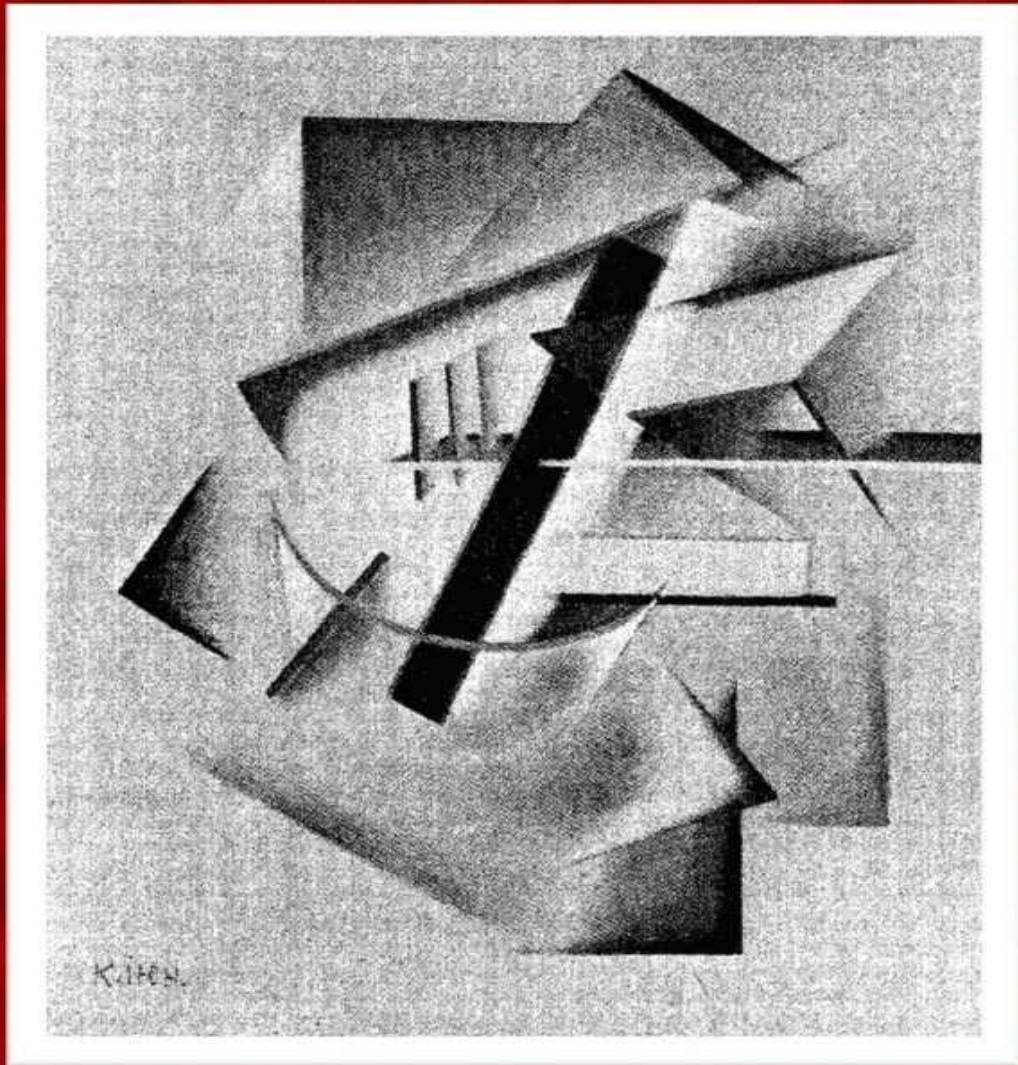# Russian Poetics in Translation

Volume 9
The Poetics of Cinema

RUSSIAN POETICS
IN TRANSLATION

Volume 9:
The Poetics of Cinema

THE POETICS OF CINEMA

edited by
B.M. EIKHENBAUM

with a Preface by
K. SHUTKO

1927

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EDITOR'S INTRODUCTION

This is the second volume of RPT to be devoted to film. The first (Volume 8), published in 1981, was composed of contemporary articles by Vyacheslav Ivanov, Yuri Lotman and Alexander Zholkovsky on the general semiotics of cinema as an art form. The editors of that first volume, Ann Shukman and L.M. O'Toole, suggested in their introduction that those articles showed that 'the early theorising and teaching of Eisenstein and Dziga Vertov still has a seminal contribution to make in contemporary film making and criticism'.

We did initially consider constituting a second volume of texts by Eisenstein and Vertov. But, although many of their most important texts are not easily available, they are *more easily* available (at least in the case of Eisenstein) than the writings of their equally illustrious contemporaries. We therefore decided to translate *Poetika kino* (The Poetics of Cinema), which is arguably *the* Formalist contribution to the literature on the aesthetics of film.

The Poetics of Cinema was edited by the leading Formalist critic Boris Eikhenbaum and published in Leningrad in 1927 by Kinopechat', the State publishing house for film literature. These translations have been done from the copy held in the Lenin Library, Moscow. Apart from its significance in the literature of Formalism, the collection has a wider importance in the literature of cinema. It represents the first concerted, and at least relatively coherent, attempt to suggest the specific defining characteristics of film as an art form. The work of Delluc and Moussinac in France, and Balázs in Austria and Germany, represent the contemporary approaches of individuals rather than the statements of a school. In this sense *The Poetics of Cinema* echoes in the aesthetic sphere the political importance of the first statement on film as a propaganda weapon, *Cinema. A Collection of Essays (Kinematograf Sbornik statei),* published in Petrograd in 1919. These two collections furnish in some ways a framework for the political and aesthetic debates that surrounded and engulfed the Soviet cinema in the 1920s.

