## **Contents**

Cover and Frontispiece Illustrations		ix
Fig	ures	$x_i$
Preface Acknowledgments Terminological Note		xiii xxi
		1
	The Death of the Author	2
	A Camera as Impersonal Subject	7
	How Should Analysis Proceed? Vertical Dissection versus Horizontal Intersection	12
	Aperçu: Things to Come	18
2	A CAMERA-IN-THE-TEXT	25
	Motivation [I]: Camera Movement and Time	25
	Motivation [II]: Camera Movement and Causality	28
	Motivation [III]: Camera Movement and Scale	33
	Anthropomorphism: Camera Movement and the Human Body	36
	Point of View: Camera Movement and Subjectivity	39
	Some Kinds of Movements: Camera Movement and Space	54
	When Things Change: Camera Movement and Attention	57
3	WHAT IS A CAMERA?	65
	Reworking the Question	65
	Four Cameras: From Machine to Subject	72
		vi

## Contents

	Four More Cameras: From Psyche to Society	80
	Mental Models and Gravity	91
4	HOW FRAME LINES (AND FILM THEORY) FIGURE	97
	World, Language, Ambiguity	98
	Some Radial Meanings of "Frame"	102
	How Do We Think in the Cinema?	115
	A Role for the Body — The Container Schema	119
	Color as Container	127
	Caesura and Suture	133
	Envoi: The Indefinite Boundary	145
	Coda: The Camera	148
5	WHEN IS A CAMERA?	151
	Motion and Movement	152
	Motion Picture	160
	Camera Fiction	166
	Releasing and Receiving	174
	Sustaining and Other Causes	178
	Wittgenstein	191
	Mental Camera	201
	When	208
	Under Description	216
	Language	221
Notes		225
Works Cited		333
Index		359