***Studyguide: Narration and the Fiction Film 1-47***

***Introduction****Three possible approaches to narrative:   
  
a) As representation  
b) As structure  
c) As narration, as process  
  
Narration understood as "the activity of selecting, arranging, and ordering story material in order to achieve specific time-bound effects on a perceiver" (xi). Bordwell starts from Formalist aesthetics, which "encourages the breaking of arbitrary boundaries among theory, history, and criticism" (...) "While it is true that the Formalists stressed the specificity of the aesthetic function, they were quick to assert the central importance of social convention in defining what any culture counted as 'work of art'" (xii). There is a relational and functional (but not an essential) difference between poetic language and practical language.  
  
xiii - "Filmic narration involves two principal formal systems, syuzhet and style, which use the spectator to frame hypotheses and draw inferences". Sets of conventions, modes, are known to both filmmakers and audiences. There are four major modes: classical narration, art-cinema narration, historical materialist narration, and parametric narration.*

*(José Ángel García Landa)*

***Mimetic theories of narration 1-15****1- Back to Aristotle. Diegetic versus mimetic theories of narration (narration as telling / as showing).   
2- Perspective as narration.   
Mimetic theories of narration take the act of vision as model; perspective is a key term. Stage and perspective in drama, and framing of fiction. Perspective in Antiquity.  
3- Perspective binds together viewer and object; it presupposes "a rule-governed, measurable scenic space organized around the optical vantage point of an implied spectator." "Space is autonomous, a grid or checkerboard or stage preexisting any arrangement of objects upon it". Western perspective closes off the subject from the object, while "Tarabukin contended that Oriental inverse perspective placed the spectator at the center of a scene that surrounded him".  
4- Visual tricks through perspective; aperspectival medieval stage, etc. In modern staging, the Renaissance proscenium roughly equals a "windowpane" pictorial perspective. The central point of view is occupied by the ruler's box in the auditorium. (José Ángel García Landa)  
5- Narrative pressures actually make "pure" perspective a compromise. Perspective is a mental, not an optic system. (José Ángel García Landa)*

***The Invisible Observer: 9***

* Staging imagines what an individual observer will see
* Cutting imagines viewer attention as well as mimic psychological process of taking in a scene
* V.I. Pudovkin set the invisible observer approach as something more fluid and dynamic than making a film like staging a play
* Camera movement correlated with perspective or flux of everyday life
* A pan or tilt represented the turning of a head
* Tracking shot: striding forward
* **Andre Bazin**—classical editing mimics human acts of attention—an event exists within a continuum
* Bazin’s aesthetic favored the viewer as an active observer
* **Sergei Eisenstein** conversely believed that cinema is a spectacle calculated for the viewer
* Narration “is the process of making manifest some essential emotional quality of the story”
* Eisenstein’s films are meant to be persuasive—agitprop: explicit political message

***Part Two: 29-40***

***Viewer Activity: Constructivist Theory Hermann Ludwig Ferdinand von Helmholtz***

***The Viewer’s Activity (29)***

* Constructivist theory of psychological perception
* Dominant view in perceptual and cognitive psychology since the 1960’s
* Perceiving and thinking are active, goal oriented processes
* The “searchlight “ theory of the mind
* Sensory stimuli alone cannot create perception
* They are incomplete and ambiguous
* Perceptual judgment is based on inference
* Very little difference between cognition and perception

***Definitions***

Cognition: the mental action or process of acquiring knowledge and understanding through thought, experience, and the senses.

Perception: the ability to see, hear, or become aware of something through the senses

infer |inˈfər| deduce or conclude (information) from evidence and reasoning rather than from explicit statements: [ with clause ] *: from these facts we can infer that crime has been increasing*.

Schemata: a representation of a plan or theory in the form of an outline or model

***In constructivist psychology inferences are made from the bottom up***

* Organization of sensory data is primarily determined by expectation, background knowledge, problem solving processes, and other cognitive operations

***Watching Films (A constructivist account)***

***Perceptual Capacities (Deficiencies)***

* Physical: Limitations in visual perception allow for a series of stills in a successive sequence to be viewed as continuous movement

**Prior Knowledge and Experience:**

*We draw on schemata derived from*

* The natural world
* Other artworks
* Other Films (or stories)
* Other Television

***The material structure of the film itself***

* The viewer executes story-structuring activities. The film presents cues, patterns and gaps that shape the viewer’s application of schemata and the testing of hypotheses