I have chosen to limit my editorial introduction to a few brief remarks. I do this in the belief that the text should, as far as possible, be allowed to speak for itself. To this end I have concentrated my observations in the explanatory notes gathered at the end of the volume. I trust that the reader will find them helpful. I have tried to cater both for those whose interests are primarily Russian *and* those whose interests are cinematic. I hope that the reader will therefore understand if the occasional note appears to state the obvious. I have used the standard form of transliteration in the notes and a simplified system for the general reader in the text itself.

I should like to express my gratitude to Ann Shukman and L.M. O'Toole for inviting me to serve as guest editor for this volume. I should like to thank them and the other translators, Joe Andrew and Richard Sherwood, for their painstaking work and their efficient collaboration. They have all contributed towards making the editorial chores both lighter and more enjoyable. I am grateful also to Frantisek Galan for allowing me to see some unpublished translations and permitting me to adopt some of his turns of phrase.

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RICHARD TAYLOR

Swansea

February 1982

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Richard Taylor is the author of *The Politics of the Soviet Cinema, 1917- 1929* , Cambridge University Press, 1979; *Film Propaganda: Soviet Russia and Nazi Germany,* Croom Helm, London, 1979. He is now working on a volume of translations, *The Film Factory: Soviet Cinema in Documents, 1917-1936* to be published by Routledge Kegan Paul and Harvard University Press.

Boris Mikhailovich EIKHENBAUM (also Eichenbaum) (1886-1959), the editor and author of the essay on 'Problems of cine-Stylistics' was one of the leading Formalist theorists and critics. He lectured at Leningrad University and Institute for the History of the Arts and was a principal member of OPOYAZ, the Society for the Study of Poetic Language. His many books covered the whole history of Russian literature from Derzhavin and Pushkin to Akhmatova but he concerned himself primarily with the structure and composition of their work rather than with a historical- biographical approach. See also *RPT,* 4, pp.2-3.

Evgeny MIKHAILOV was assistant cameraman to Andrei Moskvin on *The Overcoat* (1926).

Andrei Nikolaevich MOSKVIN (1901-1961), co-author of the final essay, was one of the Soviet Union's leading cameramen. He began work with the FEKS (Factory of the Eccentric Actor) group in Leningrad, led by Grigori Kozintsev and Leonid Trauberg. With them he made *The Big Wheel, The Overcoat, Little Brother* (a11 1926*), S.V.D.* (1927), *New Babylon* (1929), *Alone* (1931), *The Youth of Maxim* (1937) and *The Vyborg Side* (1938). He was responsible for the interior shots in both parts of Eisenstein' s *Ivan the Terrible* (1943-5). He returned to work with Kozintsev on *Don Quixote* (1957) and his last film was Iosif Kheifits's *The Lady with the Little Dog* (1960).

Adrian Ivanovich PIOTROVSKY (1898-1938), author of the essay 'Towards a Theory of Film Genres', was a film critic, theorist, author and playwright He wrote a number of film scripts, including that for *The Big Wheel,* and from 1928 to 1937 was Artistic Director of the Lenfilm Studio in Leningrad. Among the films produced under his aegis were *Counterplan* (1932), *Chapayev (1934), Peter I (1937)* and the Maxim films mentioned above. He wrote the introduction to the Russian translation of Balazs' s *Der sichtbare Mensch oder die Kultur des Films* in 1925, but his most important work was probably *The Artistic Currents in Soviet Cinema* (Leningrad, 1930).

Viktor Borisovich SHKLOVSKY (b. 1893), author of Poetry and Prose in Cinema' is one of the most prolific Russian authors, critics, scriptwriters and theorists. His early works on cinema include *Literature and Cinema* and *Chaplin* (both 1923), *Third Factory* and *A Journey into the Land of Film* (both 1926), numerous essays on Eisenstein, Vertov, FEKS, Abram Room, Alexandra Khokhlova, two volumes of memoirs — *For Forty Years* (1965) and *They Lived — They Were* (1966) and a monograph on Eisenstein (1973). Shklovsky played an active part in the Soviet film industry and wrote the scripts for *By the Law* (1926), *Bed and Sofa* and *The House on Trubnaya* (both 1927) among other films. His *Third Factory* and *Mayakovsky and His Circle* are available in English. See also *RPT,* 4, pp.6-7.

Yuri Nikolaevich TYNYANOV (1894-1943), author of the piece on 'The Fundamentals of Cinema' was a leading Formalist writer and theorist In addition to numerous studies of literature he wrote on problems of linguistic structure and vocabulary, producing an analysis of Lenin's oratory in 1924. He wrote a number of film scripts, including *The Overcoat* (1926) and *S.V.D.* (1927) for FEKS, and *Lieutenant Kije* (1934). See also *RPT,* 4, pp. 9-10.

I have been unable to trace any biographical details of Boris V. Kazansky or Kirill I. Shutko.

R.T.

PREFACE

Kirill Shutko

translated by Richard Taylor

The articles presented in this collection pose a number of questions that, taken together, should bring us nearer to resolving or, at the very least, postulating a single basic question: what kind of films should be shown nowadays? Hence the title of the collection, *The Poetics of Cinema,* is narrower than the range of problems posed in it. This results not just from the modesty with which the authors of the articles approach their task but also from the fact that anyone who sets out to examine properly the essence of cinema passes beyond the limits of the text and enters the field of very complex questions which, at first glance, seem to have a very tenuous relationship with the phenomena of cinema.

Clearly, when you are examining a large issue, you can limit yourself to one or other of its component parts but, if you are to achieve even minimal results from this limited area, you must still subsume the part into the whole.

If you study cinema you can set out to demonstrate: what are the characteristics that constitute the nature of the film product, what are its forms (genres), what does cinema style consist in, etc., but, when you look at each factor separately, you must bear in mind the whole *particular concrete* connection between the elements of cinema perception.

