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On Haunting and the Voice in the work of Hale Tenger

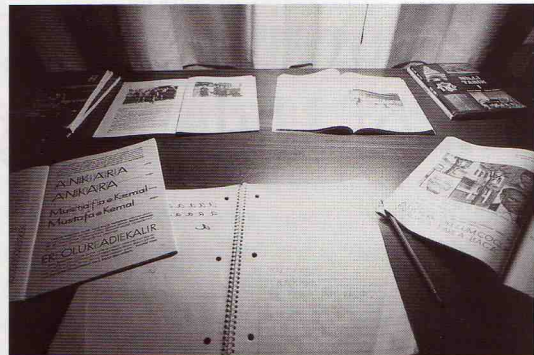
Nermin Saybasili

In the works of Hale Tenger sound is as important an element as vision in constructing the narratives or producing scenarios. This article discusses the way in which both sound, and particularly voice, becomes another “*object*” within her installations and another “*element*” in her video-works. My hope is that this approach facilitates a re-thinking of the field of vision by paying particular attention to the “*materiality*” of sound and voice in her work and will also perhaps question an indifference to the role of sound in relation to vision in contemporary art. Walking around her installations or watching her video-works, we are always reminded of the fact that sound and voice create their own place, a place which cannot be conceived of or experienced in visual terms: a haunting presence inseparably attached to vision.

Tenger urges us to see beyond sight by her deliberate use of sound and voice in a manner which raises the question of “*ghosts*” or “*specters*” who occupy the spaces between the visible and the invisible, the material and the immaterial, the palpable and the impalpable, between voice and visible phenomena. Her “*ghosts*” demand a more complex understanding of relationships between seeing, visibility,

comprehension and understanding in the reading of contemporary artworks. My use of the term “*ghost*”, as it emerges in relation to sound and voice, is as a strategic metaphor which can connect presence to absence, the visible to the invisible, the present to the past and the living to the non-living. Even though a voice often fills the environment created in her installations or videos, we never see the owner of the voice we hear. Without visual representation, this voice embodies a special quality, a kind of talking and acting shadow, which actively takes part in the field of vision, both completing and pulling apart the other visible scenarios that the artist constructs. At times, the voice offers us clues which enable us to fit together a fragmented story; at other times they act as a counter-story to what we see in front of our eyes.

In *The Closet* (1997), a three-roomed installation work exhibited in ArtPace in San Antonio, the sound, the shrill tone of the news-report on the radio, is loud and aggressive. The radio is located in front of a window, which is totally covered by long thick curtains. The oddness or strangeness of the living room where it is placed is reinforced by all the other furniture it contains. It does not create the impression



Hale Tenger *The Closet* (1997) three constructed rooms with found objects including furniture, household objects, lamps, books, clothing, textiles etc. and audio element, dimensions vary. Photo: Hale Tenger.

of being the living room of a specific individual or a family but instead it appears as a model of an institutional home. The tone of the radio reinforces the depersonalised institutional atmosphere. The speech of the male announcer on the radio offers never-ending information about a group of “terrorists” who have been arrested with their documents and guns. The sound intrusively fills the room. Although the dinner table is already set for five people, there is no trace of the inhabitants; and no voice or sound is offered from them. The installation suggests either the disappearance of people as the result of the exercise of State power, police arrest or their silence, even complicit agreement, with the radio broadcast. The installation produces “ghosts”. It breaks down the distinction between visibility and invisibility, certainty and doubt, life and death. Is Tenger commenting on the disappearance of people or representing the lives of the perpetrators? The work suggests that under authoritarian processes of social engineering and brutal State repression, the presence of individuals is always reduced to that of “ghosts”, a form of haunting secured by their servitude, by their being scared and subject to a dominant power.