***Organized by the following:***

* Conclusions are drawn on the basis of the perceptual input
* Background knowledge
* Problem solving processes
* Conclusions about the stimulus are drawn often inductively on the basis of “premises” furnished by the data
* Organized clusters of knowledge guide our hypothesis making

Schemata: describes a pattern of thought or behavior that organizes categories of information and the relationships among them

*DiMaggio, P (1997). "Culture and cognition". Annual Review of Sociology.****23****: 263–287*

* “A constructivist account would thus consider film viewing as a dynamic psychological process manipulating a variety of factors”
* Perceptual capacities: illusion of apparent motion
* an optical **illusion** of motion produced by viewing a rapid succession of still pictures of a moving object
* Prior knowledge and experience: knowledge of the perceptual world as well as other films—film conventions
* The material and structure of the film itself: In narrative cinema, as we shall see in the next chapter—narrative films invite the spectator to execute story-constructing activities
* The film presents cues, patterns and gaps that shape the viewer’s application of schemata and testing of hypothesis
* The viewer must take as a central cognitive goal the construction of a more or less intelligible story
* What makes something a story? What makes a story intelligible?
* The patterns of recalling and comprehending a story are remarkably uniform across all age groups

***Causal connections:*** People perform operations on a story (33-47)

* When information is missing, perceivers infer or make guesses about it
* When events are arranged out of temporal order perceivers try to put those events in sequence
* A spectator comes to the film already tuned, prepared to focus energies toward story construction
* Comprehending a narrative requires assigning it some coherence
* Causal connections are especially important in remembering stories
* If the text as presented omits causal connections, perceivers tend to supply them when retelling the tale
* Distortions in comprehension and recall tend to occur at points when the narrative violates or ambiguates this ideal scenario
* Early statement of the protagonist’s goal help perceiver to fill causal and temporal connections more exactly

***“canonic story format”(35)***

* introduction of setting and characters
* explanation of state of affairs
* complicating action
* ensuing events
* outcome
* ending
* Distortions in comprehension and recall tend to occur at points when narrative violates or ambiguates this ideal (meaning conventional) scenario
* Early statement of the protagonist’s goal permitted the perceiver to fill in the causal and temporal connections more exactly
* Without goal statements-- perceivers insert their own goals

***Exposition:***  is the insertion of important background information within a [story](https://en.wikipedia.org/wiki/Narrative)

* ***Contemporary Western Perceiver:*** The contemporary Western perceiver does typically expect expository material at the outset, a state of affairs disturbed by a complication, and some character ready to function as a goal oriented protagonist
* “To read narrative continuum is in fact to arrange it—at the quick pace set by the reading material in a variety of structures, to strive for concepts or labels which more or less sum of the profuse sequence of observations” Roland Barthes
* Notion of plausibility: how things really work in the world
* Notion of plausibility: how things work in specific genres

***Realistic motivation vs versus transtextual (genre based)(36)***

* Stylistic schemata: may go unnoticed, but viewers possess an understanding of it

Ex. In mainstream cinema: a long shot is followed by a closer view

* The spectator also assumes, for example, that objects and human beings persist in space even when they are not onscreen
* That a character possesses the same individual identity on successive appearances
* Memory must be seen not as a simple reproduction of a prior perception but as an act of construction—guided by schemata
* hypothesis forming—the viewer/reader frames and tests expectations about upcoming story information

* Anticipating and weighing the probabilities of future narrative events

***Suspense (37-38)***

When an action backs up an already confirmed hypothesis, it is redundant and cannot trigger the full anticipatory range of hypothesis casting