Do we in Soviet Russia, where film production is only just taking its first steps, need to waste our efforts *now* on theorising, on *philosophising* about films? Is this not a pointless occupation? Is it not too soon to try to create a theory of fact when there is obviously a shortage of facts? These are legitimate questions but, with all their practicality, they are very impractical, idle grumbles.

It is precisely now, while the traditions of the tastes and laws of Soviet films have still to be established, that we must arm ourselves with the correct theoretical arsenal so that we can more easily and more productively embark upon producing the film that we need.

Let us admit that the views expounded in this collection are limited and narrow but, if we are to fix even these negative admissions, we must *reflect* on the essence of cinema, its laws, its style, etc.

We must do this not merely because of Boris Eikhenbaum's view that 'the period when the socio-economic significance of cinema was on the increase is already passing into history', but because the socio-economic significance of cinema is growing as never before; from a technical invention or an individual skill cinema is being transformed into a powerful economic event, closely connected with the whole socio-economic system of contemporary society.

The assertion that cinema is only now being favoured with recognition by poets and researchers is perhaps only correct as far as the high priests of art are concerned. Their magnanimous amnesty for this lowbrow spectacle has come only now, but the whole tempestuous development of cinema over the last decade and a half attests to the ceaseless organisational activity of those who actually produce the films.

We must be more careful and more circumspect in our attitude towards the interest in cinema expressed recently by the traditional representatives of the old and highly experienced arts, for this interest is rarely of an unselfish character. At the 1st Paris International Congress of Cinema- Owners in 1912 an unsophisticated theory of film plot construction was proclaimed: 'the plots of pictures must be constructed so that they arouse in the masses the emotions of beauty, generosity, truth and good, and *constantly remind them of their civic duties(Cine-Phono* journal, 1912). It needed the release of 7,000 American films for this 'formal' directive to be expounded in the form of inflated *theoretical lectures* in the specialised film faculties of American universities.

Warning against this kind of scholasticism, Adrian Piotrovsky, when he constructs his theory (supposedly specifically cinematic) of the so-called 'happy' ending in the ordinary contemporary American film, does not take into account such bits of 'theoretical' dogma as Adolph Zukor' s' declaration that 'his dream is to provide the people of the whole world with healthy diversion. . . they (the peoples) want to laugh, for life is not always happy . . . that is why the "happy ending" to a film is a *rule* of our organisation.'

This declaration, in the full poverty of its theoretical content, must be considered straight away in any examination of the 'laws' of the contemporary film product. We must display a little less theoretical enthusiasm for discovering the *cinematic* laws of contemporary film art, bearing in mind that, according to в. Geiss, 'the need to produce 600 films a year requires very many creative forces. The production *workers* train the directors and scriptwriters . . . they attract experienced writers and *teach them* the technique of film composition.'

For this reason it is sometimes amusing to read of the idle experiments of certain theorists who try to *time* such cinematic masterpieces as *The Tobacco-Girl from Seville* or *The Spanish Dancer* and who discover an *amazing regularity:* each act lasts 11-12 minutes. Their theoretical brains are already ticking over, a cinematurgic 'law' for the construction of a section of a film is ready to be born, but it transpires that this is all the result of the more-or-less constant length of each reel, and nothing else.

In our theoretical excursions into the secrets of contemporary cinema we must not forget that film production is not a divinely inspired creative process but the result of a finely calculated financial, economic and social reckoning that has been achieved through the most complex technical method.

The diploma'ed film theorists of the West do not conceal this. One of them, W. Bloem, writes that 'the task of the film master is and must always be the identification of art with "business"(Geschaft); anyone who does not realise this is an unwitting accomplice after the fact that cinema organisations are forced to produce money-spinning trifles for mass consumption'.

In our Soviet conditions the need to combine art with *Geschaft* is not so imperative but this can in no way justify the idealistic complacency expressed, for instance, in Eikhenbaum's proclamation of the hope that led him to study theoretical questions, the hope that 'the insane commercial success of cinema, having left its mark on the whole history of its "golden" youth, is already on the eve of crisis'.

First of all it is not in fact true that cinema had a 'golden' youth: the gold is only now beginning to flow. Second, it is precisely this dependence of the cinema on gold or of gold on the cinema that must affect the way in which a film is constructed.

To sum up everything that I have said: it should be possible to discern the conditions for a fruitful *practical* theoreticisation, so to speak, in this kind of general sense.

Postulating, or attempting to postulate, a number of questions relating to the essence of film, is *a necessary and urgent task* because the theoretical kitchen of the contemporary bourgeois cinema is guided by appetites that are too transparently class-based and exploitative for us to dine seriously on this diet in our own film work.

We must examine the very roots of the nature of the phenomenon of cinema, created by the whole of the pre-existing cinema in the shape of its 'greatest' and best producers. We must examine the formal categories (which are often borrowed from, or imposed by, a tradition that has absolutely no relation to the subject of film) *in close liaison with all the material that goes into the construction of a film.*

It would be better not to provide ourselves with whatever law of cinema there might be for another year but to immerse ourselves more deeply in the jungle of cinema, confronting it without a ready terminology that is frequently alien to it (all the authors in the collection concede this), even if what really has been examined and *discovered* in the film world is only roughly defined for us.