In her early installation works, mainly domestic spaces, Hale Tenger suggests these realities through her use of sounds but does not represent these realities visually. The sound is present, even if you are not fully aware of it. The voices used are not ordinary ones. They often speak in the language of power, and they mimic the language used by an authoritarian State. Tenger’s representation of the interior spaces of a home locates the house as the very site of politics in which the power of repressive regimes menacingly diffuses itself, often without leaving their subjects any room or any space to breathe. Her domestic spaces are distinctly “unhomely” because either there is no trace of its inhabitants, or if there is any, it is minimal, for example, a shroud lying on the carpet in the living room. In this way, her work signals or references the events that took place in Turkey at the end of the 1970s and the procedures carried out after the *coup d’etat* in 1980, when martial law and a State-enforced terror existed in almost all parts of the country and curfews, police raids on houses, shootings and violent fights on the streets were common. Tenger’s houses suggest but do not describe particular events from this period in Turkey’s history. They

trace a relationship with memories of fear and oppression under brutal regimes and these events haunt the houses she creates. The story of their former use or suggestions about who inhabited them unfolds only when the visible and audible, the past and the present merge into one in a manner which restores our relations with the world or what is called the social. The sound interrupts the viewer's experience of present time in *The Closet*; it becomes the voice from the past that haunts the house. This aural element, this "*non-object*", is puzzlingly in that it leaves a ghostly, but at the same time, a material effect. Hale Tenger then leads the visitors from the living room, through a bedroom to a closet, the third and the final room in the installation, where the haunting voice in the radio broadcast has finally become inaudible, and is replaced by a vision of the excessive and colourful women's clothes, bedding and other textiles it contains. The narrow confines and the claustrophobic setting of the walk-in wardrobe strangely promises a freedom from the regime and alludes to what it might mean to both create and occupy a small enclosed space away from the surveillance of a pervasive and authoritarian State. This power is represented by the radio whose sounds become a "*thing*" in the form of a "*ghost*". This disembodied ghostly presence oscillates between being something and someone, being anyone and anything, which is, for Jacques Derrida, inherent to his idea of spectrality.¹

In *Specters of Marx* (1994), Derrida splices ontology with its near homonym, hauntology. According to his conceptualisation, the act of haunting is about the "*traces*" that oscillate between past and present, between here and there, without being reduced simply to one. He opposes this to ontology which is about the effectivity of a presence-being. Derrida argues that the specter represents the inherent instability of reality; it serves as the sign of an '**always already**' unrealized and unrealizable ontology within the social domain. For him, '**to haunt does not mean to be present, and it is necessary to introduce haunting into the very construction of a concept. Of every concept, beginning with the concepts of being and time. That is what we would be calling...hauntology. Ontology opposes it only in a movement of exorcism. Ontology is a conjuration**'.² Derrida uses the concept of hauntology in order to uncover spectral realities, and warns us that we can contact them only if we take a look beyond the present, beyond the empirical or ontological actuality of political, economic or social events. Spectrality involves the idea that the living present is not as



Hale Tenger *The Closet* (1997) three constructed rooms with found objects including furniture, household objects, lamps, books, clothing, textiles etc. and audio element, dimensions vary. Photo: Hale Tenger.

self-sufficient as it claims to be and that we would do well not to count on its density and solidity, which might under exceptional circumstances betray us. Derrida speaks of how haunting moves beyond the present and how spectral realities remind us of our responsibility to the victims of oppression perpetrated by capitalist imperialism or any form of totalitarianism, the victims of wars and political violence – nationalist, racist, colonialist, sexist – in genocide, massacres or other forms of "*ethnic cleansing*" and torture.