*Narrative Comprehension Summary by José Ángel García Landa*"The viewer must take as a central cognitive goal the construction of a more or less intelligible story". Analogy of psycholinguistic accounts of language comprehension.  
34- "This effort toward meaning involves an effort toward unity" — The viewer must construct a representation of the location of the events, of time, space, and causality.  
35- "Template" schemata used as markers of the oveall system—e.g. "canonical" average narrative structure. Goal orientation is a basic scheme (at least in Western culture).   
36- Prototype and template schemata are employed by procedural schemata. Motivation is used as a procedure by the audience. There are several types of motivation: *realistic, transtextual, compositional, artistic.* "Artistic motivation is a residual category and remains distinct from the others: the spectator has recourse to it only when the other sorts do not apply". These involve stylistic schemata, often processed unconsciously "owing to the stylistic uniformity of mainstream cinema".  
37- Film style can operate as a vehicle for narration and as a system in its own right. The process of viewing involves the construction of assumptions, inferences, hypotheses...   
38- (Cf. Meir Sternberg's account of narrative processing). There is a hierarchy in these processes, e.g. there are macroexpectations—also, events do not have the same category, some are kernels (in Barthes's terminology). Perception takes into account the primacy effect. There are effects of retardation, the creation of curiosity, the grounding of further hypotheses on those hypotheses which have been confirmed... All of which applies to perception and understanding in general, but:  
39- "In art (...) alternative hypotheses tend to be much more explicitly defined, their set tends to be closed, and they get challenged fairly often". "Narrative art ruthlessly exploits the tentatitve, probabilistic nature of mental activity". Emotion is linked to comprehension. [*Not only there, though.*]  
*Believing and Seeing*

Hitchcock's *Rear Window* as a staging of this constructive process [*a METAFILMIC staging—although Bordwell does not use the term that is what he means*].   
44- Bordwell in favour of Sternberg's view of narrative as "a dynamic system of competing and mutually blocking retardatory patterns".  
45- "film style not only guides our inductive processes, but becomes, in whatever general a way, one object of them. For instance in [*paralepses - although again this term is not used by Bordwell*]. "Every film trains its spectator" to understand its own particular interplay of motivations, conventions, etc. *(José Ángel García Landa)*

*Top-down grasping of an event can run ahead of the data.*

***A film or text that defies story conventions (canonic story)***

*If a film (or text) does not correspond to the canonic story, the spectator must adjust his or her expectations and posit, however tentatively, new explanations for what is presented*

***By what procedures does a spectator justify a given textual element?***

* Realistic motivation: a notion of plausibility derived from a conception of the way things work in the world.
* Trans-textual grounds: genre In a Western a viewer will expect gun fights, barroom brawls, and thundering hooves or in a crime story we may expect that a crime will be solved by the end of the story and the wrongdoer will be revealed.

***Spatial construction of the spectator in film and television***

Long shot followed by medium and possibly close-ups. Showing that characters are inhabiting the same space

The spectator assumes, for example, that objects and human beings persist in space even when they are not on screen; that a character possesses the same individual identity on successive appearances, that a Film in English will not suddenly be spoken in French

***Memory***

* Not a simple reproduction of a prior perception, but as an act of construction guided by schemata
* Coginitive task of hypothesizing
* The viewer frames and tests expectations about upcoming story information
* Hypotheses exemplify the anticipatory quality of schemata driven perception

***Hypothesis Forming in Stories***

* Suspense: anticipating and weighing the probabilities of future narrative events
* (Opposite comparison) When an action backs up an already confirmed hypothesis, it is redundant and cannot trigger full anticipatory range of hypothesis casting
* “Our whole sensory apparatus is basically tuned to the monitoring of unexpected change” –EH Gombrich
* wait-and-see strategy: If a story does not confirm a hypothesis, the perceiver is unlikely to go back to a previous page to sort it all out. They will wait to see if unfolding action will clarify things. A perceiver eagerly rushes on.
* The detective tale: perceiver wants to know “who did it” and also how the detective is going to figure out “who did it”

***Primacy Effect (38)***

* Initial information establishes a frame of reference to which subsequent information is subordinated as far as possible
* Ex: When a character is presented as virtuous they will tend to be considered so even in the face of some contrary evidence

***Delayed Gratification (Retardation)***

Essential to narrative structure

Expository interruptions

Blocked expectations balanced with immediate ones

Delay in satisfying hypothesis can be exploited to trigger new expectations

A viewer’s hypothesis can be clearly validated, invalidated, or left dangling

Perceptual hypotheses tend to be vague and open ended and they are seldom disconfirmed

***Principles of Narration 48-62***

***Fabula:***

Character centered causality and the definition of the action as the attempt to achieve a goal are both central features of the canonic format

***Plot:***

* Undisturbed stage
* The Disturbance
* The Struggle
* And the elimination of the disturbance

Overarching Fabula/Syuzhet patterns

***Two plot lines***

* One involving heterosexual romance
* The other involving another sphere work, war, a mission or quest

***Scenes:***

Continuation of time, space and action (cause and effect)