It is then perhaps that these pseudo-definitions, 'poetry and prose in cinema', the laws of plot construction, the semantic nature of film, will become intelligible and there will be a clarification of the apparent contradiction between the definition of film genres as mere artistic phenomena and the actual exclusion from these definitions of every trace of contemporary works of cinema (in Piotrovsky, in as far as he is moving towards a position where it is only the genres that are still being opened up in the Soviet cinema that derive from the very fundamentals of cinema). It will, perhaps, emerge that the very 'fundamentals of cinema' are not given, but may be *created* from scratch, both by the presence of the tasks that are entrusted to it and by the attraction of the resources for their fulfilment. Then it will be possible to define more clearly and intelligibly the nature of the *compromise* in *Battleship Potemkin*[2] and why the long-standing genre of the newsreel may in *A Sixth Part of the World*[3] be perceived as art. Lastly, it will perhaps become clear that to squeeze cinema into the concept solely of art is an activity that will, by logical extension, lead to the point where Viktor Shlovsky begins his article on prose and poetry. Perhaps it will transpire that, to create cinema, we need not a 'poetic' but an all-embracing militant theoretical system that will ruthlessly and precisely eradicate from practical use all the garbage of scholastic formalism. With this kind of theory of film work it will be possible to overcome and to organise everything that can be subjected to the film camera, the strictest performer of a specific social task. The theoretical essays in this collection should be regarded as a call to theoretical work in the field of cinema.

PROBLEMS OF CINE- STYLISTICS

Boris Eikhenbaum

translated by Richard Sherwood

1

Arts as such, as natural phenomena, do not exist— what does exist is a need for art inherent in man. This need is satisfied in various ways — in different ages, different peoples, different cultures. The separate elements of nature which play a role in the construction of human life are isolated, and when exposed to a particular culture they become the basis of this or that art. As material for art these elements must possess certain qualities or 'capacities', and exist within certain particular relationships to life. These relationships change — the actual forms of art change as well as the actual arrangement of these forms.

Cinema did not become an art straight away. In the history of cinema two features must be distinguished: the invention of the movie-camera which made possible the reproduction of movement on the screen, and the use of this camera to transform photographic film into cine-film. In the first stage cinema was just a camera, a mechanism; in the second it became a special sort of instrument in the hands of the cameraman and director. Neither of these of course occurred by chance. The first appeared as a natural consequence of technical improvements in the sphere of photography; the second was a natural and inevitable consequence of new artistic requirements. The first relates to the sphere of inventions, which evolve through their own logical rules; the second can be related more to the category of discoveries: it was discovered that the movie-camera could be *exploited* to organise a new art — and just that very type of art for which a need had long since been felt.

The inventors of the movie-camera could scarcely have realised that they were creating conditions for the organisation of a new art. It is symptomatic that about 20 years passed before it was realised that cine-technics could be the technics of cine-art. In the early years interest was concentrated on the actual illusion of movement. Cinema was perceived as a technical trick and went no further than the principle of moving photography. There was no question of scenarios or montage. Until 1897 they did not even think of splicing bits of film together. The technical perfection of the camera as such held the centre of attention.

The cine-film, no more than 17 metres in length, was used to produce some single scene or other, like *La Sortie des Usines* by Lumiere[4]. For a long time a staple place in the cine-repertoire was taken up by 'travel films' — films like moving postcards. This was the initial stage of scenes and landscapes from life (which established, by the way, the photogenic quality of water). Quickly following on these original genres were the comedy films which played a great part in the realisation of cinema as art: thanks to the very essence of comedy these films made do without complicated motivations and interweavings of plot, worked on material from everyday life, and in addition created the first foundations for the cine-tricks of the future and established a whole series of typical patterns needed for a cine-grammar. But the principle of moving photography was still first and foremost.

The invention of the movie-camera, properly speaking, breathed new life into the sphere of photography proper, which had up till then been very restricted. The usual sort of photograph, despite all its tendencies to become 'artistic', could not assume an independent place among the arts inasmuch as it was static, and therefore merely 'depictive'. In contrast to drawing, which allows the artist enough freedom to bring into being his various conceptions, photography, naturally, proved to be something secondary, purely technical, with none of the qualities of 'style'. It therefore most definitely entered general use in everyday life, and had no other prospects before it. The movie- camera dynamised the snapshot, transformed it from an enclosed, static unit into a *filmshot*— an endless part of a moving stream. Thereby, for the first time in history, an art which was 'depictive' by its very nature became able to evolve in time and proved to be beyond any comparison, classification or analogy. While associating itself in its various elements with theatre, with drawing, with music, and with literature, it also appeared as something completely new. The mechanical resources of photography *(chiaroscuro,* shots out of focus, print sizes and so on) took on a new significance when they became the resources of a special cine-language. Together with the development of cine-technics and with the realisation of the various possibilities of montage arose that differentiation between material and construction which is necessary and characteristic for all types of art. In other words, the problem of form had appeared.

Faced with cinema the sphere of simple photography became finally defined as having an elementary, everyday, applied function. The relationship between the photograph and cinema is rather like the relationship between practical and poetic language. The movie-camera allowed the discovery and exploitation of certain effects which simple photography could not and would not even begin to utilise. The problem of 'photogenic quality' arose (Louis Delluc), the chief significance of which lay in that it brought into the sphere of cinema the principle of the *choice* of material according to specific signs.

Art lives by being abstracted from everyday use in that it has no practical application. The automatism of everyday usage of words

leaves masses of phonic, semantic and syntactic shadings quite unexploited — but these find their place in the art of literature (Viktor Shklovsky). The dance is built on movements which have no part in a person's normal gait. If art does employ everyday things then it is as material — with the aim of presenting it in an unexpected interpretation or displaced form, in an emphatically deformed shape (a grotesque). From this comes the unfailing 'conventionality' of art, which even the most extreme and consistent 'naturalists' cannot overcome, so long as they remain artists.

