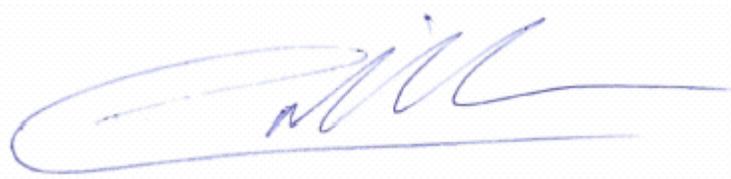


# Re-Sounding Images: sound and image in an audiovisual age

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in Communication Studies.

This thesis is presented for the degree of Doctor of Philosophy  
of Murdoch University, 2007.

I declare that this thesis is my own account of my research and contains as its main content work which has not previously been submitted for a degree at any tertiary education institution.

A handwritten signature in blue ink, consisting of a large, stylized initial 'C' followed by several loops and a long horizontal stroke extending to the right.

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## Acknowledgements:

I would like to thank my supervisors, Gail Phillips and Mark Gibson.

The dissertation could not have been written without the love, support, and patience of my family.

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This is dedicated to Keeva, Taylor, and Ava.

## **Abstract**

This dissertation examines the evolving articulation of sound and image in contemporary culture, with particular reference to film. It argues that sound and image have undergone a historical machined separation, followed by a machined fusion or recombination. The machined fusion of sound and image has enabled the creation of *soundful images*, which are more than simply the sum of their parts. Through the infusion of sound, images are now routinely reinforced with a performed sense of presence, where they are made to *sound* more real, more powerful, more authentic. Through association with the image, sounds are reinforced to the extent of becoming ‘realer than real’. By tracing the history of sound and image from their initial machined separation to their subsequent machined fusion, it will be argued that a new relationship has been created that has shaped an influential new mode of communication and perception.

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