sound recordings entails a certain sense of sonic realism, which finds its visual equal in a long take with great depth of field. Bazin's characterization of the long take as a "democratic" device, in that it does not direct the spectators attention towards a

subject or object, but allows the spectator to observe the entirety of the frame (Williams 338). Similarly, Godard's general use of sound does not highlight or diminish sounds for the ease of the spectator. Although, the comparison with Bazin ends there as the resultant sounds in Godard are very stylized and do not resemble the meditative long-take. While the sounds are not edited within a single take, numerous takes are compiled alongside one another without refining the transitions between one recording and the next. This compilation results in abrupt sound transitions with every new take, and, if anything, these abrupt transitions are emphasized, asking the audio-spectator to note the change in recording.

Entertaining the Idea of Realism

Williams states that it could be argued that Godard's sonic practices are "realist," particularly in regards to his refusal to layer recordings and his insistence upon direct recording and location sound (Williams 338). These sonic practices are not unlike its visual equivalent found in the long take with great depth of field, which Bazin considered "democratic." This is in contrast with the hierarchical nature of classical editing that determines the focus of the image for the spectator, to guide their attention within the frame. Yet the qualification of Godard's sound practices as "realistic" is incomplete, and does not account for the resultant highly-stylized sonic techniques (338). However, despite the stylization, this does not diminish Godard's attempt at sonic realism. Rather he freely demonstrates how conventional practices present idealized and ultimately falsified sonic conditions—it is nearly impossible to capture dialogue on the street without diminishing intelligibility, yet industry films present scenes of this genre with layered recordings to fade in and fade out street sounds to retain a sense of sonic fidelity without jeopardizing intelligibility. Therefore, rather than concealing sonic transitions, Godard emphasizes

them by either making an abrupt cut between a loud and silent recording, or cutting as someone is speaking, similar to his well-known visual jump-cut. In *Vivre sa vie*, Nana is about to meet with Raoul, her pimp, for the first time. Preceding their meet, Nana sits alone scanning the café as Jean Ferrat's "Ma Môme" plays, the diegetic status of which is ambiguous. When Raoul is pictured, the song lags into the shot and then cuts abruptly to be replaced by the pings and dings of a pinball machine. As a result, his films seldom ever transition smoothly from space to space, be it the adjacent room or across the country. Differences, however small, are highlighted through his refusal to alter sound recordings and thus celebrates these audible confrontations of sound spaces (339). Evidently the harshness of some of his sound tactics are deemphasized depending on the film, with larger productions, such as *Le mépris*, demonstrating smoother transitions and more conventional use of music and sound overall (Williams 339). However, despite having a more substantial budget and access to less typically "noisy" sound recording equipment, Godard turns to more sophisticated experimentations with sound thanks to veteran sound technician Willem Sivel, signalling aural difference within a single sequence, rather than by transitions between sequences (O'Brien 158).

Even in his most well-funded project of the New Wave period, *Le mépris*, the singularity of each recording and the refusal to mix once the track has been recorded are not abandoned, but put on display in a scene in which Paul (Michel Piccoli), Camille (Brigitte Bardot), join the rest of the production team at a concert hall to watch the performance of a potential actress for the film. The camera faces the stage as they enter the hall, accompanied by the reverberant sounds of the song. Paul and Camille walk towards their seats, as the camera cuts to face them sitting down with the rest of the production team. Simultaneously, the sound cuts on the clicking of a photog-

rapher's camera and indicates a different sound recording. Despite the continuation of the performance onstage, the performance track and dialogue track are not mixed, but are presented as separate recordings. The booming song returns only during conversational pauses, presenting an explicit refusal of the transparent recording described by Williams. The sequence ends with Fritz Lang, the director of the film within the film, quoting Bertolt Brecht's rumination on the representational lies of theatre and film, which Lang simply sums up for Camille as "Hollywood." The aforementioned sequence evokes Brecht's notion of the "separation of elements" where the seams are pulled apart and the parts of the whole are revealed with the intention of provoking thought and prompting active consumption of behalf of the spectator. Williams asserts that Godard's use of sound presents a modernist version of Brecht's theatre (Williams 344).

Both a quest for "reality," that is, evidence of production and the recorded events or people, and formal play are central to Godard's treatment of sound (and image). The physical existence of the sound and images that are recorded are "maintained as physiological fact," (344) as opposed to conventional sound recording which attempts to restrict sound and image to the constructed world that is on display. Williams asserts that if the sensory impact of recorded sounds and images are maintained through the structure of the text, by way of abrupt cuts and intra-sequential montage, and Godard's refusal to layer or mix recordings, that the sociohistoric connections between the objects and events are equally represented. Despite their highly stylistic assembly, Godard's recordings and images stand as small documents or anecdotes of people and places, and which speak about a culture, a region or a movement. Godard's aesthetic has often been likened to Bertolt Brecht's "separation of the elements," whereby fundamental elements of the medium, such as continuity editing or synchronized sound, are separated with the intent of

alienating the viewer to force them into a more active and critical position. Brecht's theory was developed in reaction to Wagner's notion of the Gesamkunstwerk, or the integrated work of art, just as Godard's films can be understood as a reaction against conventional filmmaking, which evokes a similar sense of ideal unity.

> Whatever is intended to produce hypnosis, is likely to induce sordid intoxication, or creates fog, has got to be given up. (Brecht qtd. in Williams 37-38)

Bazin's influence in Godard's filmmaking practices is indisputable, encompassing both image and sound, based not only on his aesthetic preferences, but also on biographical grounds. Yet, to rest on the notion of realism is too thin and does not account for the complexity of Godard's sound practices, signalling another or several influences. Bazin celebrates the natural, and the long shot as being able to replicate reality as it is before the camera. Godard, however, is more interested in replicating the urban world in which things and people are moving and loud, thus making sound an integral ingredient in replicating his version of reality. In Godard, the mechanical is celebrated, as opposed to Bazin's inclination toward pastoral beauty. Godard's sounds are an assault on the viewer, they are meant to be heard in and of themselves. The cinema permits Godard to bring these sounds to the fore in ways that are unfamiliar to spectators, both in a cinematic context, but also in our everyday lives. In Godard's *Week End* (1967), he includes an eight-minute sequence panning over a traffic jam with car horns blaring throughout. The length of the sequence subjects the spectator to the incessancy of the horns which become increasingly unpleasant and even frustrating, mimicking the frustration of those stuck in the jam. Hollywood sound practices are not sufficient for replicating or representing this kind of reality, "imitating as

they do the everyday preconceptions and habits of attention that obscure the real" (Williams 340).

Source Material and the Notion of Noise

In his article, Williams points to both Sergei Eisenstein and Dziga Vertov as possible influences, yet stops himself short due to the lack of research available at the time. However, as Williams was writing in the early 1980s, research interest in Vertov was only beginning to materialize, most notably with Lucy Fischer's "'Enthusiasm': From Kino-Eye to Radio-Eye," which was published only a few years prior. Williams' untimely connection linking Vertov and Godard's sound practices presents an opportunity to reconsider this possible connection in light of more recent interest in Vertov's practices.[11] Williams asserts that Eisenstein's montage theory is evident in Godard's sound practices, particularly in regards to the abrupt edits between sequences. Although, the intra-sequential sound editing would have been regarded by Eisenstein as "evidence of the sin of 'formalism'" (Williams 342). For Eisenstein, manipulation of filmic materials must be guided by an overarching and unified meaning, and not simply for its own sake. Contrastingly, Vertov sought out conflict at all levels, both aesthetically but also as a "metaphor for physical and social processes" (342). It is from this aesthetic conflict that link between Godard and Vertov manifests itself in two ways: conflict as a metaphor for physical and social processes, and a celebration of sound as unrestrictive, or even emancipative.

Firstly, John MacKay suggests that edited sound as a metaphor for physical and social processes is represented in Vertov's filmmaking, particularly in his depiction of the realities of

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[11] See Douglas Kahn's chapter entitled "Ubiquitous Recording" in Noise, Water, Meat: A History of Sound in the Arts, 123-156, and John Mackay's "Disorganized Noise: Enthusiasm and the Ear of the Collective."

work and labour. Mackay asserts that artistic representation largely omits the less-than-pleasant aspects of manual labour and the livelihood that accompanies this kind of work, such as the sounds from the mines and of machines—mainstream cinema sound convention confirms this, as the effacement of work to create a coherent diegesis is the benchmark of "quality" filmmaking. Documentary, on the other hand, through the use of direct recording and location shooting, has the ability to dismantle the "hegemonic machinery of celebration" to reveal the true facts of life as a labourer (Mackay). Vertov is largely unique, however, in that he seeks to represent both the celebration, as well as represent the realities of the worker, thus uniting the fidelity of the documentary material within a highly formalized film structure (MacKay). Further analysis of Vertovian sound practices will be taken up in greater detail in the following chapter, however briefly, it is in this way that the aesthetic precedent set by Vertov is adopted by Godard. Of course, Vertov's *Entuziazm* (1930) is entirely concerned with the sonic celebration of labour, particularly the manual labourers of the Donbass mines and factories, whereas Godard's sonic celebration of labour manifests in a "laying bare" of film devices through a fragmented sound design, thus bringing attention to the sound work that would otherwise go unnoticed. Furthermore, the sensory impact of Godard's recorded sounds and images are maintained through the structure of the text. By way of abrupt cuts and intra-sequential montage, and a refusal to layer or mix recordings, the sociohistoric connections between the objects and events are equally represented. Despite their highly stylistic assembly, Godard's recordings and images stand as small documents or anecdotes of people and places, and which speak about a culture, a region or a movement.

Secondly, the notion of noise is integral to an understanding of sound in cinema as potentially emancipative. Consider the evolution of film sound technology. The narrative for the com-

ing of sound reverberates with the “limitations” and “restrictions” that sound brought. The need to change equipment, change cameras, change lights, sets, filming practices, acting, and so on, all with the intention of suppressing noise, otherwise considered the effacement of work and the suppression of “meaningless” sound, particularly as it relates to the narrative. Prior to the establishment of sound conventions and the debates that formed the representational models that continue to dictate sound design, Vertov's use of sound was discredited as “meaningless noise,” as he was fascinated by the evocative sounds of the workers’ environments (Mackay). Vertov challenged the label of noise that critics attributed to his film, stating that there is no such thing as incomprehensible documentary material, but that the cinema permitted a meeting point for the perceptual worlds of “others,” in this case, the sonic environments of labourers being made audible to a “cultured” group of spectators. Mackay asserts that Vertov understood the cinema as a sensorial meeting place, which Mackay likens to a “sensory agora,” wherein the sensory environments of “others,” particularly the working class, could be included and be “understood and incorporated into the creative imaginations of Soviet citizens as a group” (Mackay). The following chapter will maintain that Godard’s inclusion of arguably “meaningless noise” in some ways seeks to recreate Vertov’s intentions. The sounds of people, places, disruptions, and the labour of filmmaking are included—and occasionally highlighted—to challenge the conventional conception of meaningful cinema sound.