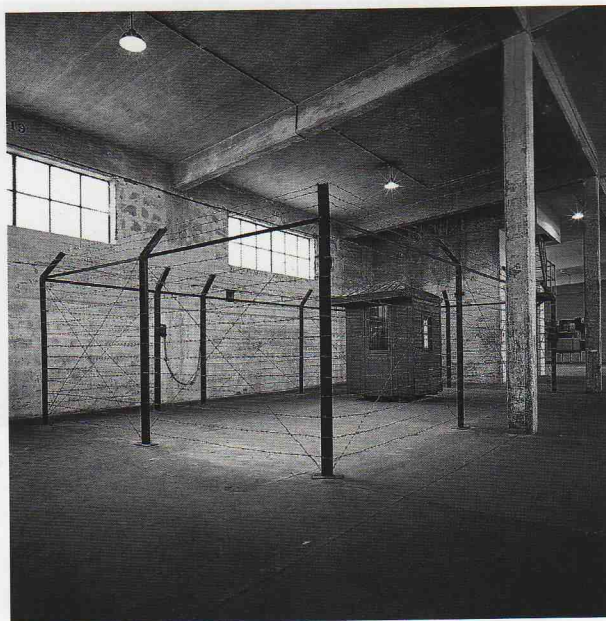
Haunting complicates everything. It makes us question the ideas or the ideologies we have been believed in for a long time, the realities we have taken for granted. It makes us question the present, because haunting does not belong to time. It rather facilitates a temporal disjoining. In *Specters of Marx*, Derrida makes a quotation from William Shakespeare to indicate the temporality of ghosting. In Shakespeare's *Hamlet*, the Prince of a rotten State who encounters the apparition of the spectre of the King, says: '**The time is out of joint**'. What Hamlet means by that, Derrida writes: '**Time is disarticulated, dislocated, dislodged, time is run down, on the run and run down [traqué et détraqué], deranged, both out of order and mad. Time is off its hinges, time is off course, beside itself, disadjusted**'.³ 'Time is out of joint' for the one who is haunted by a ghost. The hauntological concern inevitably drifts the him/her back and forth, locates him/her in a complex, and mostly, invisible net of relations which pushes him/her simultaneously linking both the present with the past, its materialization to an abstraction. The dialectics of visibility and invisibility in the act of haunting involve a constant negotiation between what we can see and what we cannot,

what is made visible, and how seeing, knowing and power are inter-related.

Thinking through “*haunting*” as a metaphor requires the re-consideration of visibility as the only factor in contemporary art. It seems that the installation-works of Hale Tenger visualize a particular condition of haunting which enables us to move beyond the opposition between past and present, and focus rather on the experience of the work as an unfolding process. While ghosts are popularly represented as transparent entities moving through our small familiar world, Tenger tries to find another way of knowing or another way of showing ghostliness as another aspect of past social life by generating a shift from actual presences to repressed absences, from comfortable familiarities to troubling strangeness.

Haunting, as sociologist Avery F. Gordon has remarked in her inventive book *Ghostly Matters*, also produces a particular kind of mediation that ‘**links an institution and an individual, a social structure and a subject, and history and a biography**’.⁴ Haunting requires a place, a place where something happened. To be haunted requires occupying a space in which social and historical circumstances surround one and one knows that it is this place which produces connections and effects. With the haunted environments she creates, Tenger shows the processes through which official history and memory, the public and the private, the collective and the individual are all inseparably intermingled. Her work is designed to haunt its viewers.

In *We didn't go outside, we were always on the outside/ We didn't go inside, we were always on the inside* (1995), which was exhibited in the 4th International Istanbul Biennial,⁵ the installation is filled with sounds of soft, evocative and harmless Turkish classical music coming from a small radio. The voice on the radio seems to welcome to you with its booming, good natured tone. It seems to promise you an embrace. In the installation, we first enter into a “*garden*” in which a wooden hut is surrounded by the barbed wire. However, as soon as we pass the threshold of the door and enter the hut, we cannot see these high walls of wire as the walls and windows of this abandoned space are filled with old and faded postcards or photographs which all depict peaceful and romantic landscapes in Turkey. The well-known song used in the installation suggests the period at the end of the 1970s and in the first half of the 1980s, when radio broadcasting was under State monopoly. A strict policy of censorship was in operation on the Turkish state radio and