The primary nature of art is a need for the discharging of those energies of the human organism which are excluded from or find only partial application in everyday use. This is also the biological basis of art, which imparts to it the force of a vital need seeking fulfilment. This basis, which is essentially 'play' and is unconnected with precisely expressed 'meaning', is embodied in those 'trans-sense", end-in-itself tendencies which shine through in every art and are the organic ferment for art. By exploiting this ferment to transform it into 'expressiveness' art becomes organized as a social phenomenon, as a special sort of 'language'. These end-in-itself tendencies are often laid bare and become a slogan for revolution — then they start talking about 'trans-sense poetry', absolute music' and so on. A constant lack of convergence between 'trans-sense' and 'language' — this is the internal antinomy of art which directs its evolution.

Cinema became an art when the significance of these two features in it was determined. *Photogeny* [6] is indeed the 'trans-sense' essence of cinema, and is analogous in this sense to the 'trans-sense' of musical, verbal, pictorial, motive and other arts. We observe it on the screen outside any connection with plot — in faces, objects, a landscape. We see things afresh, and perceive them as unfamiliar things. Delluc remarks: 'A locomotive, an ocean liner, an aeroplane, a railway are by the very nature of their structure photogenic. Every time that shots of "cine-actuality" run on the screen, showing us the movement of a fleet or a ship, the spectator exclaims with delight" It is, of course, not a question of the actual structure' of the object but of its presentation on the screen. Any object can be photogenic — it is a question of method and style. The artist of photogeny is the cameraman. When used for 'expressiveness' photogeny is transformed into the 'language' of mimicry, gestures, objects, camera angles, close-ups, long shots and other elements which are the basis of cine-stylistics.

2

Demand for a new mass art has long been evident — an art whose actual artistic methods should be accessible to the 'masses', and in particular the urban masses who have no 'folklore' of their own. This new art, being directed towards the masses, had to appear as a new 'primitive' in revolutionary opposition to the refined forms of older arts existing in isolation. This 'primitivism' could be created through an invention which, by bringing to the fore a new artistic element and making it a constructive dominant' would make possible a special form of merging (syncretisation) of the separate arts.

The evolution of art, if taken as something indivisible, is expressed in constant fluctuations between isolation (differentiation) and merging. Every separate art exists and develops in a milieu of other arts — both as a particular aspect and as a variety of forms. In various ages this or that art strives to become a mass art and is inspired by the urge of syncretism, trying to absorb within itself other arts. Differentiation and syncretisation are constant and equally significant processes in the history of the arts, and they evolve relatively to each other. Syncretic forms are by no means the property of the art of savages or of 'the people' alone, as was formerly believed; the tendency to construct these forms is a constant fact of art culture. The musical dramas of Wagner or the symphonic dances of the innovators in ballet are separate manifestations of the syncretic tendencies of the new age. These musical efforts did not have enough of that spirit of revolutionary 'primitivism' necessary for a new form to acquire the significance of a mass art which puts itself in opposition to other arts by the very breadth of its influence. The general crisis of culture, which in many ways is bringing us back to the principles of the early middle ages, has brought forward a decisive demand — a demand for the creation of a new art, free from traditions, primitive in its 'linguistic' (semantic) methods and with immense possible influence on the masses. Like the 'technicism', under whose imprint the culture of our age lives, this art had to be born from the womb of technology.

In its initial stage cinema appeared as precisely this sort of art. It is typical that in its first years of existence (perhaps right up to the First World War) cinema was judged to be a vulgar, 'low' art, useful only for the masses. It gained its first footholds in the provinces and in suburban areas. The intellectual who had been enticed by the advertisements and had dropped in at a cinema would feel uneasy at meeting another intellectual there: So you were lured in too?' was the thought of both of them. Who could then have thought that the great hall of the Leningrad Conservatory would be used as a cinema? This is the usual sort of picture in the evolution of the arts and of the separate genres.

By contrast with other arts cinema looked like something primitive, almost shabby, and offensive to refined taste. The very fact that the new art was created on the basis of photography destroyed our usual 'high' preconceptions about creative art. The movie-camera cynically withstood the sham 'craftsmanship' of the older arts and to some extent gave them (especially the theatre) an archaic flavouring. Into the midst of arts protected by traditions there burst an impudent novice threatening to turn art into something simply technical. The film-show was, they said, some sort of wholesale 'lowering' of theatrical spectacle, starting with the spectator dressed in his overcoat, as if he'd just dropped in in passing, and ending with the naked screen which replaced both the curtain and the stage. Mechanical reproduction, mechanical repetition (two or three shows an evening), factory production etc. etc. It is quite natural that the intelligentsia, who for the most part lived on the traditions of the old art culture, should ignore cinema at

first as being a mechanical primitive, suitable only for satisfying the 'street'.

It goes without much saying that war and revolution hastened the process of spreading cinema among the masses. In other historical circumstances cinema would probably have had to sustain a much longer and more complex struggle. It is curious to recall, incidentally, that even before the war, at the time when Symbolism was decaying, theorists in theatre and theatre directors were fascinated by the idea of the 'communal' *[sobornyi]* theatrical rite'. A sort of impoverishment was sensed in theatrical life, which they tried to overcome by experimenting with a refined-resurrection of' antique theatre', *commedia dell' arte* and so on. Together with the idea of 'communality' there appeared as a piquant paradox the idea of 'theatre for theatre' (N. Evreinov), which was evidence of the crisis in theatrical art, and theatrical parody poured out in a great flood' [10]. Meanwhile there were more and more signs of a coolness towards theatre, not only on the part of spectators, but among actors as well.

The dreams of 'communality' did not materialise, and remained as a characteristic historical symptom of the age of decay in the theatre, but quite unexpectedly there appeared a new 'mass' art, which, being a mass art, was in its way a communional art. Moreover it turned out to be communional not only in relation to the spectator (the 'street'), but even in relation to its actual production. As a syncretic form and technical invention cinema gathered around it masses of different specialists, and for a long time films appeared before the spectator without any names, with no 'authorship', as the fruit of the united efforts of a whole collective.