A scene may be temporally closed, but it is causally open

* Each scene displays distinct phases
* Exposition
* Middle—move towards their goals
* Action must be left suspended
* Mystery film. Resolved enigma.
* Develops towards full and adequate knowledge
* The ending is the crowning of the structure
* The logical conclusion of the string of events
* The final effect of the initial cause, the revelation of the truth
* There is a need for a logical wrap-up. When we do not get this logical wrap-up we may feel frustration or sadness
* The classical ending is not all that structurally decisive
* It’s more or less an arbitrary readjustment of that world knocked awry in the previous story
* During the time of the book, out of 100 randomly sampled Hollywood films, over sixty ended with a display of the united romantic couple. The cliché happy ending with a clinch

***The Syuzhet’s is strongly pre-cast by convention***

* The retardation (delay) of the middle portions make the tied up ending even more satisfying
* “The mounted messenger guarantees you a truly undisturbed appreciation of even the most intolerable conditions. –it leads nowhere”
* “Closure effect”
* The strain of resolved and unresolved issues seems strong
* At the level of extrinsic norms, though them most coherent possible epilogue remains the standard to be aimed at
* The narration knows more than all the characters, conceals relatively little (What will happen next?)
* If time is skipped over a montage sequence or a bit of character dialogue informs us; if a cause is missing, we will typically be informed that something isn’t there
* In the beginning of a Hollywood Motion Picture we don’t know anything
* During the course of the story, information is accumulated, until at the end we know everything

***A story like “Citizen Kane” is un-classical***

* It reveals the mystery
* It doesn’t reveal all of Kane’s motivations
* The priority of causality within an integral fabula world commits classical narration to unambiguous presentation
* On the whole classical narration treats film technique as a vehicle for the syuzhet’s transmission of fabula information

***In classical narration, style typically encourages the spectator to construct a coherent, consistent time and space for the fabula action.***

* Utmost denotative clarity from moment to moment.
* Each scene’s temporal relation to its predecessor will be signaled early and unequivocally (by intertitles, conventional cues, a line of dialogue)
* The Hollywood Classical Style passes relatively unnoticed
* The Hollywood fabula is a product of a series of particular schemata, hypotheses, and influences
* The spectator comes to a classical film very well prepared
* Shape of Syuzhet and fabula is likely to conform to the canonic story of an individual’s goal oriented, causally determined activity
* The viewer has internalized, exposition, development of causal line,
* Realistic motivation
* Finding important links between cause and effect

***Generic conventions***

***Generic Motivation***

* On the basis of such schemata the viewer projects hypotheses
* Hypotheses tend to be probable
* Rendered as either/or alternatives
* Aimed at suspense
* Future-oriented “suspense” hypotheses
* Many long range hypotheses must await confirmation
* Delaying devices being unpredictable to a great degree can introduce objects of immediate attention as well as delay satisfaction of overall expectation
* The structure of a Hollywood scene which almost invariably ends with an unresolved issue assures that an event centered hypothesis carries interest over to the next sequence

***Sin Murder and Narration:63-70***

* *Transtextual motivation is a strong factor in determining a story’s narrational options.*
* Cause of Crime
* Commission of Crime
* Concealment of Crime
* Discovery of Crime

Conventions are the generally accepted ways of doing something. There are general conventions in any medium, such as the use of interviewee quotes in a print article, but conventions are also genre specific.

Story Conventions

Closure, Safety, Discourse

Structure of CSI

Structure of Law and Order

What do those shows mean?

What are they saying?

People are less likely to keep events straight if a story is not causal and merely sequential

Many times when causality is not part of a sequence of events—it will be supplied by the viewer/reader

***Primacy Effect***

* Initial information establishes a frame of reference to which subsequent information is subordinated as far as possible
* Ex: When a character is presented as virtuous they will tend to be considered so even in the face of some contrary evidence
* Ex: When we are hearing the state/prosecution’s story as the truth—we are led to believe that’s how things really happened

***Delayed Gratification (Retardation)***

* Essential to narrative structure
* Expository interruptions
* Blocked expectations balanced with immediate ones
* Delay in satisfying hypothesis can be exploited to trigger new expectations
* A viewer’s hypothesis can be clearly validated, invalidated, or left dangling
* Perceptual hypotheses tend to be vague and open ended and they are seldom disconfirmed