Above and right: Hale Tenger *We didn't go outside, we were always on the outside; We didn't go inside, we were always on the inside* (1995) guard house, barbed wire, audio etc. 14 x 6 x 2.40 m. site specific installation. Fourth Istanbul Biennial, Antrepo, Istanbul. Photo: Hale Tenger.

television and the media was openly used to try and manipulate public opinion. The quietism of the work suggests how state power in the media as a form of cultural production can operate almost unnoticeably as an “*uninvited guest*” to encourage us to feel just fine, even at a time when violence in political and social life is at its peak. This was a time in Turkey when the level of violence was so great that people were frightened by any unexpected knock on their door and too afraid to stand in the windows of their homes. In this respect, the artist, through her disquieting use of sound and voice in contrast to vision, suggests that the effects of an authoritarian regime or reign of terror can manifest itself in many different forms, and can take on familiar, even comforting, shapes.

The sound used bears a relationship to what is seen, a relationship of power and possession, that is capable of functioning in two ways: the image may contain the voice, or the voice may contain the image. For an artist whose main preoccupation is to show how the topography of the social is constructed through violence towards subjects, especially how social engineering systematically operates in domestic space, she positions the sound so that it is neither interior nor exterior to the spaces created. The interior world or “*home*” in this installation work is far from offering a refuge from the political or social pressures of the world outside.



Rather it is the locus of discomfort and danger, a space of psychical entrapment. The sound becomes a vehicle for showing the covert operations at play both in the house and the homeland. As Tenger has rightly remarked, **‘if fear is there in the “real”, if the feeling of fear is provided, then you are always “in” even if you are not “in”; even if there is no awareness of the feeling of fear.... All weapons now recoil faster than ever before. Hereafter there is no tranquility in your home if there is none in your garden.’**⁶

Derrida’s understanding of the existence of realities that go beyond visibility is useful here. In his essay ‘Living on: Border Lines’, Derrida is concerned with **‘seeing’** the things which are beyond sight, beyond our very eyes. Derrida asks here where is the edge of the text and where are its borders? In his discussion he indicates that **‘[w]hat has happened ... is a sort of overrun (*débordement*) that spoils all boundaries and divisions and forces us to extend the accredited concept, the dominant notion of a “text”.’**⁷ Finding the truth that waits somewhere to be discovered and deciphered or to put it in Derrida’s terms **‘the secret-less secret’**⁸ is not the issue here. What Derrida means is that writing, as well as reading, has to do with seeing and imagining beyond the framework of the possible narration, beyond the margins of the story. The writer, we should also add reader here, lets appear a limit that is not a determinable, visible, or thinkable limit, as it really has no definable edges on its limit, and therefore, is beyond any limit given as either phenomena or essence. Extending Derrida’s discussion of