However it was a very long way from this type of 'communality' to the sort dreamt of by the Symbolists: this was communality inside out. Even the very concept of 'mass art' in connection with cinema needs a whole series of qualifications. We, the witnesses of the 'birth of cinema', are naturally prone to a certain romanticisation of it. But if we force ourselves to think it over calmly then the mass art of cinema is not a qualitative concept but a quantitative one which is not connected with the essence of cinema. It is a feature of the success of cinema, i.e. of a purely social phenomenon, conditioned by a whole series of historical circumstances unconnected with cinema as such. On the contrary — cinema does not in itself in any way require the presence of the mass, even if theatre does. Anyone with a projector can watch a film at home and therefore be one of the mass of cinema spectators even without entering a cinema. Apart from that we do not, in essence, feel ourselves to be members of a mass at all, or participants in a mass spectacle, when we are sitting in a cinema; on the contrary — conditions at a film-show induce the spectator to feel as if he were in total isolation, and this feeling is one of the particular psychological delights of watching films. The film does not even await our applause — there is no-one to applaud other than the projectionist. The spectator's condition is close to solitary, intimate contemplation — he observes, as it were, somebody's dream. The slightest outside noise unconnected with the film annoys him much more than it would if he were in the theatre. Talking by spectators next to him (e.g. reading the titles aloud) prevents him concentrating on the movement of the film; his ideal is not to sense the presence of the other spectators, but to be alone with the film, to become deaf and dumb.

So it turns out that cinema, with all its 'mass' characteristics, is suited to being above all a 'chamber art'. Of course a few cinema genres, by their very nature, have the mass in mind, but it is impossible to transfer this peculiarity of separate genres on to cinema as a whole. We should bear in mind that the 'mass' period of cinema— a period when it was winning for itself a position among the other arts and was reinforcing its socio-economic significance — is already receding into the past. Now and then films appear which are the result of artistic experimentation and which, as such, are not orientated towards the mass spectator. Cinema already has not only a commercial but also a certain artistic history — a history of styles and schools. Also the film spectator has already acquired a certain stability of taste, has got used to certain clichés he does not like to depart from. This in itself is an indication of that complex relationship of the two sides which is characteristic for every type of art. *The Cabinet of Dr Caligari* [11], as a film for the mass spectator, was a flop throughout Europe, but in the history of cinema this film is a most important development, whose influence was felt in a whole series of subsequent films. *Our Hospitality*[12] with Buster Keaton, which again poses the problem of comedy in cinema (tragic situations contrasting with the comic behaviour of the hero), turned out to be simply too clever a film, too complicated in its artistic intent, to evoke total delight from the spectators — the much more elementary comicality of *The Coward*[13] naturally gets through more easily. It is quite possible that the runaway commercial success of cinema, which has set its stamp on the whole history of cinema's 'golden childhood' is already on the verge of a crisis: cinema is entering its adolescent period, a much more difficult period, but also a more promising one. It is only with this hope that it is worth posing those complex theoretical problems that I am trying to indicate in this article.

3

We are now living in a stage of cinema in which it represents a new syncretic form of art. The invention of the movie-camera made possible the exclusion of the basic dominant of theatre syncretism — the *audible word,* and its replacement by another dominant — the *movement observed in details.* And so the theatrical system bound up with the audible word was turned upside down. The film spectator finds himself in completely new conditions for perception, which are the reverse of the process of reading: from the object, from the observed movement, to the comprehension of them, to the construction of internal speech. The success of cinema is partly connected with precisely this new type of mental activity, which does not develop in everyday usage. We can say that our age is least of all a verbal age — so far as art is concerned. Cine-culture, like a sign of the age, resists that culture of the word, bookish and theatrical, which reigned in the last century. The film spectator seeks a rest from the word — he wishes only to see and surmise.

Yet it is incorrect to call cinema a 'silent' art: it is not a question of 'silence', but of the lack of the *audible* word and of a new relationship between word and object. The theatrical relationship, in which mimicry and gesture accompany the word, is abolished, but the word as articulatory mimicry preserves its force. The film actor speaks during the shooting of the film, and this has its effect on the screen. The film spectator is really transformed, as it were, into a deaf-mute (the question of music is tackled later), but this does not annihilate the role of the word, but merely transfers it to another level. There was a well-known incident in an English cinema when a group of deaf-and-dumb people were at a film-show and protested at the content of the sentences spoken by the actors, which had no correspondence at all to the scenes depicted on the screen. It appears that, for the deaf-and-dumb, cinema is a much more 'verbal' art than theatre, where, because of actual performing conditions (distance between the stage and the spectator) they cannot clearly see the movements of the speech organs. The ordinary film spectator does not catch the articulation as such, but it does have some meaning even for him, in that the actors do not perform on the screen as deaf-mutes and do not play out mere pantomimes. The treatment of articulatory mimicry on the screen is a problem for the future; at any rate it must not be just a passive relic from the shooting of the film.

One other fact is even more important however — the process of *internal speech* on the part of the spectator. For a study of the rules of cinema (and montage above all) it is most important to recognise that perception and comprehension of a film are inseparably linked with the formation of an internal speech which links the separate shots together. Only the 'trans- sense' elements of cinema can be perceived outside this process. The film spectator must perform a complicated mental task in linking together the shots (the construction of cine-phrases and cine-periods), a task virtually absent in everyday usage where the word forms a covering and excludes other means of expression. The spectator must constantly compile a chain of cine-phrases — otherwise he will comprehend nothing. This is why some people find this cinematic mental task difficult, wearying, unaccustomed and unpleasant. One of the chief concerns of the director is to make sure that each film scene should 'reach' the spectator, i.e. to enable him to divine the meaning of an episode, or, in other words, to switch the spectator onto the language of his own internal speech; this speech thereby comes into account in the actual construction of the film.