Chapter 2: Noise

In any scholarly film text, 'background noise' or 'ambient sound' are terms that share the same general definition: sounds on the film soundtrack that are without precise meaning. Yet, the ambient sounds of a recorded space are often negatively referred to as background noise.[12] Even in a text discussing the ideological structuring of sound and image, this negative understanding of noise as an annoyance, unwanted and useless, is maintained. Noise is commonly understood, in social terms, to be a kind of annoyance or irritant. Such scholars as Michael Goddard, Benjamin Halligan and Paul Hagerty broadly conceptualize noise by considering it as disorganized, or unorganized sound (2). But while noise may seem like an intuitive term, concept or phenomenon, Greg Hainge affirms that once we ask ourselves what noise actually is, we find that the meanings and definitions of the term are subjective and unstable, often based simply on taste and informed by historical, geographical and cultural location and context (Hainge 5-6).

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[12] "Dialogue which is not recorded on location or which is *marred* by background noise is post synchronized" (italics mine) (Doane "Ideology" 58).

In *À bout de souffle* (Jean-Luc Godard, 1959), Michel (Jean-Paul Belmondo) questions: "la police?" before hanging up the phone and joining Patricia (Jean Seberg) in the washroom, slipping and falling off the bed as he finds his way there. A loud police siren, emanating from the streets below Patricia's apartment, drowns out Patricia and Michel's voices as Michel tries to tell Patricia why he thinks Americans are dumb. The siren in this scene might be considered noise, as it overtakes the dialogue and renders Michel and Patricia's voices inaudible, thus disrupting narrative intelligibility. However, Michel is a wanted man, and the telephone conversation that took place just before the disturbance reminds the viewer that the police are actively searching for him, and are drawing nearer. Therefore, the disturbance is in fact not a noise, but a signal that retains a multitude of meanings that colours an otherwise sensual bedroom scene with a particular sense of Film Noir paranoia, thus fulfilling a narrative function by signalling Michel's impending doom and firmly situating Patricia's small apartment in the sonically invasive environment of a major city centre.

What we can understand about noise is that it is chiefly considered to be an auditory phenomenon, and, following Goddard, Hagerty and Halligan, noise is considered to be "an erratic acoustic vibration which is intermittent or statistically aleatory," that is, random and unorganized (Hainge 9). Therefore, to return to the example cited above, the inclusion of a police siren, despite its dissonant quality and disruption of the dialogue, should not be considered noise. The blaring sound of the siren is intended for its thematic value. It is not accidental or random, but rather, part of a design.

Summarizing the recent surge of academic study on noise, Greg Hainge determines that defining noise is a precarious endeavour (11). A recurring interpretation is Jacques Attali's

renowned conceptualization of noise in "Noise: The Political Economy of Music," published in 1977, which credited the term "with a politically resonant charge, which serves to disrupt the status quo and thus bring about some kind of change in the system" (11). Douglas Morrey, informed by Godard's shift into explicitly political filmmaking in 1968, argues in his essay entitled "The Noise of Thoughts: The Turbulent (sound-)Worlds of Jean-Luc Godard," that Godard uses noise as a disruptive device, forcing the spectator to reconsider how meaning is construed through a film text, referring specifically to *2 ou 3 choses que je sais d'elle* (1967). Morrey argues that the presence of noise presents a break in the hegemonic system on which the cinema relies, that of naturalistic illusion, and disrupts the construction of meaning (Morrey, "Jean-Luc Godard" 65). For Morrey, the use of noise re-organizes and re-orients spectators by assaulting them with chaotic sounds, forcing them to make sense of the world outside of "pre-existing categories of understanding," thus foregrounding thought and formation of knowledge (Morrey 61, 64).

But what if one were to reject the presence of noise altogether? Godard's use of sound not only subverts the conventional hierarchy of film sound, which prioritizes speech and dialogue, and makes audible the sonic material of the production process by way of abrupt editing and the use of disparate recording styles; more importantly, Godard opens his cinematic soundscape onto the sonic environments of others—*othered* sounds which are generally relegated to the background or suppressed altogether. Therefore, rather than dismissing these noisy, non-musical sounds as a disturbance, or claiming that they inspire a political re-reading, this chapter argues that Godard's use of sound amplifies the soundscapes that might have otherwise been silenced.

This chapter aims to complicate the definition of noise by invoking contemporary understandings of the term to argue that Godard's inclusion of "noises" in *À bout de souffle, 2 ou 3*

choses, and other works makes audible the sonic environments of "others," from petty criminals, prostitutes and activists, to teenagers and labourers. This notion is supported by the theories and compositions of Dziga Vertov, Pierre Schaeffer and John Cage, who serve as aesthetic precedents for noise in film and sound art. Their respective works, alongside countless other jazz and avant-garde composers, embraced the new sounds of the twentieth-century, often citing the bustle of the city and the mechanical sounds that accompanied the modern soundscape, and challenged the distinction between music and noise. Their work tested long-standing definitions of musical sound, and asked listeners to reconsider noise as something more than an annoyance or disturbance. Furthermore, I draw on the conceptualizations of noise as described by Jacques Attali, Greg Hainge, Liliane Radovac and Emily Thompson to argue that noise, otherwise regarded as chaotic or disruptive, is "othered" sound that has been suppressed across public and private institutions alike—from city legislation, to the production of music and film—with the intent of producing social and/or aesthetic cohesion. Thinking through contemporary conceptualizations of noise, paired with the theories and practices of sound and film sound artists, I argue that Jean-Luc Godard, like numerous sound art practitioners before him, challenges the distinction between conventional film sound and noise through the incorporation and representation of sonic cues from particular environments. These environments range from the seemingly banal conversations of teenage girls, the varying accents and intonations of film extras or passers-by, city sounds such as construction, traffic and urban bustle, or gunfire and bomb blasts. Godard's use of sound expands the cinema spectator's understanding of semantically relevant sound beyond the confines of the narrative, to hear the regions in which his films are produced, the labour of film production, socio-economic issues and concerns and political movements. Godard's inclusion of

these sounds are deployed with the aim of invoking anthropological film tactics which value the nature of direct sound recording, and which help situate a film text within a particular socio-historical moment. By foregrounding otherness in film sound in relation to conventional film sound practice, the form necessitates an engagement with the world as Godard's use of sound opens onto difference, asking spectators to return to the world with a more attuned sensorial engagement with their environments. Regional accents, marginal characters, and city bustle commonly dismissed as meaningless noise are represented with the same quality as dialogue. Not only does sound support narrative action, but, in exceeding the capabilities of the image to open onto the non-diegetic world, it dismisses the unreasonable distinction of the diegetic world that is sanctioned by a film. Furthermore, Godard's use of sound compels spectators to rethink how they've understood sound in other films: random sounds, abrupt cuts, or missing sound effects—such as the sudden audition of footsteps after minutes of walking—are small, and sometimes annoying gestures that work to ideologically destabilize conventional film sound practices. This destabilization changes our understanding of noise, imbuing it with social and cultural meaning. Ultimately, there is no noise in Godard, only misunderstood or unfamiliar sounds.

What Noise?

The following contemporary historians interrogate the distinctions and conceptualizations of sound in the world, and the social and cultural preconceptions that come to bear on our perception of certain sounds. Hagood's term has emerged from these contemporary accounts of sound which will further elucidate Godard's sound practice. Godard seeks to situate sound within a particular social and cultural context, and it is through his use of sound that we can understand sound as pervasive, rather than being subservient to the dictates of the narrative, highlighting at

the same time the problematic perception of certain sounds as invasive, unwelcome and disruptive—in a word, noise.

Contemporary conceptualizations of noise account for the superficial use of the term, identifying underlying reasons for the pejorative qualification of certain sounds. Supporting Hagood's claim that noise is the sound of individualization and difference in conflict (130), Emily Thompson and Lilian Radovac's historiographies of noise abatement regulations in turn-of-the-century New York present a productive case study wherein the term was deployed to quieten particular social subsets of the urban community, not unlike the use of the term in textual analysis to dismiss certain sounds in Godard's filmmaking.

Radovac asserts that anti-noise regulations were a prominent means of control over how citizens lived (sounded) in the city, permitting the city to "intervene in aural conflicts on behalf of the city's most privileged residents" (Radovac 292). Radovac specifically considers a noise ordinance written in 1935, which expanded the legal definition of noise to allow for the subjective interpretations of court room judges (299). Ruling based on aesthetic quality, Hillel Schwartz states that "by its very definition, noise is an issue less of the tone or decibel than of social temperament, class background, and cultural desire, all of which are historically conditioned" (Schwartz qtd. in Radovac 300). The mayor of New York City imposed the regulations as a defensive measure against the destabilizing effects of the Depression, in an attempt to suppress the voices of activist groups and street peddlers, or jazz musicians and street grinders, as their sounds were considered to connote sex and drugs, or general social problems (Radovac 303). Fundamentally, Radovac argues that noise abatement became a part of the American civilizing process wherein people were taken off the streets or moved elsewhere to make room for

higher income residents. Disturbance complaints became an effective means by which the city could impose new zoning laws, and essentially pushed immigrants and the working class out of New York's commercial district (Radovac 310). Therefore, the attribution of the term noise to certain groups pushed them out of earshot and silenced them.

Radovac states that recording technologies enabled New York city officials to track and map noise in the city, with the aim of targeting and displacing noise offenders to segregated parts of the city (Radovac 295). Recording, according to Attali, has always been a means of control, as the forces of power record and reproduce the societies it rules—retaining certain histories, amplifying and distributing speech, and manipulating information: "Processing the means of recording allows one to monitor noises, to maintain them, and to control their repetition within a determined code" (Attali 87). Recorded sound in the economy of music, of film, or of politics, exists within purposeful networks, determining which sounds will be amplified and disseminated, and which will be silenced, with the intent of gaining profit. Attali asserts that an effective challenge to repetition and noise-control, is to operate outside of the codes of mass production

> […] it is the conquest of the right to make noise, in other words, to create one's own code and work, without advertising its goal in advance; it is the conquest of the right to make the free and revocable choice to interlink with another's code—that is, the right to compose one's life. (132)

However, any commercially produced and disseminated film soundtrack, let alone the sounds and "noises" of Godard's films, operate within the codes of mass production, and therefore do not pose an effective challenge to repetition and noise-control.