***The detective film justifies its gaps and retardations (delayed story development)***

* Controls knowledge
* The genre aims to create curiosity about past story events
* Suspense about upcoming story events
* Surprise with respect to unexpected disclosures about the story
* We learn what the detective learns when he or she learns it
* We are not allowed access to the detective’s inferences until he or she voices them
* The activity of piecing together cause and effect in the crime plot constitutes the central formal convention of the detective tale
* Privileged access to his character and motives
* Controls knowledge
* The genre aims to create curiosity about past story events
* Suspense about upcoming story events
* Surprise with respect to unexpected disclosures about either story or plot detail
* We learn what the detective learns when he or she learns it
* Focus tends to be on finding out who committed a crime
* Closure—leading towards full knowledge

Melodrama

* Story can rely on broad emotional impact
* Evokes pity, sometimes irony or distanciation. *Sirk and Bertholdt Brecht*
* Maximizes the viewer’s urge to know what will happen next—and, especially, how any given character will react to what has happened
* *The emotional expressiveness of the film issues partly from the narration’s tendency to be omni--communicative*
* *To wring every emotional drop out of the narration employs omniscience*
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* The emotional expressiveness of the film issues partly from the narration’s tendency to be omni--communicative
* To wring every emotional drop out of the narration employs omniscience
* Various characters discover what viewers already know
* Unrestricted knowledge: of multiple storylines
* Crosscutting different plotlines
* Following several characters from one locale to another
* Expanded range of knowledge
* Plot will inform us of initiation of a chain of action and then skip over some time or move to another line of action
* ***5. Sin, Murder, and Narration****The Detective film*The schema of the typical fabula here is "crime + investigation". "The fundamental narrational characteristic of the detective tale is tha the syuzhet withholds crucial events ocurring in the 'crime' portion of the fabula (...) the syuzhet is principally structured by the progess of the detective's investigation." The primacy effect is tempered (as first impressions are shown to be misleading) and retardatory material is introduced.   
  65- *"The Big Sleep* is a detective film in which the interest of constructing the investigation fabula takes precedence over the construction of a coherent crime fabula". In the detective film, brief marks of unrestricted narration function to enhance curiosity and suspense; elsewhere it is the detective's knowledge that we share, and similarly his informational restriction. In *The Big Sleep,* music often reflects Marlowe's understanding of the scene. "To a great extent, our 'identification' with a film protagonist is created by exactly this systematic restriction of information". In fact, omniscient narration is restricted for a specific purpose:  
  66- for the modulation of suspense, curiosity or surprise. Some camera positions are motivated by Marlowe's knowledge but proceed from an omniscient narration. This is also evident in credits, expository transitional shots, beginnings of sequences, etc. Moderate self-consciousness and omniscience appear behind Hawks's "invisible" filmmaking.  
  67- Communicativeness and "fair play" towards the detective in detective film—but as the solution must not be discovered anyway, there is in the narration a lack of commmunicativeness which has to be motivated.  
  68- In *Murder My Sweet,* "the degree of subjective depth is usually inversely proportional to the extent of Marlowe's reasoning capacity." Sometimes "The narration (...) combines adherence to Marlowe's 'deeper' mental state with a divergence from his perceptual awareness";  
  69- "an omniscient narration retrospectively reveals the sharp limits that have been imposed upon our knowledge throughout." The device is laid bare by self-conscious allusions to the investigation process.  
    
  *The Melodrama*70- The melodrama maximizes virtually everything to emotional impact. It is characterized by wide fabula information; the past is played down and interest is centered in *curiosity–*about the developement of events and the characters' reactions to them. Omnicommunicativeness is typical. Gaps and retardation come mainly through shifts in focus and from parallel plotting:  
  71- "if the viewer is to execute the inferential moves conventional in the genre, character behavior must have an emotional zigzag. From a rhetorical standpoint, the character's volatility is a structural necessity for the genre's narrational processes and effects" — ("we try to anticipate how an event will alter a character's conduct"—interest in *reactions*). "Coincidence retains our interest in the unfolding syuzhet": surprise is essential. "Any sharp restrictions or suppressions stand out".  Self-consciousness + communicativeness = stylization. Musical emotional underlining (the *melo*-*).*73- "As a medium, cinema is particularly suitable for supporting the syuzhet's manipulation of time and space."