Cinema demands from the spectator a certain special technique of divination, and this technique, along with the development of cinema, will naturally become more complex. Directors already often use symbols and metaphors whose meaning rests directly on current verbal metaphors. Film-viewing is accompanied by a continuous process of internal speech. We are already used to a whole series of typical clichés of cine-language; even the very slightest innovation in this sphere strikes us with no less force than the appearance of a new word in language itself. It is impossible to treat cinema, as an art, as a totally non-verbal art. Those who defend cinema from 'literariness' often forget that the audible word is excluded from cinema, but the thought, i.e. internal speech, is not excluded. A study of the peculiarities of this cine-speech is one of the most pressing problems in the theory of cinema.

Connected with the problem of internal speech is the problem of titling. The title is one of the necessary semantic accents of a film, but we should not talk about titles 'in general'. We must distinguish their types and functions in a film. The type of titles which are most disagreeable and alien to cinema are those titles of a *narrative* nature, titles 'from the author', expounding, but not amplifying. These titles *replace* what ought to be shown and *divined* by the spectator through the essence of cine-art. They are therefore evidence of deficiencies of the scenario or of a deficient cinematographic design by the director. A title like this interrupts not only the movement of the film on the screen but also the flow of internal speech, making the spectator change for a time into a reader and *memorise* what the 'author' is telling him in words. *Conversation* titles, composed with due account taken of the peculiarities of cinema and inserted at the appropriate times, are another matter. Short titles appearing at moments when dialogue is taking place on the screen, and accompanying the precise and characteristic gestures of the actors are perceived as a completely natural element of the film. They do not replace what could be done in some other way, and do not undermine the cinematic thought processes if they are done in conformity with the rules of cinema (the actual graphics of the titles play a big part in this). Whenever the dialogue has to reach the spectator then the aid of a title is necessary. A conversation title does not fill in a gap in the plot nor does it introduce into the film a narrative 'author', but just fills in and accentuates what the spectator sees on the screen.

Experience, among other things, shows that comedy films need conversation titles more than other films, and these titles sometimes heighten the comic effect quite noticeably; we only need recall the titles of *Jewish Happiness'* [4], *The Mark of Zorro* ('Have you ever seen anything like it?'), and *The Coward* ('Sit down!'). This happens because comedy is usually a thing bearing meaning, and is therefore closely connected with words. A comedy film is usually built upon the details of separate situations, and these details can 'reach' the spectator only by means of titles.

At any rate, once we accept that cinema is not just a variety of pantomime and that words are not excluded from it as a normal rule, then titles are a completely legitimate part of the film, and the whole problem is simply that they must not turn into literature, but enter the film as a natural, cinematographically realised element of it.

Another problem also connected, on the one hand, with the problem of cine-perception, and, on the other, with the fact of the exclusion of the audible word, is the problem of music in cinema. This problem has as yet been almost completely unelucidated in theoretical terms, while in practical terms it scarcely arouses any doubts. The exclusion of the audible word demanded replacements, and music appeared as the equivalent of certain aspects of the word. Music bears the role of an amplifier of emotions, and accompanies the process of internal speech. But this explanation is far from resolving problems about the nature of music in cinema and about what relationship is possible between the film and its musical illustration. What should or can be the principles of this musical illustration?

In France the idea of the 'musical film' is very popular. For example L. Moussinac talks of it with great enthusiasm if with little precision: The phrases of light must blend with melodic phrases; rhythms must harmonise, penetrate and mutually complement each other with the greatest accuracy and simultaneity.'[16] In contrast to this florid sentence it is interesting to quote the words of Bela Balazs who is inclined towards a totally different resolution of this problem: 'It is typical that we immediately notice the lack of music, but pay no attention to it when it is present. Any music is suitable for any scene . . . for music arouses quite different visions which only interfere with the visions on the screen when they touch on them too closely.'[17] Balazs sets more serious hopes on the reverse compilation on the creation of films to accompany musical works.

Balasz's comment is very correct and to the point. A good film so absorbs our attention that we somehow do not notice the music; at the same time a film without musical accompaniment seems impoverished. What is this — habit, or a requirement connected with the nature of cinema itself? I think this problem can be resolved in conjunction with what I said about the intimacy of cine-perception, about the observation of the film as a dream. These peculiarities of perception require that a film should be wrapped in a special emotional, conventionalised atmosphere, the presence of which may be as imperceptible as the presence of air, but all the same just as necessary. The internal speech of the cinema spectator is much more fluid and undefined than pronounced speech — and music does not destroy its flow but assists in its formation. The intimate process of forming internal speech is in alliance with the musical interpretation in shaping something indivisible. We should also notice that music assists, to a certain extent, the transmission of emotions aroused by the screen into the world of actual artistic emotions — a film without music sometimes creates a terrible impression. And so we can state that the musical accompaniment to a film *eases* the process of formation of internal speech, and precisely because of this is not sensed for its own sake.

In this complex problem there is still one unclarified aspect — the problem of cinema rhythm and its correspondence or kinship with musical rhythm. People who readily talk of the rhythm of the shots or of the montage are often playing with a metaphor or are using the word 'rhythm' in that generalised and rather unproductive sense in which they speak of rhythm in architecture, in painting, etc. In modern cinema we do not have *rhythm* in any exact sense (as we do in music, in dance, in poetry), but we do have a certain common rhythmicality which has no connection with the problem of music in cinema. It is true that the footage of the shots can to some extent act as a basis for constructing a cine-rhythm, but this is a thing for the future which is difficult to comment on here. It may be that in the future evolution of cinema (when it proceeds from adolescence to youth) its rhythmic potential will be more clearly apparent, and then particular rhythmic genres can be determined, with emphasis not on the story, but on photogeny. It may be that this form (analogous to verse) will be born directly out of experiments in the cine-illustration of musical works. At that time the problem of music in cinema will also be more clearly defined. Meanwhile music's role is actually a typical one for a syncretic period.