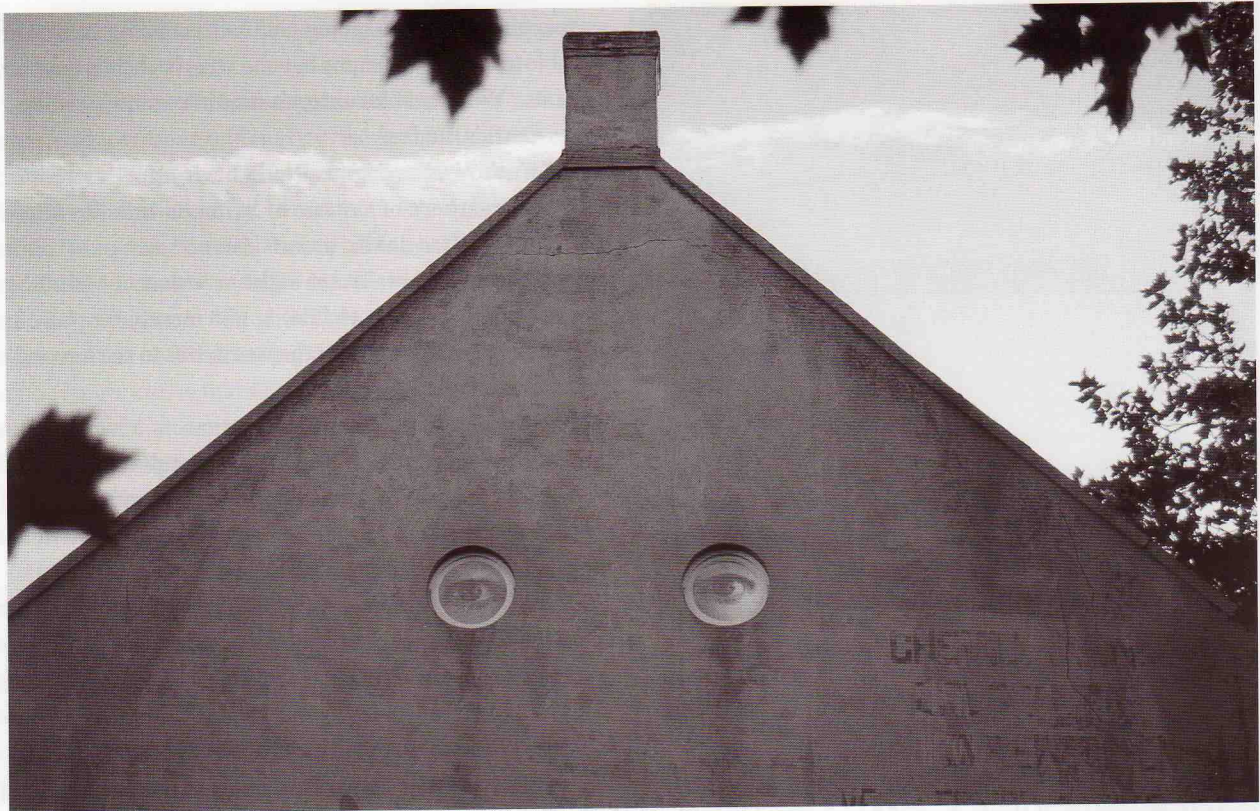
writing and reading to seeing and understanding, it is also possible to look and imagine beyond what is visible, beyond its limits. **‘What enables us to see should remain invisible,’** writes Derrida, adding:

‘If from “life” we appeal to light, from *vie* to vision, we can speak here of *sur-vie*, of living on in a life-after-life or a life-after-death, as *sur-vision*, “seeing on” in a vision-beyond-vision. To see sight or vision or visibility, to see beyond what is visible, is not merely “to have a vision” in the usual sense of the word, but to see beyond-sight, to see-sight-beyond-sight.’⁹

The voice in Tenger’s works functions as a mediator to **‘see beyond-sight’** and to **‘see-sight-beyond-sight’** so that coming to terms with **“what has happened or is happening”** is possible. If there is a gap between past and present, between here and there, if realities of social and political life are so systematically hidden, then Tenger suggests that concentrating on the act of haunting allows her artworks to operate in this very gap so as to turn these void, unknown or unspoken realities against themselves.

In the context of this discussion it is important to note that the political runs through Hale Tenger’s works and this is how the seemingly unrelated issues of identity, politics and gender are effectively placed in dialogue with each other. This is a mode of the political that is different from positioning oneself on the outside. Rather, Tenger makes her political comments from within, at the point where all boundaries – the public and the private, the objective and subjective, the real and the fiction – collapse. She performs **“gestures”**, to paraphrase Giorgio Agamben, for she neither tries to come to an endpoint in her artistic production nor seeks a goal. In this sense, what the work cannot produce or bring up is as important as what it can. **‘The gesture’**, Agamben writes, **‘is the exhibition of a mediality: it is the process of making a means visible as such’.**¹⁰

In her more recent works, those after 2000, Tenger makes use of the voice of a person, an individual, rather than the voice of authoritarian manipulation evident in her installations with radio broadcasts. In her site-specific installation with sound *Face to Face* (Tilburg, 2001)¹¹ Tenger used another strategy. She covered two round-shaped window-panes in the side of a house in Tilburg with images of two eyes, turning the facade into a human face. Tenger offered viewers, a technical apparatus, headphones, installed next to the house, through which they could hear the voice of a woman whose eyes were visible. The site and the façade