99-130 Studyguide

Constructivist theory of Space: The Constructivist approach stresses the dynamic quality of perception. Armed with hypotheses about how to make sense of what is presented, the spectator tests them over time.

Adelbert Ames

* Spectators cling to familiar assumptions about our world
* Regular shapes, right angles and consistency in depth
* The room illusion works because spectators assume a room’s corners form right angles
* Even if we know how the illusion was rigged, we still have a hard time seeing it that way
* Representational pictures only provide us recognizable things in recognizable situations
* Creating space in film makes use of expectancies
* The drive to construct a coherent fabula out of what we see and hear will lead us to seek particular spatial cues and rely on particular spatial schemata (Bordwell 104)

ANTI-REALIST: Rudolf Arnheim. Cinema is not art if it just reproduces real life. Acknowledges the existence of a primitive desire to get material objects into one's power by creating them afresh, but believes that this primitive impulse must be distinguished from the impulse to create art.

MONTAGE: Sergei Eisenstein relies heavily on the theory of editing

NEO-REALISM: Andre Bazin. Realism as expression of mythic, not the scientific.

Asks the actor to be rather than pretend to be or act. Prefers natural setting, not expressionistic. Requires the narrative to respect the actual qualities and duration of the event (in preference to the artificial, abstract or dramatic duration favored in classic montage).

Spatial representation—the spectator works upon cues supplied by the medium and stylistic conventions

Depth Representation

Vanishing axis, line

Shot reverse shot: .Jean-Pierre Oudart

Suture: “mutual articulation of images”

A character looks off screen—behind the camera and that offscreen space is articulated (the absent one)

The reverse shot shows that articulated space and references back to the other

“Stitching” across space helps narration construct space

A contructivist would propose that we come into the image tuned and ready to test spatial, temporal and logical schemata

Can also help spectators perceive suture: Dialogue, eyelines, landmarks, figure orientation, and shot scale

Establishing shots are ignored by Oudart

Usually suture is informed by a construction of a space that we have already seen

* Shot Space: Overlapping contours
* Texture differences
* Atmospheric perspective
* Familiar size
* Light and shade
* Shadows
* Illumination
* Color
* Perspective—vanishing points
* Figure movement
* Camera movement

***Sonic Space***

* Sound can cause us to construct space
* High pitched tones tend to emerge from lower ones
* Speech occupies the foreground and noise the background
* Microphones placed close to the subjects
* Spatiality of film is as manipulated as the image
* Sound recording, mixing, and rework of the raw material of acoustic phenomena to construct cues
* Recorded on separate tracks and mixed
* Elimination of ambient noise

***Offscreen Space***

* Non-diegetic zones: the camera
* Diegetic ones: part of the story
* Bazinian assumption: outside the film frame edges lie more regions of the fictional world
* Those regions comprise diegetic offscreen space
* Sound is an important aspect of diegetic offscreen space
* Noel Burch: the spaces beyond the four frame lines…
* Behind the camera, beyond the horizon,
* A viewer bets that only certain offscreeen areas will become narratively significant and she or he attends to cues that reinforce or disprove that. Ex if framing leaves some room on the right, then a character established as offscreen right will enter the shot from the right.
* Syuzhet centered schemata usually control stylistic ones
* Cinematic space is typically subordinated narrational ends

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***Classical Narration: The Hollywood Example***(c. 1917-60)  
156- Classical narration as a definable set of strategies. Borwell vs. use of clichés like "transparency" or *"discours* posing as *histoire"*.  
  