Attali understands noise as a disruptive force which exists outside of organized structures, such as a film soundtrack, or a piece of music. Therefore, when noise is incorporated into a piece, as Morrey claims the sounds of construction are doing in *2 ou 3 choses*, they breed a new order and challenge the status quo. Generally, Attali claims that the entire history of tonal music can be understood as an "attempt to make people believe in a consensual representation of the world" (46). This understanding of music is based on the notion that there is harmony in order, and that this order is analogous to social cohesion. Inevitably, the disruptive force of noise exists outside of these ordered structures, outside of compositions, and is independent from the organized layers of a film soundtrack.

Drawing on Attali and Michel Serres, Peter Krapp contends that noise has to be considered exclusively, as if it is solely heard within a bubble, separated from other sounds. Sound and noise share the same nature, though noise is distinguished as "a signal that the sender does not want to transmit" (Krapp 64). The classification of sound as a musical signal distinguishes the formal use of noise in composition, or on a film soundtrack, as a sonic element that is sought after, rather than an unwanted interruption, not unlike a scratch on a DVD that makes a film skip or stop entirely. Returning to the example from *À bout de souffle*, the penetrating sirens from the streets below Patricia's apartment are disruptive—in the sense that they blot out Michel and Patricia's conversation—yet the sirens should not be considered noise as the signal is intended by Godard as part of his communicational intent: Michel is wanted by the police. While the formal use of noise may have the intention of exciting or bothering the perceiver, potentially removing them from the text, it does not sustain its reordering capabilities as it is cemented alongside other sounds in the composition. The noise of a neighbour's stereo thumping through the walls, inter-

rupting the listener's screening of a film/thoughts/conversation, maintains its reordering capabilities as it forces the listener to adjust and recalibrate their sonic environment—perhaps by turning up the volume on their television, speaking louder, or putting in earbuds. The formal inclusion of noise in a composition or soundtrack does not function in the same way as the noisy sound is not an interruption, but is internal to the soundtrack's structure.

***2 ou 3 choses que je sais d'elle*: The Presumption of Noise as Political**

> For the first twenty seconds or so of the film, this noise is *just noise* that assaults the spectator with its brutal *absence* of meaning. Similarly, the unexpected cutting in and out of sound is a device designed to make us hear this noise *as noise*, to disrupt our comfortable association of it with what we can see on the screen. (Morrey, "The Noise of Thoughts" 62)

Douglas Morrey states that in Jean-Luc Godard's *2 ou 3 choses que je sais d'elle,* noise is utilized as an organizing principle, which confronts the viewer and draws them away from the film—its presence representing a "brutal *absence* of meaning" (Morrey "The Noise of Thoughts" 62). Specifically, he argues that the sounds of construction equipment should be understood as noise which disrupts the viewer's interpretation of the sound-image relations, as the soundtrack does not abide by conventional filmic hierarchies of sound and image. He continues, stating that noise is a disruptive force throughout the film that obligates audio-spectators to make sense of a chaotic diegetic world. Godard's unconventional tactics are thus referred to as chaos, urging the audio-spectator to reconsider their understanding of the diegesis, which Morrey likens to a process of learning, permitting one to re-evaluate the construction of meaning in film ("The

Noise of Thoughts" 64). Morrey goes on to state that Godard uses noise to push the spectator to develop new categories and codes for understanding narrative, as he refuses "to conform to the expected patterns of narrative development, character psychology, continuity editing or sound design" ("The Noise of Thoughts" 73). The outbursts of noise, or "chaotic jumble," presumably referring to the layering of multiple sound tracks, present the audio-spectator with "pure, unassimilable difference," thus asserting the claim that the formal use of noise retains its re-ordering capabilities ("The Noise of Thoughts" 64).

I would like to challenge Morrey's evaluation of Godard's use of "noise" by contemplating two assumptions: the first is an understanding of foregrounded non-musical sound as noise, and the second is a consideration of this noise as a disruption. Firstly, Morrey asserts that the inclusion of non-musical sounds within the composition of the soundtrack is noise, with the intention of demonstrating Godard's political motivations to create a "new order," and as a challenge to spectators to understand his film without relying on traditional sound organization. While Morrey does not cite Jacques Attali, he relies on the politically resonant charge of the term, imbued by Attali's conceptualization. Attali conceives of noise as a message transmitted by musical (here filmic) "content that is fundamentally contestatory and resistant to the status quo, a force that has the potential to bring about change in the system into which it is released" (Hainge 10, Attali 122). However, similar uses of "noise" can be found in a number of other films. Michel Chion refers to the sound of a helicopter in Federico Fellini's *La Dolce Vita* (1960) that envelops the voices of the male characters, blocking communication between the male and female parties, as the women shout to the low flying air craft (Chion, "Film, a Sound Art" 347). The sound and effect of the helicopter are comparable to the meaning that Morrey ascribes to the sound during

the beginning credits of *2 ou 3 choses*, in that it defies the conventional hierarchy of sound organization in a film soundtrack by subsuming the dialogue of the characters. Despite their similarities, it is only when the sound is considered as having a political motivation that it is afforded the title of noise.

In Godard's *Une femme mariée* (1964), sounds of construction are audible much in the same way that Morrey describes them in *2 ou 3 choses*. Charlotte (Macha Méril) and her nanny, Madame Céline (Rita Maiden), stand discussing, moving between kitchen and dining rooms. The discussion is depicted by a moving camera, tracking from the kitchen to the dining room from outside of the window. Preceding their discussion, the camera, following Charlotte around the house and out onto her balcony, offers a glimpse of a nearby construction site with a large crane. Their conversation is seemingly recorded directly, yet their discussion about breast enhancement is muffled sporadically by the loud and abrupt sounds of explosions, seemingly originating from the construction site. The scene extends into another sequence, delimited by a title card (5: La Java), though this time Madame Céline is framed by a stationary camera, discussing with Charlotte who is situated off-screen. Here, again the sound is recorded directly, as their dialogue is intermittently muffled by sounds of thunder from a storm outside.

Extending Morrey's assumption to the example from *Une femme mariée*, would the sounds of construction or the thunderstorm be negatively considered as noise? Furthermore, would the presence of said "noise" be considered a device that disrupts the viewers reading of the film to foreground Godard's stance on gender politics? Morrey's analysis relies on the hierarchy of sound organization that James Lastra calls the *telephonic* method of recording. This conventional method of sound recording and mixing establishes a hierarchy of sound, distinguishing

certain sounds as more important than others. Therefore, in a street scene that includes many sounds, not limited to cars and other people, a telephonic recording would highlight the dialogue of the characters within the soundscape of the street scene. The telephonic method discriminates in order to maximize the intelligibility of the narrative and create meaning with sound (Lastra 139). However, if a filmmaker were to predominantly use a phonographic style of recording, that is, giving equal status to all sounds captured by the microphone—which is the case for both of these examples from Godard—the sounds of construction should simply be considered another sound, rather than as noise. The inclusion of the sounds of construction or thunder are destabilizing as the diegetic soundscape suddenly allows for, upon first audition, meaningless sound or "noise." The thunderstorm is not semantically relevant, nor is it even acknowledged by the characters—the sounds are simply present. Godard's use of sound therefore re-frames the social and natural world that is commonly concealed by conventional film sound practices. Conventional film sound presents an idealized world, wherein narrative action is clearly enunciated, while the extraneous sounds of production, of the natural world, and of the technology itself are suppressed.

Andras Kovacs asserts that Godard's admiration and use of a cinéma vérité form was due to his desire to represent "subjective views through images that give the impression of a direct relationship with reality," to express a philosophically and conceptually informed reality (Kovacs 170). Yet, Godard's inclusion of the sounds of production, or of the natural world, are utilized with the aim of foregrounding the social world, a characteristic that defines both neorealist and anthropological filmmaking (171). Kovacs states Godard was attracted to cinéma vérité not with the aim of representing "reality," but because the form permitted the expression of the subjective

views of the filmmaker. Despite Kovac's analysis of Godard's use of the form as conceptually and philosophically concerned, the social world figures prominently through Godard's use of sound. Fictional characters are represented as sonically unprivileged. Their voices compete with urban bustle, or other environmental sounds in which the characters are enmeshed. The aim of this inclusive representation of sound is to demand spectators to engage with the often dissonant or annoying sounds of the everyday, be it intrusive conversations in a café or the hammering sounds of construction work, within the privileged space of the film. To illustrate, I would like to return to the example put forward by Morrey, and offer a renewed analysis of the scene that does not discriminate based on the conventional and exclusive hierarchy of film sound, but which considers the soundscape as representative of the social and political environment in which the production of the film is enmeshed.

The sound in *2 ou 3 choses* is first heard acousmatically,[13] followed moments later by a stationary shot of a construction site. The shot of the construction site is not accompanied by the sounds of construction—instead, a narrator whispers about the development and gentrification of the Parisian suburbs. The shock of the emerging sounds of construction is enhanced through their aural juxtaposition with the whispering narrator, although shock value does not determine the creation of new cinematic codes. Rather, the whisper only enhances the strident soundscapes to which construction workers and inhabitants of the region are subjected. Godard is pointedly representing areas that are unfriendly to human contact, such as highways—spaces which are designed for speedy travel in an enclosed automobile, shielding passengers from the harsh concrete. Construction workers, and other marginal groups such as the homeless or hitchhikers—or

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[13] Acousmatic here refers to an event, character or object that is offscreen (Chion, "Audio-Vision" 465).

the lower-income inhabitants of the area—are the few groups who would immediately recognize the distinct sounds of the highway and construction. Mike Hagood, in his article "Quiet Comfort: Noise, Otherness and the Mobile Production of Personal Space," employs the term "othered sound" in his analysis of noise-cancelling headphones, stating that noise is the "sound of individualization and difference in conflict." He continues, asserting that: "Noise is othered sound, and like any type of othering, the perception of noise is socially constructed and situated in hierarchies of race, class, age, gender" (Hagood 130) There are distinct parallels between the privileged space of noise-cancelling headphones, and the soundscape of the film, wherein the suppression of noise has been a strong and recurrent trend in the evolution of film sound technology, practice and theory. Within the highly constructed soundscape of a film, sounds that are unrelated to the narrative action—that disrupt the tone or are excessive either in volume or duration—are often disregarded as overindulgent or unintentional. Godard's expansive conception of the cinematic soundscape should be understood as making room for these "othered" sounds within the privileged space of the film.