Above and right: Hale Tenger *Face to Face* (2001) constructed hut, audio, digital print mounted on plexiglass. Photo: Hale Tenger.

established an encounter with a mute figure whose voice is kept behind the walls. Yet Tenger undermines the fact that there was no such silence in the first place, but merely speechlessness. **‘I am the side façade. That is what my name is’**, the woman begins. She continues by describing how it is the front façade that reads the newspapers first and learns things before her. She then tells the story which was told to her by the front façade. By using the metaphor of the side façade and front façade, Tenger does not only question the production of identities as categories as well as their production in a certain locality, but she also comments on dissonance between the Eurocentric view of the world which the front façade represents and the apparatuses and resources which the side has to know the world and make sense of its existence. The voice of the woman has been pinned down to a certain space and hasn’t moved much from there. Tenger is not trying to bring this voice to the centre, for it would only produce another privileged space, but to a place where it sounds differently. The more Tenger allows us to hear the *“silence”* (the absence of a voice), the more she indicates that we can think *“the Other”* only through its inaudible voice, as Derrida argues.¹² The *“silent voice”* of *“the Other”*

breaks into our space without inhabiting it, becoming a voice that traverses spaces in the Derridian sense. This new space implies the irreducibility of *“the Other”*.

Gayatri Chakravorty Spivak commented in an interview on her article ‘Can the Subaltern Speak?’ that when she argued that the subaltern, the oppressed or the excluded one in the colonial or the imperialist system, **‘cannot speak’**, what she wanted to indicate is that even when the subaltern, for instance a Woman from the *“Third World”*, makes an effort to speak, she cannot be heard.¹³ The subaltern does not have his/her own language. S/he cannot master his/her speech in the phonocentric world, just as s/he cannot master his/her own image in the regime of the visible. It is as if his/her language is borrowed from another language. Otherness, therefore, is spectral, for its voice cannot find its echo in the social, for it always returns to itself as muteness. It seems that another theme we can follow up in Hale Tenger’s work is her preoccupation with this indifference which Spivak identifies in how the world cannot hear certain women’s voices. As we have already seen, the artist convinces us that it is essential to see the things which are primarily unseen and banished to the periphery of our social graciousness. But she also seems to insist on the fact that we



should look for the people who are absent or forgotten, we should learn to listen the people who are neglected or repressed, and their ghostly presence/absence.

Tenger also attempts to contact spectrality in the video-work *Dream H(a)unter* (2002). Here the voice, a ghost's voice, is also a central constituent of the work but only audible from the headphones and this speaking subject cannot be seen in the framed space of the video monitor placed in the corner of the café. In this work, a ghost-voice wanders the space, working against the celebration of the city.

Tenger, by her use of a voice-over, transforms the physical location, that is fixed and grounded, into something ungrounded and virtual, calling attention to an intangible reality.

The video was shot at a café and displayed in the same place during the exhibition entitled *Istanbul Pedestrian*

Exhibitions 1: Nisantasi; Personal Geographies, Global Maps (2002). In the monitor, the screen fades from a black background into a luxury café in Nisantasi in Istanbul. The camera shows people eating, drinking, and chatting. Everyday life goes on as always. Showing the video in the same café where the film was shot, Tenger doubles the space so that the film's image can turn a familiar location into an unfamiliar one, and urges the viewer to look at it differently. The logic of the double is bound up with the apparition. The social scene represented in the work becomes by these means uncanny and haunting, which to use Gordon's words act as **'an enchanted encounter in a disenchanted world between familiarity and strangeness'**.¹⁴ Pausing time, literally freezing frames, Tenger also intensifies our feelings of the uncanny building our sense of waiting and tension. Something in the present is not going well; it is not going as it ought to. However, we, the viewers, can hear nothing about what we are looking at. We watch and experience mere silence, as if we are standing on the threshold. The stillness of the camera and the frame implies an invisible boundary that we cannot cross. Yet we are neither on the outside nor on the inside until we put the headphones on in the café and we hear the voice of a woman:

