

Contents

Acknowledgments	xi
Introduction	1
I Questions of Theory	
1. Poetics of Cinema	11
The Tradition	12
Domains and Tendencies	17
One Poetics of Film	19
Poetics: A Program	23
An Excursion on Reflections and Zeitgeists	30
From Shriek to Shot	32
What Snakes, Eagles, and Rhesus Macaques Can Teach Us	43
2. Convention, Construction, and Cinematic Vision	57
Shot/Reverse Shot: A Convention?	57
Primary Theory and a Continuum of Conventions	61
A Package Deal	66
Contingent Universals and Us	73
Afterword	75

II Studies in Narrative

3. Three Dimensions of Film Narrative	85
Some First Moves	88
Protagonists and Their Problems	90
Narration	93
Plot Structure	102
The Narrative World	110
Afterword: Narrators, Implied Authors, and Other Superfluities	121
4. Cognition and Comprehension	
<i>Viewing and Forgetting in</i>	
<i>Mildred Pierce</i>	135
Narrative Norms	137
Two Methods of Murder	138
The Partial Replay	143
Secrets and Lies, and Narration	149
5. The Art Cinema as a Mode of	
Film Practice	151
Realism, Authorship, Ambiguity	152
The Art Cinema in History	157
Afterword	158
6. Film Futures	171
Rules of the Game	174
Some Sources	185
7. Mutual Friends and	
Chronologies of Chance	189
Protagonists and Projects	192
This Particular Web	194
Major Players	198
Familiars, Strangers, and Random Walks	200
Only Connect, or at Least Collide	204
Narration Makes Networks	207
Compare and Contrast	211
Criss-Crossers Cross Over	214
Four Small Worlds	218
<i>Nashville</i> (1975)	221
<i>Magnolia</i> (1999)	227
<i>Favoris de la lune</i> (1984)	233
<i>Les Passagers</i> (1999)	237

III Studies in Style

- 8. Cinecerity** 253
- Style and Film History 255
 Style and the Critic 257
 Envoi 261
- 9. Taking Things to Extremes**
Hallucinations Courtesy of
Robert Reinert 263
- Revelations at the Cinema Verdi 266
 Close-Up Depth 269
 Problems and Solutions 276
- 10. CinemaScope**
The Modern Miracle You See
Without Glasses 281
- The Big Picture 284
 Hollywood Cadillac 287
 A Lack of Scope 290
 Taming a New Technology 301
 Some Virtues of Clotheslines 307
 Reinventing the Tableau 312
 The End of Screen Ratios? 320
- 11. Who Blinked First?** 327
- The Tightrope 327
 The Strength of the Stare 331
 Streamlined Behavior 334
- 12. Visual Style in Japanese Cinema,**
1925–1945 337
- A Classical Cinema? 338
 Voices in the Dark 345
 Exercising the Eye 347
 Constructing and Reconstructing Japaneseness 352
 Stylistic Trends 356
 Blending and Refining 363
 The Pacific War: Toning Down Technique 369
 Afterword 372

13. A Cinema of Flourishes <i>Decorative Style in 1920s and</i> <i>1930s Japanese Film</i>	375
Some Functions of Style	377
Games With Vision	380
A Tradition of Ornamentation	388
14. Aesthetics in Action <i>Kung-Fu, Gunplay, and</i> <i>Cinematic Expression</i>	395
Hollywood Action: The 1980s and After	396
The Mechanics of Movement	399
Toward an Ecstatic Cinema	406
15. Richness Through Imperfection <i>King Hu and the Glimpse</i>	413
Inherited Norms	414
A Problem and Some Solutions	416
Cuts and Slashes	423
Glimpses of Marvels	429
Notes	431
Index	481