All Sounds: Musique Concrète

Godard is not the first to challenge "acceptable" sound on commercial film soundtracks and in musical composition, but is preceded by the pioneer of a form of electroacoustic music called "musique concrète," Pierre Schaeffer, and his noise-friendly contemporary, the avant-garde composer John Cage. Within the realm of film production, Godard is preceded by the cacophonous soundtracks of the namesake of his politically-active filmmaking group (1968 to 1972), Dziga Vertov. Alongside numerous jazz musicians and avant-garde composers, the respective work and theories of Schaeffer, Cage, and Vertov demonstrate, both within the realm of

sound art and the film soundtrack, a renewed and challenging perspective on what is considered meaningful sound versus what is commonly dismissed as noise, and the virtues of doing away with these arbitrary divisions. An examination of their theories and practices will allow for a consideration of Godard's inclusion of abrasive sounds as a contemporaneous attempt at broadening the perception of acceptable or relevant sounds to account for noise, therefore rendering the qualification of a sound as "noise" all but irrelevant.

A handful of film and music scholars have noted stylistic similarities between Pierre Schaeffer's compositions and Godard's soundtracks, particularly in regards to his later period films such as *Nouvelle Vague* (1990), citing the repetition (and thus tunefulness) of certain sound effects and the uncertain boundaries between sound and music (Brophy; Morrey 72). While Godard's New Wave soundtracks do not bear the same kind of sophistication as his later work, elements of Schaeffer's musical theory and practice are evident upon closer listening to his early work. Pierre Schaeffer, a sound engineer for the Radiodiffusion Télévision Française (RTF), initiated and led a research program in musical acoustics. The program, founded in 1942, was directly impacted by the Second World War, an event that Schaeffer interpreted musically, explaining that "We had liberated ourselves politically, but music was still under an occupying foreign power […] I said to myself, 'Maybe I can find something different… maybe salvation, liberation is possible'" (Schaeffer qtd. in Kahn 138). Schaeffer sought to broaden the conception of music beyond the twelve-tone technique of composition—a method developed by Arnold Schoenberg in 1923 (Covach 610)—to consider all sounds as sound objects, which could be manipulated and repeated, and rendered "musical." In this sense, Pierre Schaeffer's inclusive conception of sound essentially dismisses the distinction between music and noise, as all sounds have the potential to

become musical sound if they are treated accordingly. I will return to Schaeffer's conception of sound throughout this chapter, henceforth referred to as "inclusivity," which redefines noise, or non-musical sounds, as a component part alongside sounds that are generally accepted in film or musical composition.

Schaeffer's inclusive understanding of sound enabled him to establish a new form of music, independent from the previous system of organization. In order to compose music with all sounds, Schaeffer determined that the sounds need to be heard in and of themselves, and stripped of all referents. Schaeffer named the preservation of a sound in this way "acousmatic,"[14] a state in which a sound is understood solely in terms of its sonic properties (Cox 52). These are the terms by which musique concrète can be fully appreciated, and sound objects are really only "properly heard" when one considers them within their compositional structure (Morrey 72).

Schaeffer seeks to understand and represent audition as it begins in a perceiver's mind, and to harness sound in this state in his compositions, before the perceiver relates the sounds to those present in the world. He does not seek to compose with sounds as they exist in the world, within their "dramatic contexts," but reduces and manipulates these sounds to make them musical. Schaeffer should not be classified as a 'noise artist,' as to render sound musical is to deny noise (Hainge 52). He dismisses the distinction of noise from music, and regards all sounds equally as malleable material for musical composition. Therefore, musique concrète exists outside of the musical system of reference, at least in regards to instruments. Without the system of

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[14] The term acousmatic was coined by Schaeffer in 1952, though it was adopted and is widely used by the film sound scholar Michel Chion. Chion defines the term as: "Pertaining to the auditory situation in which we hear sounds without seeing their cause or source. This is one of the defining features of media such as the telephone or radio, but it often occurs in films and television, as well as in countless auditory situations in everyday life when a sound reaches us without our seeing its cause" (Chion, "Film, A Sound Art" 465).

reference that instruments provide, in terms of identifying frequencies and rhythms, Schaeffer asserts that even the most adept musicians are unable to identify and make sense of the sounds as music (Schaeffer 45). Matter and form are the only methods available which permit an understanding of the entire sound phenomenon, beyond the confines of "notes" (45). This is clearly expressed by composer Lasse Thoresen, who asserts that Schaeffer, with his colleague Pierre Henry, were profoundly concerned with timbre.[15] Recording and reproduction technologies permitted them to mould and alter the timbre of sound objects, allowing for their inclusion in compositional design (Thoresen 2). Schaeffer sought to understand and establish a system of reference that is not constrained by Schoenberg's twelve-tone technique—a chromatic scale delimiting a set of tones available for composition. Musique concrète, therefore, can be understood as an attempt to reject the notation system of the then oppositional political forces, to find new ways of conceiving of musical sound.

As a composer whose primary materials are the sounds of the everyday, Schaeffer has a distinct understanding of noise. Sound is understood as melodic, whereas noise is percussive (Schaeffer 5).Without repetition, noise remains attached to its dramatic context. Just as sound (melody) needs to be rid of all referentiality in order to be properly understood within a musical structure, so too does noise. Schaeffer eschews the integrity of the sounds and noises as their dramatic contexts pose a nuisance to the compositional structure. It is by stripping these sounds from their dramatic contexts through timbral manipulation and repetition, and their placement within an organized structure, that eliminates the (aesthetically) disruptive potential of noise.

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[15] In music, timbre is understood as tone quality that helps distinguish different types of sound production from one another, such as the quality of a voice compared to a wind instrument, regardless of pitch and volume.

Greg Hainge's characterization of Schaeffer as more than simply a "noise artist" asserts that the notion of inclusivity, or for Schaeffer, the idea that any sound can be made musical, is an effective attempt to negate the arbitrary division between sound and noise. Correspondingly, although Godard's use of sound does not seek to establish an independent model for film sound production and organization, the relative importance that is afforded to sounds that might otherwise be completely suppressed in a conventional film soundtrack is nonetheless noteworthy. Particularly, Godard's consistent use of omnidirectional microphones privilege a wide range of sounds, rather than the conventional model for film sound that prioritizes narrative intelligibility (Bergala, "Godard au Travail" 91). The contemporaneous development of mobile synch-sound motion picture cameras and recorders and the practical realities of this equipment, in combination with omnidirectional microphones, effectively removed a great deal of control from the recordists hands and required a reconceptualization of how the soundtrack was constituted. While this new portable equipment was largely adopted by documentary filmmakers, Godard equally adopted this technology for fiction filmmaking.

While this thesis does not seek to consider the material aspects of sound recording and production outside of the film text, such as theatre acoustics or the quality of speakers, Rick Altman importantly opens up a much broader range of sounds to critical consideration than those sanctioned by 'text-oriented' approaches to cinema (Birtwistle 16). Altman suggests that we should open our ears beyond what is sanctioned by the film's narrative, yet the "noise" in Godard is indeed sanctioned, if not celebrated. In his discussion of Godard's production history, Alain Bergala asserts that Godard treated dialogue and ambient sounds with the same importance—the sounds of cars, jukeboxes and cafés are meaningful without narrative acknowledgement (Bergala

91). Therefore, the onus is on the listener to contemplate all sounds, as Godard intended, despite one's predisposition to focus on voice and dialogue (Chion, "Audio-Vision" 6). Even still, despite our perceptive predilection for dialogue, Godard's use of sound does not privilege conversation between two protagonists. Consider the scene in *Masculin, féminin* (1966), in which Paul (Jean-Pierre Léaud) is trying to convince Madeleine (Chantal Goya) to go out with him as they stand awkwardly in the office washroom. Recorded directly, parts of their conversation are blotted out by Madeleine's coworkers conversing in the hallway or adjacent rooms. Despite being the protagonists, their first substantial conversation is not favoured in any way as they are represented as characters in the "real world," within which they are presented as sonically unprivileged. The aim of this inclusive representation of sound is to demand spectators to engage with the often dissonant or annoying sounds of the everyday, such as unrelated or inconsequential conversations in adjacent rooms, within the privileged space of the film. Godard's gesture in this sequence suggests Schaeffer's influence as the filmmaker accents the quotidian to challenge the supremacy of dialogue in conventional film sound design, just as Schaeffer worked to unsettle the conventional structures of musical composition. Musique concrète was born out of the tradition of recorded sound; as Pierre Henry asserts, "the prefigurement of musique concrète was, indeed, relatively abstract, save, evidently for the possibilities offered by the sound on film of cinema," (Henry qtd. in Kahn 139). Therefore, Schaeffer and Henry figured as pioneers of the manipulation of recorded sound in France and understandably influenced the New Wave filmmakers as they experimented with the possibilities of sound recording in the arena of cinema. Where Godard and Schaeffer's practices intersect is through their mutual desire to represent and compose with the sounds of the world, and to seek out a new system of organization that can account

for the relevance of all sounds. Where their practices diverge, however, is through Schaeffer's understanding of sound objects. Composition is only possible with sound objects, that is, sounds without a particular meaning. Specifically, if the meaning of the sound resonates with the listener, more than the sound itself, Schaeffer asserts that one has not created music, but literature (13).Yet, despite their methodological similarities, Schaeffer's devotion to the suppression of meaning is where his practice diverges greatly from Godard's aural intentions. Furthermore, the sound *and* image components of the film medium demand that Godard utilize and think through both channels of representation, whereas Schaeffer need only contemplate the textures of sound objects as they exist in and of themselves.

While some have asserted Schaeffer's musical influence in the production of Godard's later film soundtracks, conceptual traces of his theories and practice—in particular, the notion of inclusivity—can be found in Godard's New Wave films. Godard's celebration of imposing, aural forces, such as the sounds of construction and stormy weather in *Une femme mariée* and the competing voices in *Masculin, féminin*, demonstrate a democratization of film sound space that does not abide by conventional film sound hierarchy. Importantly, however, Schaeffer and Godard's practices differ on the notion of the acousmatic. If the success of a Schaeffarian composition depends upon stripping sounds of their dramatic contexts via timbral manipulation, then Godard adopts a contrary position, in which sounds are enmeshed in their social, cultural and economic contexts.