'I have been working day and night for years. I strangle some people in their sleep; I first lower and then raise the blood pressure of some in daytime. Day and night without stopping, I have been hunting dreams for twenty-two years. The worst is, most don't even care for me, no one cares if I exist or not, whether I am a genie or a fairy. I have sucked people's souls dry, I am tired of hunting all their dreams one by one, and they still call it fate. It drives me crazy.'

In *Dream H(a)unter*, the voice constructs a narrative which repeatedly puts our knowledge and desire into question regarding the space, since it urges us to make a link between what we see on the screen and what we hear. **'I personally think that this state of uneasiness is the real threat to our national interest'**, says the woman. Hale Tenger decided to make this project after she had read an article in one of the newspapers that reported how the State of Emergency which has existed for twenty-two years was still partly in effect as it was still present in some cities in the eastern part of Turkey as the result of the **"unspoken war"** with the PKK. The work plays on the contrast between daily routine in Istanbul and the decisions made by National Security Council to continue their regime of violence elsewhere in the country.



Hale Tenger *Dream H(a)unter* (2002) video stills. video 7'50"

The image on the screen freezes towards the end of the monologue. Birds start flying among the people in the café who suddenly become motionless. The voice on the headphones continues:

'For years, it is the same nightmare: One day I am on my way to work again, I look around and see all the people are frozen like in a film frame. They are just standing still in homes, offices, and streets, as if rooted to the ground by invisible foundations. Birds are there, landing on their heads, arms, eating their food. They just stand still, some afoot, some at the table, all motionless like statues. As I am trying to shout, "What kind of work I will be looking for now?", "Whose throat shall I strangle?" I wake up sweating.'

The monitor shows birds landing on people's heads, or the tables they sit at and the video ends with the final waking up of this ghost/official, who works on "*official secrets*", from their nightmare. The screen turns into white. We are left without seeing the face, body or the place of the woman who speaks. The video ends with a strong implication that no obstacle can stop this terror, for it comes from a non-localized body, an abstract machine.

Through this fictional story, Tenger makes a powerful denunciation of the horror and the activities of the State apparatus. It is also important to note that the artist introduces an element of alienation by upsetting our expectation further as she uses a female voice rather than a male one. Compared to the traditional feminist art production, Tenger does not only seek to explore women as innocent or as oppressed. The woman sounds like an active participant in the State terror who has internalized power alongside her male colleagues but remains anonymous.

The entire story and the entire film hangs on this voice that is heard without giving any clue to its source. This is what Michel Chion calls the '**acousmatic**' voice,¹⁵ which has a magical power over the image on the screen. It invites us, urges us, to go see. It can be an '**invitation to the loss of the self, to desire and fascination**'. As Chion suggests, it can also induce fear with its power in four ways though its: '**ability to be everywhere, to see all, to know all, and to have complete power. In others words: ubiquity, panopticism, omniscience, and omnipotence.**'¹⁶ Gilles Deleuze has also pointed out this aspect of the relationship between sound and vision in cinema, where '**sound in all its forms comes to fill the out-of-field of the visual image, and realizes itself all the more in this sense as a component of that image.**'¹⁷ The voice-over in the *Dream H(a)unter* troubles or empties what we are watching on the screen: a pleasant atmosphere in Nisantasi, a Western-style quarter in Istanbul. This speaking voice can in no way be identified with an actor's self-presence, as in the case of cinematic sounds in classical Hollywood films which, Kaja Silverman argues, '**locate the speaking subject in the same ontological space as the main character in the narrative and thus actively promotes the viewer's belief not only in presence but also in self-presence.**'¹⁸ Instead the voiceover in the *Dream H(a)unter* successfully announces both a temporal and spatial dislocation. It has no body, has left no identifiable traces, but somehow it reveals a self, a biography of a person who casts a shadow over present day realities.