*Canonic Narration 156*156- "The classical Hollywood film presents psychologically defined individuals who struggle to solve a clear-cut problem or to attain specific goals." Hollywood manuals insist on classical scheme of action: an undisturbed state - a disturbance - a struggle - elimination of disturbance. Character's actions are functions of these patterns. Bordwell notes the saliency of causality in classical fabulas.  
157- "That the climax of a classical film is often a deadline shows the structural power of defining dramatic duration as the time it takes to achieve or fail to achieve a goal." Two causal structures coexist in films: the heterosexual romance, plus another sphere of personal relationships. In each we find a goal, obstacles and a climax.   
158- Neoclassical criteria in Hollywood film style. Rhythm of sequences is defined: punctuation marks the end of each. The segment is closed spatially and temporally, but left causally open. Each scene is divided into parts: exposition, etc. *Linearity* of classical techniques of linking of causal lines: Borwell speaks of a "tendency of the classical syuzhet to develop toward full and adequate knowledge."   
159- As the happy end is predetermined by convention, the interest falls on the retarding devices (theorized by Sternberg). There is a discordance between the preceding causality and the preset denouement, and ideological difficulties may become perceptible here. A forgetting of small causal loose ends is promoted thorough the use of an epilogue, "a brief celebration of the stable state achieved by the main characters". Quite often, there are pseudo-closures.  
160- "Classical narration tends to be omniscient, highly communicative, and only moderately self-conscious" (but there are codified exceptions to all these). The narration is less "invisible" at the beginning and at the end of the film.   
161-62-The viewer of classical film concentrates on the fabula, not on  style or on conctruction (vs. the viewer of art cinema).   
162- "Classical flashbacks are typically 'objective': character memory is a pretext for a nonchronological siuzhet arrangement [*Note here a potential ambiguity of the term 'objective'—other theorists speak in this respect of*subjective*analepses motivated by the characters' mental processes, while the lineal chronological order of events, including the act of reminiscing, is not altered by the narrator—only by that subjective mental activity on the part of the characters. Borwell uses the term 'objective' meaning that these (subjective) flashbacks are*objectively present*in the fabula, as events—thence a possible confusion for some readers*]. Similarly, optically subjective shots [*see, here the characters' focalizations are "subjective"!*] become anchored in an objective context". In the classical mode, "the camera seems always to include character subjectivity within a broader and definite objectivity".  ***(José Ángel García Landa)***

***Art-cinema narration 205***205- Art-cinema narration is characterized by the interaction of "objective" realism, subjective or expressive realism, and narrational commentary. There is less redundancy, more (obvious) gaps, and less motivation. Delayed exposition is common.  
  
*Objectivity, Subjectivity, Authority*"New" reality proposed by art cinema—cf. that of literary modernism, characterized by unknowability and indeterminacy. There is less play of cause and effect; everything is more symbolic. New subjects appear: alienation, lack of communication. Verisimilitue is emphasized, although this is done through non-Hollywood devices as a way of motivation. Contingency of events. Episodic structure, or patterned coincidence.   
207- Characters "lack clear-cut triats, motives, and goals." They slide passively from one situation to another. Symmetry, parallelism, are emphasized. [*There is more than a touch of the parametric as one of the limits of art-cinema narration, it would seem*]. Character, too, is emphasized. Inspired on what Ruthrof calls the "new" short story (dealing with a "boundary situation"). Dominant mode is reaction, not action.  
208- "The art cinema developed a range of mise-en-scène cues for expressing character mood: static postures, covert glances, smiles that fade, aimless waks, emotion-filled landscape, and associated objects". Its "psychological realism consists of permitting a character to reveal the self to others and, inadvertently to us." The syuzhet is also guided by "inquiry into character"—  
209- dramatized memories, etc. : this produces expectation, suspense, etc. Psychological motivations are common. There is a Bergsonian approach to time (subjective). Overt narrational "commentary", striking style, self-consciousness. Lack of closure; the play of schemata is not halted, "the unexpected freeze frame becomes the most explicit figure of narrative irresolution"   
210- "the canonic story schema we bring to the film may be disarrayed"; "the very construction of the narrative becomes the object of spectator hypotheses." Self-conscious handling of flashbacks, even flashforwards. Limited communicativeness of narration.   
211- "In *Senso* and *1900,* events are presented with an operatic opulence that invites us to consider the profilmic event itself as the narration's restaging of history" — "Deviations from the classical norm can be grasped as a commentary upon the story action." In art cinema, the "author" gains a formal function that Hollywood films lack. A director's film work are considered as the filmmaker's oeuvre, or his confession at times. Use of narrators, or author-as-narrator. Films quote other works or are dedicated to them; they allude to conventions. Film-within-a-film structures appear as realistic motivations of these practices.   
212- "The art cinema's spectator, then, grapss the film by applying conventions of objective and expressive realism and of authorial address". But the realist and expressionist aesthetics are hard to merge—which is the solution? *Ambiguity,* either of the tale or of the telling. Ambiguity is valued, acquires a denotative sense—"the art film, like early modernist fiction, holds a relativistic notion of truth" — "the art-film narration solicits not only denotative comprehension, but connotative reading, a higher-level interpretation".  
213- Art films favour an increase in norm-breaking, and more intrinsic norms.