Noise < Sound

From their inception, the technologies of optical sound recording and reproduction presented new possibilities for the organization of sound beyond the mimetic or illustrative sound-

image relations of classical cinema. While creative editing tactics were taken up by film industry technicians when the technology was first introduced,[16] avant-garde composers equally saw the potential of film sound technology. John Cage began considering film production technology in his 1937 essay entitled *The Future of Music: Credo* (originally presented as a lecture, and later published in *Silence: Lectures and Writings*) (Birtwistle 238). The vast libraries of sound effect recordings, paired with the inherent malleability of the material through the editing and manipulation that the technology permitted, offered Cage, as well as Edgard Varèse and Jack Ellitt, an unprecedented degree of control over sound. In particular, John Cage sought to dissolve distinctions between different types of sound—music, noise, or otherwise—to be understood solely as sound. Film sound technology permitted Cage and others to realize this conception of sound, offering the possibility to edit and alter sounds to create organized sonorous pieces.

As such, Cage dismissed the term music in favour of the "organization of sound" (Birtwistle 239). While Schaeffer and Cage intersect with regards to inclusivity, for Cage, there need not even be a desire to make music, but only to attune one's ear accordingly (Kahn, "The Latest" 31). Similarly, Godard's inclusion of "noisy" sounds demands that audio-spectators broaden their expectations of film sound. Cage shifts the onus from the composer, who manipulates sounds to achieve music (following Schaeffer), to the listener, who must individually alter their conception of music. His intent was to dissolve the structures and norms of composition and performance, with inclusivity being an integral part of this aesthetic. According to Cage, sound no longer needs the structure that composition provides, nor even a composer, but relies entirely

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[16] A notable example is Alfred Hitchcock's *Blackmail* (1929) wherein Hitchcock included sequences with subjective sound, thus revitalizing the ways stories could be told on film through the use of sound technology (Telotte 187).

on the perceiver to understand it as music—dissolving all distinctions within the realm of sound, such as musical sound, noise or dissonance, and rendering them meaningless. Ultimately, Cage framed sounds to point out that the difference between art and non-art is merely a matter of perception (Kyle Gann qtd. in Hainge 54). Nevertheless, despite this inclusive conception of sound, listeners and audio-spectators, depending on the medium, may be under the survey of an aesthetic for which dissonant, disruptive or unusual sounds would be understood as noise. The aim of this gesture, then, is not to definitively define a sound as one type or another, but to create a tension that challenges the spectator's expectations.

Schaeffer transforms a listener's perception of musical sound by way of timbral manipulation and repetition, while Cage relies on the assumptions associated with a performance space to alter a listener's perception. Despite their divergent methods, they both ultimately leave noise behind in their attempt to find artistic materiality anywhere and everywhere. Hainge asserts that

> […] the recuperation of all sound into the realm of music […] effectively eliminates noise by rendering all sound […] meaningful in such a way that noise passes fully into the level of content, entertaining a transcendent relation to the medial plane on which and from which the discursive event or expression is drawn. (Hainge 59)

Therefore, acceptance of all sounds for use in composition renders the division between sound and noise redundant. Similarly, Godardian bursts of sounds such as the drone of a construction site or traffic and car horns should not be considered as something other than an integral aural inflection on the soundtrack. This sonic shift, represented here by the works of Pierre Schaeffer and John Cage, strip noise of its disruptive character, to be newly understood as artistic material.

This tactic is echoed in Godard's New Wave films, as his soundtracks incorporate "noise" to represent spaces and sounds that might otherwise be completely suppressed (and looked over). Unlike Schaeffer and Cage, however, Godard's use of sound works in tandem with his image track. In exceeding the capabilities of the image to open onto the non-diegetic world, it dismisses the unreasonable distinction of the diegesis that is sanctioned by a film. The following example is representative of Godard's use of sonic materiality to provide a glimpse of the non-diegetic world as it surrounds the film's narrative.

At the beginning of *Le petit soldat* (1960) Bruno Forestier (Michel Subor) is summoned by his superiors in the French intelligence. Bruno takes the train to meet them, and in voiceover he notes how he twice asked the same man for a light to no avail. The sound for the first portion of the ride is post-synched, with the sounds of rustling papers and doors opening and closing added in post-production. The second portion of the ride, however, features a frenzied conversation between two men sitting opposite from Bruno. Recorded directly, the men are barely audible amongst the clattering sounds of the train picking up speed and slowing down. The camera frames the men in a close shot, panning left to right to catch the gesticulations of the storyteller and the other man's reactions. The scene persists for roughly two minutes, with brief interjections of Michel looking on, listening to their conversation. The men are never addressed, nor does Bruno make later mention of the conversation, yet Godard dedicates a substantial amount of time to this conversation recorded amongst the clamour of the train ride, that was nearly silent only moments before. The length of the sequence is demonstrative of the necessary attention that the scene should be afforded—the mundane becomes noteworthy. This is one of the few instances of direct recording in the film, and highlights the cacophony of a typical train ride.

Alain Bergala states that a handheld Cameflex camera was used for the film, alongside a portable Nagra recorder; patchy sound recording forced Godard to post-synch most of the film, yet this muffled conversation was included in the final cut (Bergala 66). With the direct sounds literally on the cutting table, moments of fidelity are salvaged. Following Cage and Schaeffer, Godard utilizes everyday conversation as sonic materiality. Importantly, where he differs from Cage and Schaeffer is by situating these sounds within their social, cultural and economic contexts, depicting these men and the cadence of their speech, accent and manner of storytelling in a way that emphasizes their regional specificity. While this sequence is seemingly meaningless, as it is never addressed nor tied directly to the central narrative, it provides a momentary "opening-up" of the cinematic soundscape onto the sonic environments of others, situating the film within a distinct social and cultural context. Region is of particular importance in the film as Bruno has relocated to Geneva to avoid enlistment in France. The reverse shots of Bruno listening-in do not indicate a semblance of understanding, supporting Bergala's claim that the audience perceives these unfamiliar sounds of the world through Bruno's ears (Bergala 66).

Unlike the sound experiments of Schaeffer and Cage, Dziga Vertov was a filmmaker. Emerging form silent cinema, the status of sound as independent was a new and important problematic. Vertov regarded sound cinema as the auditory version of kino-eye, which he calls "radio-eye": "We regard radio-eye as a very powerful weapon in the hands of the proletariat […], as the opportunity—free of the limitations of space—to use facts for purposes of agitation and propaganda, as the opportunity to contrast the radio-cinema documents of our construction of socialism with those of oppression and exploitation, with those of the capitalist world" (Vertov 105). Therefore, Vertov links kino-eye and radio-eye as holding the same revolutionary potential,

while equally stressing the “realism” and “factual” nature of sound, which points to his commitment to developing portable sound recording devices to capture the veritable sounds of the locations he is filming. Furthermore, Vertov regards sound and silent shots as interchangeable, stating that they can be edited "according to the same principles and can coincide, not coincide, or blend with one another in various, essential combinations" (Vertov 106).

Informed by his musical training, and inspired by the sound experiments of the Italian Futurists, Vertov moved quickly beyond favouring the image and explored sound experiments (Fischer 26). He was positioned to develop a theory of film that spoke directly to Godard, as he considered the place of sound in his narrative films as socially and politically engaged. Dziga Vertov was one of the first filmmakers to seek out the sounds of the everyday, expanding the sonic repertoire of early talkies beyond narratively important information. Michel Chion describes Vertov’s inclusive understanding of film sound as “courageous experiments in admitting noise into the audiovisual symphony,” as sound recording technology throughout this era made it difficult to capture sound beyond the controlled environment of the sound studio (Chion, “Audio-Vision” 146). Vertov was not a contemporary of Cage and Schaeffer, yet his take on the technology and the medium was decidedly Modernist. Inspired by the same impetus to incorporate the real sounds of the modern world, the fidelity of the recordings were of the utmost importance for Vertov—a characteristic that is equally integral to Godard’s use of sound. Despite the technology’s shortcomings, Vertov ushered technological innovation in portable sound technology to successfully retrieve the sounds of Russia. His first sound film, however, was received as a symphony of noises.

Dziga Vertov: A Symphony of “Noises”

Jean-Luc Godard's soundtracks are far from the first "compositions" to incorporate non-musical or noisy sounds. Inspired by Vladimir Mayakovsky and the Italian Futurists, notably Luigi Russolo, Dziga Vertov embraced sound's ability to reflect the essence of the urban environment (Kahn 139). Distinctively, however, Vertov sought to capture sound from real life, rather than following Russolo to create music which imitates the noises of the everyday. Despite Vertov's initial emphasis on visual perception, the success of the kino-eye is largely dependent upon its close structural collaborator: music. Music is the only artistic and creative element that Vertov readily considers with equal importance alongside the images of his films. In his proposal for *The Man With a Movie Camera* (1929), he is quick to discount theatre and literature as having any stake in his creative process, as it is decidedly without inter-titles or script, nor actors and sets (Vertov 283). When Dziga Vertov began his film career in 1919, he firmly pronounced what Annette Michelson calls "a death verdict on the existing corpus of motion pictures." In "We: Variant of a Manifesto," Vertov proclaims that the human eye is imperfect and that it should be substituted for the camera, or the kino-eye, which he considered the "perfectible eye" and the only true way to capture "the feel of the world." Vertov shares the Constructivists' ideological concern for the "role of art as an agent of human perceptibility," which is manifested through a commitment to "the radically synthetic film technique of montage" (Michelson xxv). Montage is an essential facet in Vertov's representation of "pure truth" or life-facts, as it fundamentally reveals the constructed nature of the realities presented on screen. Vlada Petric, quoted in Geoffrey Cox, states

> His method was to combine his concept of film-truth (maintaining the integrity of each shot, what one might call 'actuality') with film-eye – the recreation of events through editing […]. (Cox 50)

Therefore, as in Godard, the fidelity of the recordings are fundamental to Vertov's practice. However, the aim is not to present actuality as we experience it, nor to present a seamless, naturalistic illusion, but to depict reality through montage to reveal film as the construction that it is.

John Mackay, Geoffrey Cox and others have cited similarities between Dziga Vertov's first sound film, *Entuziazm,* with Schaeffer's musique concrète (Mackay; Cox 53). Despite their similarities, Vertov and Schaeffer's compositions maintain divergent intentions. Vertov sought to draw out the real sounds of the labourers of the Donbass region, made audible through their innovative portable sound recording equipment, edited and rearranged to avoid naturalistic illusion.