In her production of haunted places and people, Tenger has developed powerful tools through which she can put familiar social and political structures into crisis. The strength of her work lies in this combination of sound, voice, installation and image. She does not try to represent historical

conditions. She does not try to re-stage events or situations. Rather, working with and against haunting, she indicates **“the ambiguities, the complexities of power and personhood, the violence and the hope, the looming and receding actualities, the shadows of ourselves and our society.”**¹⁹

Concentrating on the processes of being haunted as a child, as a woman, as the **“Other”**, Tenger deals with ghostly aspects of life, which is in itself a very political preoccupation, and it is at the very heart of the feminist agenda.

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Notes

1. Jacques Derrida *Specters of Marx* (New York and London: Routledge, 1994) French (1993) p. 6
2. *ibid* p. 161
3. *ibid* p. 18
4. Avery F Gordon *Ghostly Matters, Haunting and the Social Imagination* (Minneapolis and London: University of Minnesota Press, 1998) pp. 7-28. Gordon focuses on haunting as she acknowledges a need for a fundamental change in the way we know the world and make knowledge. In the book, she engrossingly examines the ghostly aspects of social life by analyzing it through haunting, which is, for her, a constituent element of life. Gordon argues that haunting is a paradigmatic way in which life is more complicated than those of us who study it have usually granted. Her attempt, above all, is to re-think sociology as a discipline itself, to try to grapple with what it represses. She argues that we should expand the domain of the empirical considerably to include not only haunting and ghostly matters but also our own relationship to social analysis. Gordon suggests that haunting is neither pre-modern superstition nor individual psychosis. It is rather a generalizable social phenomenon of great import.
5. For another discussion of Hale Tenger’s installation work see Nermin Saybasili ‘Lojman: Private Space Within Official Space?’ in *Art, City and Politics In An Expanding World: Writings From The 9th International Istanbul Biennial* (Istanbul: Istanbul Foundation for Culture and Arts, 2005) pp. 98-106. I tried to analyze, in this essay, the production of space regarding the Turkish State Mint and its residence (*lojman*) in Istanbul as an example of the constructed division between the domestic space and the public space.
6. *Orientation* (catalogue of the 4th International Istanbul Biennial) (Istanbul: Istanbul Foundation for Culture and Arts, 1995) p. 2661

7. Jacques Derrida ‘Living On: Border Lines’ in Harold Bloom et al (eds) *Deconstruction and Criticism* (London: Routledge and Kegan Paul, 1980) pp. 83-84
8. *ibid* p. 87
9. *ibid* p. 90-91
10. Giorgio Agamben ‘Notes on Gesture’ in *Means Without Ends, Notes on Politics* (Minneapolis and London: University of Minnesota Press, 2000) p. 58
11. For the exhibition *Silhouettes and Shadows: Art Voicing Urban Structures* (Tillburg, 2001). Reproduced as artist’s pages in *n.paradoxa* vol. 9 (*Eco*) *Logical* Jan 2002 pp. 61-63
12. Ned Lukacher ‘Introduction’ to Jacques Derrida, *Cinders* (Lincoln and London: University of Nebraska Press, 1991) p. 14
13. Gayatri Spivak ‘Subaltern Talk: Interview with the Editors (1993-1994)’ in Donna Landry and Gerald Maclean (eds), *The Spivak Reader* (New York and London: Routledge, 1996) p. 292
14. Gordon *Ghostly Matters* p. 134
15. Michel Chion, *The Voice in Cinema* (New York: Columbia University Press, 1999) p. 23
16. *ibid* p. 23-24
17. Gilles Deleuze, *Cinema 2, Time Image* (London: The Athlone Press, 1989) p. 235
18. Kaja Silverman *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema* (Bloomington and Indianapolis: Indiana University Press, 1988) p. 43
19. Gordon *Ghostly Matters* p. 55