In a written discussion of *Enttuziazm,* Vertov recounts how he overcame the technical limitations that sound technicians and film production workers imposed on him. The particular obstacles were the need to record sound in a soundproof booth, and thus the inability to record on location. These obstacles point to the limitations of the technology at his disposal, though Vertov refused to settle. He successfully overcame these hindrances, due in large part to his insistence and to the members of his film crew who worked with Professor Shorin. Shorin was a scientist and inventor who developed the first system for cinematic sound recording in the Soviet Union, and who worked with Vertov and his crew to develop portable sound recording equipment (Vertov 107). The development of portable equipment permitted Vertov and his crew to capture the documentary sounds of an industrial region (Vertov 109). Lucy Fischer asserts that Vertov's con-

ception of the Camera-Eye—and equally the Radio-Eye—assumes that the general public must be educated and made aware of the inner workings of the Soviet state, and how it affects the social, economic and political conditions of the state. Cinema, for Vertov, was the ideal medium for the transmission of these truths. Without it, human perception is unable to fully capture the chaos of real life, and to organize it into a coherent whole (Fischer 27-28).

Distinctively, Vertov stresses the importance of the meaning of sounds, while Schaeffer and Cage wish to shed the referential ties that most sounds share with the world in order to listen to them in a "pure" state at the point of audition. Therefore, the notion of "truth" or "fact" upon which Vertov insists is distinct from Schaeffer and Cage's respective conceptions, as they seek to isolate sounds before any socio-cultural intervention. Vertov, on the other hand, is wholly concerned with sound immersed in their social, cultural and political soundscapes. Schaeffer and Vertov's divergent motivations and intentions are assumed by Godard and intersect in his treatment of his film soundtracks. Despite their dissimilar political contexts and motivations, Vertov's enthusiasm to listen and to amplify the suppressed sounds of others is echoed in Godard's focus on urban sound environments and the inner lives of marginalized characters, such as Nana's (Anna Karina) life as a prostitute in *Vivre sa Vie* (1962), or the double-life of a philandering married woman in *Une Femme Mariée* (1964).[17]

Vertov, who had previously studied music at the Bialystok Conservatory, set up a Laboratory of Hearing in 1916 where he would conduct Futurist sound experiments with sound recording and assemblage, and produce verbal montage structures (Fischer 26). His passion for writing,

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[17] *Une femme mariée* (then named *La femme mariée*) was initially declared unfit for showing in France or export by the government film censorship committee. However few understood the strict censorship, as the film, representing France, was well-received at the Venice Film festival earlier in the year (Variety 27).

music and the sounds of industry, fuelled by the experiments of the Futurists, inspired him to edit shorthand records (stenographs) and gramophone recordings (Kahn 140). As early as 1925, Vertov began developing the idea of radio-truth. Radio-truth would accompany film-truth (or 'radio-ear' and 'film-eye'), and as such kinoks should "campaign with facts not only in terms of seeing but also in terms of hearing" (Petric qtd. in Cox 52).

The initial draft of the scenario for his first sound film, *Entuziazm*, written in 1929, described in great detail the montage of sounds, more than the images (Fischer 25).[18] The second scenario, drafted in 1930, presented his conception for the visual play of the images. Therefore, Vertov conceived of separate visual and auditory tracks for the film. While it might be tempting to conclude that Vertov favoured the sonic over the visual—as he drafted the auditory scenario first—this only cements Vertov's theory in practice, outlined in his own statement on sound (Fischer 26). In response to questions posed by the newspaper Kinofront in 1930, Vertov asserts that sound is a "powerful weapon in the hands of the proletariat," and presents an opportunity for workers across the country to see and hear one another (Vertov, "The Vertov Papers" 50). Vertov viewed both sound and image material as equal, asserting that sound and silent shots (images) should be edited alike, countering Sergei Eisentein, Vsevolod Pudovkin and Grigori Alexandrov's statement that sound and image moments should only coincide in counterpoint to one another (Alexandrov, Eisenstein, Pudovkin 84). Their statement on sound expresses the anxiety that these filmmakers felt regarding the arrival of sound film, fearing that synchronous sound would undo the visual accomplishments attained through montage. Therefore, the proposed solution to

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[18] "A clock ticks. Quietly at first. Gradually louder. Still louder. Unbearably loud (almost like the blows of a hammer). Gradually softer, to a neutral, clearly audible level. As if the beating of a heart, only considerably louder."

safely avoid sound/image mimicry—a cinema dominated by a theatrical aesthetics—was to advocate for the contrapuntal use of sound. Sound would therefore be an independent variable, combined with the image (Robertson 31, 36). Contrastingly, John Mackay characterizes Vertov's treatment of image and sound as a "sensory agora," as he establishes cinema as a surrogate public space wherein divergent perceptual worlds may be compared and contrasted (Mackay). Image and sound are not understood as independent entities, but are mutually beneficial. Varying segments of Soviet society are captured sonically and visually via the camera and sound recording apparatus, only to be cut up and reassembled to allow these divergent environments and people to meet and converge. Colin McCabe asserts that Godard and Jean-Pierre Gorin assumed Vertov's name for their filmmaking collective as a commitment to Vertov, but to also announce their opposition to Eisenstein. Even preceding the formation of the Dziga Vertov Group, Godard relies on Vertov's equal commitment to both image and sound and his conception of montage as a primary principle in every moment of filming, rather than being limited to moments of shooting or editing (McCabe 42; Godard "Godard on Godard" 39).

Entuziazm puts Vertov's theory to practice and has often been cited in contemporary accounts as an example of a film which "harnesses" sound to compose a "symphony of noises" (Cox 52; Fischer 26; Mackay). The interactions between sound and image are various, including sound superimposition and mismatching sound and visual locations, such as the din of the mines over footage of a foot parade.[19] While the sound from the Donbass was mostly record-

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[19] Fischer identifies fifteen techniques: disembodied sound, sound superimposition, sound/visual time reversal, abrupt sound breaks, abrupt tonal contrasts, sound edited to create an effect of inappropriate physical connection to the image, synthetic sound collage, inappropriate sounds, mismatchings of sound/visual location, metaphorical use of sound, sound distortion, technological reflexivity, association of one sound with various images and simple asynchronism of sound and image (Fischer 30-31).

ed on single track united with the image, Vertov refused to settle for these straightforward sound-image relations but instead sought for "complex interaction of sound with image" instead uniting the sounds of machines with the industrial sounds of a united working front (Vertov 111).

The critical reception for *Entuziazm* ignored or labeled the inclusion of sound as cacophonous, without addressing the interactions between image and sound (Vertov 115). Rather than understanding the inclusion and treatment of location sound as at once reinforcing the integrity of the film, while breaking the naturalistic illusion of sound through editing, Vertov's virtuosic attempt was instead repudiated as meaningless noise. Geoffrey Cox claims, according to Georges Sadoul's assessment of Vertov's use of sound, that he was inspired by Luigi Russolo's letter to Balilla Pratella from 1913, in which he outlined his now noteworthy *The Art of Noises*: "[w]e will amuse ourselves by orchestrating together in our imagination [...] the varied hubbub of train stations, iron works, thread mills, printing presses, electrical plants, and subways" (qtd. in Cox 52). The connection between Russolo and Vertov is fruitful, as it unites similar cultures within the avant-garde that broadly questioned the nature of music and sound; however, their approaches are fundamentally distinct

> To excite our sensibility, music has developed into a search for a more complex polyphony and a greater variety of instrumental tones and colouring. It has tried to obtain the most complex succession of dissonant chords, thus preparing the ground for MUSICAL NOISE." (Russolo 22)

Russolo envisioned modifying the instruments at his disposal to recreate the sound of trains, lumber mills and other industrial sounds, by achieving similarly dissonant tones. However, Vertov sought to do more than simply replicate the sounds of industrial environments—it was fun-

damental to his political project that he record at the site of industry. This impetus is shared by Godard, as he seeks to dismantle the unnecessary delimitations of the diegesis to expand the cinema spectator's understanding of semantically relevant sound beyond the confines of the narrative, to hear the regions in which his films are produced, the labour of film production, socio-economic issues and concerns and political movements. Vertov captured the sounds of the workers and the surrounding Donbass region, even going so far as to bring the twenty-eight hundred pounds of recording equipment into the mines (MacKay). The fidelity of the recordings was not for the purpose of synchronization, but for the integrity of the sounds that would accompany the images of the labourers. Vertov preferred to consider the role of the director as more of a composer, and accordingly hailed *Entuziazm* as a "symphony of noises" (Kahn 144). Therefore, while Russolo was inspired by the sounds of industry, he sought only to mimic them with conventional instruments, whereas Vertov, equally inspired by the sounds of industry, recorded directly at the site of the labourer to compose symphonic music with recorded sound, and allow his spectators to hear, rather than simply see, the labour and working conditions of the residents of this region.

MacKay suggests that Vertov sought to marry labour and art to depict the realities of work and labour in artistic representation, which often omits the less-than-pleasant aspects of manual labour and the livelihood that accompanies this kind of work, such as the "noise" of the mines and machines. MacKay states that we tend to understand documentaries as having the ability to dismantle the "hegemonic machinery of celebration" to reveal the true facts of life as a labourer. Vertov is largely unique, however, in that he seeks to represent both the celebration, as well as represent the realities of the worker. Celebration, or art, and labour are married by Vertov

in the composition of his soundtracks, as noise and music exist correspondingly (MacKay). In response to the numerous criticisms that Vertov received in regards to his cacophonous soundtrack, he asserts that there is no noise in the film, and that the notion of noise is deployed only to alienate the workers, who would recognize these so-called "noises" and understand them as their own (MacKay).

A similar deployment of the term "noise" recurs in Morrey's analysis of Godard's *2 ou 3 choses que je said d'elle,* wherein he asserts that the harsh sounds of construction are an assault on the viewer. Rather, Godard celebrates the grating (or "less-than-pleasant") sounds of construction, foregrounding the sounds by having them greet the spectator at the very beginning of the film. The sounds are followed by footage of construction, with the soundtrack reduced to the quiet whisper of the narrator explaining an act that was published concerning the planning of the Paris region. The abrupt switch from harsh and loud sounds to a whispering voice force the spectator to strain their ears and adjust in order to hear the narrator. This straining accelerates the spectator's adjustment to the varying sonic levels. In Vertov's union of labour and art, the otherwise suppressed and marginalized sounds of the labourer are upheld alongside a familiar marching tune to assert the meaningfulness and equal importance of these various sounds (MacKay). In Godard's union of labour and art, or rather labour and conventional film sound, the suppressed sounds of the labourer are juxtaposed with the soft whisper of the narrator, marrying the familiar with the unfamiliar, while simultaneously imposing upon the spectator the aural strain of the labourers working conditions.

2 ou 3 choses, produced in 1967, was one of the final films of this period that Godard released under his own name, thus concluding his New Wave period of filmmaking. In the years

that followed, Godard began producing films collectively under the pseudonym the Dziga Vertov Group.[20] No longer willing to participate in the film industry, the group was formed with the intent of deconstructing the filmic image, as Godard understood conventional filmmaking as being a reflection of bourgeois ideologies and interests, rather than representing, or even acknowledging the rights and needs of the working class. Art is a commodity, and Godard understood that the value possessed by his name and reputation were essentially exchange-value, as opposed to the use-value of a work of art, which is seldom ever considered. MacBean clarifies, stating that

> The way in which art is a product of class struggle, and how in each historical period and in each of its many stylistic trends, art is useful to the ruling class as an ideological tool which disseminates values (e.g., contemplation rather than action) that serve to perpetuate ruling class power and privilege—such considerations of *use value* are taboo. What is emphasized instead, and what builds an artist's reputation, is a *distinctive personal style*." (MacBean, "Film and Dialectics" 32)

Therefore, the formation of the group had the intent of withholding an artist's "personal signature," and challenging the glorification of the individual by deemphasizing the exchange value of his reputation. The formation of the group had the intention of producing films specifically for the actively committed Marxist-Leninist or Maoist militant, willing to explore and work through the issues presented in the films. As such, the group's early films were not released commercially, but were distributed throughout activist organizations for community screenings, in addition

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[20] The Dziga Vertov Group has always been a partnership between Godard and at least one other person. Originally formed with Jean-Henri Roger, a young militant from Marseilles, the pair produced *British Sounds* (1970) and *Pravda* (1970). However, the last five films produced by the collective were lead by Godard and Jean-Pierre Gorin, a former journalist and student activist. In addition to Roger or Gorin, the collective planning and making of the Group's films involved numerous individuals from militant and student groups (MacBean, "Film and Dialectics" 31).

to the occasional screening at the Cinémathèque, organized by the editors of Cinéthique, the (then) leading journal of Marxist-Leninist film theory in France (MacBean 32).

In the months surrounding the release of *British Sounds* (or *See You at Mao*, Dziga Vertov Group, 1970) Godard published a short article in Cinéthique, stating that the film had the primary aim of reconsidering Marx's statement "[…] the bourgeoisie creates the world in its image. Then, comrades, let us destroy this image." While the image is at the centre of Marx's statement, this article is particularly significant as Godard asserts that sound fulfills an integral role in the film, functioning as an oppositional force which reveals the constructed nature of the bourgeois image (Godard, "Premiers 'sons anglais'" 14). My conclusion will further consider the role of sound as it explicitly enters Godard's dialectic, and, more significantly, the critical discourse surrounding his films from the Dziga Vertov Group years up to his latest release, *Adieu au Language* (2014).

Conclusion

> In 1968, after a decade of influential and prolific filmmaking, Jean-Luc Godard disappeared from view. (MacCabe 18)

Colin MacCabe's critical biography of Godard, *Godard: Images, Sounds, Politics* begins with the assertion that Godard's career trajectory had taken a sharp turn following May 1968. Yet, where MacCabe identifies difference, I see a continuity of Godard's exploration of the pos-

sibilities of the film soundtrack, a progression I've outlined and examined in the thesis above. As such, the final section of my project briefly invokes Godard's formation of the Dziga Vertov Group—specifically the production of *British Sounds* (or *See You at Mao*) (Dziga Vertov Group, 1970)—to demonstrate the progression of his sound tactics as they develop into an explicitly political project.

Godard's use of sound in particular is demonstrative of his growing disinterest in conventional cinema practice, ultimately resulting in his retreat from the film industry. In May 1968, many French filmmakers, radicalized by the experience of the strikes and demonstrations, wished to find new methods of distribution for the political films that they now wanted to make. Godard was a primary figure in this movement, turning toward television production and distribution, or community-based projects to produce didactic, polemical films for like-minded activist audiences (MacCabe 22).

The formation of the Dziga Vertov Group was motivated by Godard's desire to distance himself from conventional modes of cinematic production and distribution, as his Marxist ideals and the consumerist aims of industry no longer coalesced. MacCabe aptly summarizes

> […] the fact that the production of films is financed through specific forms of national and international distribution, the fact that the audience has no existence for the makers of the film except as an audience which goes to the cinema and pays money and thus has no identify except a commercial one, these features of what might be called the institution of cinema are a major determinant of the organization of sounds and images in particular films. (18)

Godard's response to the financial concerns of the industry was to dissolve the crucially dependent relationship between sound and image, where in fiction or documentary filmmaking, the soundtrack is primarily utilized to uphold or compliment what is happening in the image. By separating sound and image, Godard draws one's attention away from fact or fiction, to understand filmic elements (sound, image) as material, whose production is enmeshed in social, political and economic currents.

MacCabe recounts that Godard chose Dziga Vertov to signal a break not only with Hollywood, but also with the tradition of Soviet filmmaking identified with Sergei Eisenstein (MacCabe 22). Vertov was chosen to explicitly indicate the group's formal strategies, as Vertov insisted that the filmmaker's main concern *must* be the current state of class struggle, and stressed the primacy of montage in every moment of filmmaking (rather than just in shooting and editing as Eisenstein advocates). Vertov's theory is made evident in his first synch-sound film, *Entuziazm* (1930). The film dramatizes miners' efforts during Stalin's First Five-Year Plan (initiated in 1928). During this time, the Soviet economy was to be intensely and rapidly industrialized. The social costs of these initiatives were enormous and devastating. But in official media, the Plan was celebrated as being successful beyond expectation, and bringing modernity and abundance to the Soviet Union. In the moments of the film that juxtapose the marches and celebration of the Plan with the harsh sounds and images of labourers in the mines, the formal lineage between Vertov and Godard—and their attempts to represent the conditions of the worker—become clear. It was this aesthetic, as well as the accompanying polemic, that Godard was trying to emulate with the Dziga Vertov Group productions: Vertov, in his Kino-Eye manifesto states "The film drama is the Opium of the people… down with Bourgeois fairy-tale scenarios… long live life as it

is!" (Vertov, "Kino-Eye" 71). The Dziga Vertov Group's attempt to abandon and question the representation of reality in film is implied in an engagement with two aspects of the cinema: first, the financing of films, and the methods of production and distribution; second, the organization of sounds and images which compose the films themselves. These two aspects are summed up in one of the group's slogans: "The problem is not to make political films, but to make films politically" (MacCabe 19). The group advocated a clear repudiation of cinema vérité or any other film theory espousing cinema's ability to capture or reflect reality. Their intended audience was those who could use them as tools, such as the militants and activists with which they were collaborating (19).

British Sounds is exemplary of this polemical practice, as sound is made to operate as an independent force, separate form the image and to deny a single, 'correct' image. The film was commissioned by London Weekend TV and produced by Kestrel films, although the film was never televised (MacCabe 22). Co-directed by Godard and Jean-Henri Roger (a young militant from Marseilles) (MacBean, "Film and Dialectics" 31), the film is primarily concerned with sounds, and how sounds can be used against the image of Britain constructed by the nationalism of the Union Jack. Godard asserts that conventional modes of filmmaking present images which reflect bourgeois capitalist ideology. Therefore, sound, conventionally dependent on the image, is used as an agent force, existing in tension with the image to present a Maoist analysis of British capitalist society. It is in the juxtaposition of sound and image that provides the material on which spectators must work. In the first sequence of the film, a camera tracks down an assembly line at a British Motor Corporation factory. The sequence is roughly ten minutes in length, with the soundtrack divided into three distinct elements: a male narrator reciting passages regarding

the alienation and exploitation of workers under the capitalist wage system from the Communist Manifesto; a little girl's voice as she memorizes significant dates in England's history of working-class struggle; and finally, the sounds of the factory, audible over both narrators and often muffles their voices (MacBean, "British Sounds" 17). James Roy MacBean readily calls the sounds of the factory "noise", just as Douglas Morrey characterized the sound in *2 ou 3 choses.* However, to characterize these sounds as noise is to forego an understanding of the sounds as entirely familiar to a working class audience. The deployment of the term is inherently negative, and does not account for the social and cultural preconceptions that come to bear on our perception of certain sounds. Of course, Dziga Vertov, equally inspired by the sounds of industry, recorded directly at the site of the labourer to allow his spectators to hear, rather than simply see, the labour and working conditions of the residents of this region. Sonic continuity, seamless synchrony and intelligibility of dialogue are secondary concerns, as Godard expands the cinema spectator's understanding of semantically relevant sound, to hear the regions in which his films are produced, the labour of film production, socio-economic issues and concerns and political movements. In this segment from British Sounds, the working conditions of factory labourers are at the core of his sound practice, equally calling attention to the way it serves to block out Marxian political awareness (MacBean "British Sounds" 18). With *British Sounds*, Godard deliberately asks spectators to consider how sound functions in the film, thus foregrounding sound as an integral part of their aesthetic, and by extension, becomes an integral part of the critical and theoretical discourse surrounding Godard's filmmaking practices.

By working collectively and withholding his personal signature, Godard challenged the glorification of the individual auteur, and by de-emphasizing the exchange value of his reputa-

tion, it works to shift the spectator's attention to the use-value of a film. MacCabe argues that in the period following the Dziga Vertov Group, Godard further distanced himself from conventional filmmaking as he left the central hub of Paris. In 1972, they set up a company entitled Son-image, which amplified Godard's concern with all aspects of film production, extending to distribution. Setting up in Grenoble (and later in Rolle, Switzerland) with his partner and collaborator Anne-Marie Miéville, the intent was to set up an alternative and peripheral network, promoting hand crafted films made for specific ends. Again, Godard deliberately asks spectators to consider sound as integral to the construction of the film, shifting the focus from a visualist approach to one that equally encompasses the two predominant elements of the medium: son et image.

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My focus on Jean-Luc Godard's use of sound provides the opportunity to revisit oft-cited sources that currently dominate the conversation surrounding Godard's use of sound, revitalizing a debate about the very nature of film sound by invoking the flexible conception of "noise" as it relates to avant-garde theory and practice over the course of the twentieth-century. A combination of historically contemporaneous theory with newly emerging conceptions of noise allows for a renewed understanding of Godard's use of sound. With the support of James Lastra's model, I have demonstrated Godard's awareness of the development of film sound technology and his challenge to the ideological demands that dictate conventional practices are at the centre of his sound design. Consequently, Godard's use of sound expands the cinema spectator's understanding of meaningful sound beyond the limitations of the narrative, to hear the regions in which his films are produced, the labour of film production, socio-economic issues and concerns and political movements.

First, I introduce historical accounts of sound theory and practice as a starting point to draw out certain parallel developments in film sound that did not follow a common trajectory, particularly as they are exhibited in Jean-Luc Godard's films throughout his New Wave period. Pushing back against the ideological roots of conventional sound recording practices, Godard and other New Wave filmmakers favoured direct and unedited sound recording with the intent of representing objective reality. Godard's use of direct recordings aligns with New Wave sentiment, yet his fragmentation of the sound track via abrupt editing, volume change and interchanging telephonic and phonographic styles of recording acknowledges and denounces the ideological assumptions of direct recordings. Godard's particular sonic strategies take it one step further to both "push back" against the ideological roots of conventional sound practices, while equally challenging the theory behind direct sound recording put forth by New Wave filmmakers, to create a soundscape that retains its status as a socio-historical document, while equally asserting its constructed nature.

Secondly, I complicate the definition of noise by invoking contemporary understandings of the term to argue that Godard's inclusion of "noises" in *À bout de souffle, 2 ou 3 choses*, and other works makes audible the sonic environments of "others," from petty criminals, prostitutes and activists, to teenagers and labourers. These environments are heard in the conversations of passers-by, to city sounds such as construction, traffic and urban bustle, or random gunfire and bomb blasts. Jean-Luc Godard, like numerous sound art practitioners before him, challenges the distinction between conventional film sound and "noise" through the incorporation and representation of sonic cues from particular environments. The theories and compositions of Dziga Vertov, Pierre Schaeffer and John Cage, serve as aesthetic precedents for noise in film and sound art.

Their respective works, alongside countless other jazz and avant-garde composers, embraced the new sounds of the twentieth-century, often citing the bustle of the city and the mechanical sounds that accompanied the modern soundscape, and challenged the distinction between music and noise. Their work tested long-standing definitions of musical sound, and asked listeners to reconsider noise as something more than an annoyance or disturbance.

Ultimately, Godard's use of sound expands the cinema spectator's understanding of semantically relevant sound beyond the confines of the narrative, to hear the regions in which his films are produced, the labour of film production, socio-economic issues and concerns and political movements. Godard's inclusion of these sounds are deployed with the aim of invoking anthropological film tactics which value the nature of direct sound recording, and which help situate a film text within a particular socio-historical moment. By foregrounding otherness in film sound in relation to conventional film sound practice, the form necessitates an engagement with the world as Godard's use of sound opens onto difference, asking spectators to return to the world with a more attuned sensorial engagement with their environments. Regional accents, marginal characters, and city bustle commonly dismissed as meaningless noise are represented with the same quality as dialogue. Not only does sound support narrative action, but, in exceeding the capabilities of the image to open onto the non-diegetic world, it dismisses the unreasonable distinction of the diegetic world that is sanctioned by a film. Furthermore, Godard's use of sound compels spectators to rethink how they've understood sound in other films: random sounds, abrupt cuts, or missing sound effects—such as the sudden audition of footsteps after minutes of walking—are small, and sometimes annoying gestures that work to ideologically

destabilize conventional film sound practices. This destabilization changes our understanding of noise, imbuing it with social and cultural meaning.

John Cage framed sounds to point out that the difference between art and non-art, or sound and noise, is merely a matter of perception (Kyle Gann qtd. in Hainge 54). Although, despite this inclusive conception of sound, listeners and audio-spectators, depending on the medium, may be under the survey of an aesthetic for which dissonant, disruptive or unusual sounds would be understood as noise. The aim of this gesture, then, is not to definitively define a sound as one type or another, but to create a tension that challenges the spectator's expectations—and provides material on which spectators must work. Godardian bursts of sounds such as the drone of a construction site or traffic and car horns should not be considered as something other than an integral aural inflection on the soundtrack. This sonic shift, represented in this project by the works of Pierre Schaeffer and John Cage, strip noise of its disruptive character, to be newly understood as artistic material. This tactic is echoed in Godard's New Wave films, as his soundtracks incorporate "noise" to represent spaces and sounds that might otherwise be completely suppressed (and looked over). Unlike Schaeffer and Cage, however, Godard's use of sound works in tandem with his image track. In exceeding the capabilities of the image to open onto the non-diegetic world, it dismisses the unreasonable distinction of the diegesis that is sanctioned by a film.

Analysis of Godard's contemporary films build upon this current, and often return to the compositions of avant-garde composers Pierre Schaeffer and Pierre Henry to frame his approach to the film soundtrack. Godard's celebration of imposing, aural forces—such as the sounds of construction and stormy weather in *Une femme mariée* and the competing voices in *Masculin,*

féminin—demonstrate a democratization of film sound space that does not abide by conventional film sound hierarchy. Throughout Godard's New Wave period, extending into his work within the Dziga Vertov Group, Schaeffer and Godard's practices differ on the notion of the acousmatic as he sought not to strip sounds from their dramatic contexts, but to situate sounds in their social, cultural and economic contexts. Simiarly, Philip Brophy links Godard's more contemporary treatment of the soundtrack, specifically in *Nouvelle Vague* (1990). Following the 1997 release of the film's complete soundtrack,[21] Trophy invokes a discussion of music concrète in which he relates Godard and Schaeffer's practice in regards to editing and timbral manipulation

> Directed by Godard (cinema's most sonically-aware modernist director) […] Sounds, atmospheres, voices and traces of music […] no longer collide with each other as they did in, for example, PIERROT LE FOU (1965) and BRITISH SOUNDS (1969). […] It is busy and obtrusive, but it belies a calm and unproblematized logic of presence, timbre and shape. It is all musical; it is all cinematic." (Brophy, "Musique Concrete, Electronica & Sound Art")

Moving past the fragmented aesthetic that dominated his early method of filmmaking, Brophy asserts that Godard's treatment and use of sound remains consistent as it foregrounds the sonic environments that exist around the production of his films. Yet the link between the sounds themselves and the environments from where they originate are not as emphasized.

In this contemporary moment, sound is still relevant to a fulsome appreciation of Godard's film practice. Significantly, Brophy returns to Godard's aesthetic connection to Schaeffer

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[21] This is not the first time Godard has released a soundtrack in this way. The release of *Une femme est une femme* was quickly followed by the release of an EP by Philips which is made up of moments of sound and dialogue from the film.

in a recent article published in Film Comment. In this article, he reasserts Godard's debt to Schaeffer's theory and practice, stating that Godard's film soundtracks from the 1980s up to his most recent film *Adieu au Language* (2014) are reflective of a Schaeffarian approach to sound composition in which "film sound is always a shapeshifting presence. It operates in its own unique manner, often in contradistinction to the images" (Brophy, "Fresh Concrète"). Despite Godard's investment in stereoscopic experiments, the soundtrack remains a concern to critics and audiences as Brophy asserts Godard's use of sound is more closely aligned with Schaeffer's conception of the acousmatic, as sounds are stripped of their dramatic contexts to be heard in and of themselves. Conversely, Laurent Juiller—while considering Godard's entire corpus—asserts that Godard's emphasis upon deconstructive editing of the soundtrack is in vain, as he considers the outcome of his treatment of sound as merely formal and ultimately ineffectual to spectators (Juiller 7). Nevetheless, Godard remains one of the most prominent sonically aware filmmakers of recent years, with his practices offering numerous avenues for investigation and analysis. It is my contention that Godard's use of sound demonstrates the filmmaker's active engagement with, and challenge to, the conventional construction of the film soundtrack. Ultimately, it is through an examination of sound in Godard's films—and the spaces in between—that his intentions as a filmmaker over the entirety of his career are revealed.

Filmography

2 ou 3 choses que je sais d'elle. Dir. Jean-Luc Godard. Perf. Marina Vlady. Argos Films, Anouchka Films, Les Films du Carrosse, 1967.

À bout de souffle. Dir. Jean-Luc Godard. Perf. Jean-Paul Belmondo, Jean Seberg. Société Nouvelle De Cinéma, Les Films Impéria, Les Productions Georges De Beauregard, 1959.

Adieu au langage. Dir. Jean-Luc Godard. Perf. Kamel Abdeli, Richard Chevallier, Héloïse Godet. Wild Bunch, Canal+, Centre National de la Cinématographie (CNC), 2014.

British Sounds. Dir. Dizzy Vertov Group. Kestrel Productions, London Weekend Television (LWT), 1970.

Le mépris. Dir. Jean-Luc Godard. Perf. Brigitte Bardot, Jack Palance, Michel Piccoli. Les Films Concordia, Rome Paris Films, Compagnia Cinematografica Champion, 1963.

Le petit soldat. Dir. Jean-Luc Godard. Perf. Anna Karina, Michel Subor. Les Productions, Georges de Beauregard, Société Nouvelle de Cinématographie (SNC), 1961.

Les carabiniers. Dir. Jean-Luc Godard. Perf. Marino Masé, Patrice Moullet. Cocinor, Les Films Marceau, Rome Paris Films, 1963.

Masculin, féminin. Dir. Jean-Luc Godard. Perf. Chantal Goya, Jean-Pierre Léaud. Anouchka Films, Argos Films, Sandrews, 1966.

Nouvelle Vague. Dir. Jean-Luc Godard. Perf. Alain Delon, Jacques Dacqmine, Domiziana Giordano. Vega Film, Sara Films, Canal+, 1990.

Pierrot le fou. Dir. Jean-Luc Godard. Perf. Jean-Paul Belmondo, Anna Karina. Films Georges de Beauregard, Rome Paris Films, Société Nouvelle de Cinématographie (SNC), 1965.

Prénom Carmen. Dir. Jean-Luc Godard. Perf. Jacques Bonnaffé, Maruschka Detmers, Myriem Roussel. Sara Films, JLG Films, Films A2, 1983.

Une femme est une femme. Dir. Jean-Luc Godard. Perf. Jean-Paul Belmondo, Jean-Claude Brialy, Anna Karina. Euro International Film (EIA), Rome Paris Films, 1961.

Une femme mariée: Suite de fragments d'un film tourné en 1964. Dir. Jean-Luc Godard. Perf. Philippe Leroy, Macha Méril, Bernard Noël. Anouchka Films, Orsay Films, 1964.

Vivre sa vie. Dir. Jean-Luc Godard. Perf. Anna Karina, Saddy Rebbot. Les Films de la Pléiade, Pathé Consortium Cinéma, 1962.

Week End. Dir. Jean-Lu Godard. Perf. Mireille Darc, Jean-Pierre Kalfon, Jean Yanne. Comacico, Les Films Copernic, Lira Films, 1967.

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