4

So cinema has come to be defined as an art of `photogeny', using a language of movements (facial expressions, gestures, poses etc.). On this ground it has entered into competition with theatre — and has triumphed. A significant role in this triumph was played by the circumstance that the cinema spectator was enabled to see the details (facial expressions, objects, etc.), and with an ease equal to his imagination to be transported from one place to another, to see before him people and objects in various scales, angles, illuminations and so on. Cine-dynamics as it evolved on the screen conquered theatre, and transposed it to the position of a sort of 'fond bygone'. Theatre must find its identity anew — no longer as a syncretic form, but as a separate art in which the word and body of the actor must be liberated from every other art.

One of the real deficiencies of theatre, so far as it has been a syncretic art, and a deficiency which it is possible to overcome within the conditions of theatrical spectacle to only a limited extent, was the immobility of the stage arrangement, and linked with this the immobility of point of view and perspectives. Visual effects of theatre presentation (mimicry, gesture, decorations, objects) inevitably come up against the problem of the *distance* between the immobile stage and the spectator. Making play with visual details in the theatre proves almost impossible; by the same token mimicry and gesture are frozen in their development, and the actor endowed with just such a gift of mimicry cannot display it in the theatre. The immobility of the stage leads to the actor having to act with a background of props set in a single position; this constricts the dramatist and introduces into the verbal dynamics of theatrical art something alien, surplus, static. The object in theatre plays a totally passive role, being an outside witness or spy for the actor and boring the spectator by its presence. The division of theatrical space into parts (by turning on and off the lights), the use of revolving stages etc. does not alter the essence of the thing, and it is perceived as a pitiful imitation of cinema. What is the essence and nature of cinema comes out as coarse and heavy in the theatre, like birthpains for the wit of a man who is witless. Theatre must, of course, proceed along a different path — the path to converting the stage arrangement into an area exclusively for the activity of the actor, the path to eliminating theatrical space as a fixed *place* of action, in other words — the path for returning to the principles of Shakespearean theatre.

Cinema has eliminated the very problem of the stage setting, its immobility and the distance between it and the spectator. The screen is an imaginary point, and its immobility is also imaginary. The distance between the film-actor and the spectator constantly changes — or to be more correct — there is no distance at all, but just scales and perspectives. The actor's face can be

presented in exaggerated dimensions in which the slightest muscular movement can be seen; the spectator, if the pace of the film demands it, can see the slightest detail of gesture, costume, setting. Nothing just stands and waits for its turn — places of action, parts of scenes and views of them, (from the side, from above, etc.) — all keep changing. All these technical possibilities have made cinema a rival not only in respect of theatre, but of literature as well. Until the invention of cinema and the realisation of montage literature was the only art suitable for unfolding complex plot constructions, for developing parallels in the story, for freely changing the place of action, for distinguishing details and so on. Now, in the context of cinema, many of these privileges of literature have lost their right to a monopoly. Literature, like theatre, by fertilising cinema and assisting in its development has at the same time been deprived of its former position, and must take account of the presence of the new art in its further evolution.

If, apart from what has already been said, we take into consideration the link already existing between cinema and depictive art (a theme requiring a special analysis), then the characteristics of modern cinema, as a syncretic form, seem justified. Cinema, truly, has in one way or another impinged on the whole system of the old, separate arts and, while pushing itself away from them it is at the same time having a decisive influence on their future evolution. We have a new fact before us: photogeny and montage have made possible a dynamism of visual images such as is unavailable for any other art. This dynamism, whose perspectives are still far from being exhausted, has for the moment made the other arts gather around and serve a new centre. Various styles of films have begun to be determined, depending on this or that method of working the material, or on this or that 'bias'. Particular eine- styles are still only being hinted at, and cinema theory has still hardly touched on this question.

People commonly speak of the 'naturalism' of cinema and consider this its special property. This view, when expressed in a primitive and categorical form, is of course a naive one, and it must be resisted because it obscures the specific rules of cinema as an art. It is quite natural that in its early period, when even the actual 'verbal' methods of cinema had not yet been defined, cinema had still not realised its artistic possibilities and was concerned exclusively with the creation of illusion and with getting close to 'nature'. Thereafter, coinciding with the use of the movie-camera as an instrument, full-view scenes, being the most highly 'naturalistic', and which had not yet broken with purely photographic principles, lost their original significance, and cinema began to develop the possibility of having its own conventions — conventions far from primitive naturalism — such as the blown-up shot, the dissolve, camera angle and so on.

The principle of 'photogeny' has defined the basic essence of cinema as being a totally specific and conventional one. From now on the *deformation of the real world* has assumed its natural place in cinema, as in the other arts. In the hands of the cameraman the movie-camera is already working just like paint in the hands of the artist. One and the same aspect of the real world, filmed from various points, in various perspectives, and with varying illumination, produces various stylistic effects. In recent times shooting on location has more and more frequently been replaced by studio filming, precisely because the real world prevents the maintenance of a definite stylistic tone in the film. Producers are concerned not only with the composition of the film (montage), but also with the composition of separate shots, and we are already being guided by purely depictive principles — of symmetry, proportion, the general relationship of lines, the arrangement of light and so on. Once it is a question of film styles and composition of shots it follows that the notorious 'naturalistic' approach is only one of several possible styles, and is therefore no less conventionalised than the others. The demands of 'type-casting' and, with it, the problem of the film actor (the actor and 'real life') did not appear because cinema is naturalistic, but through the conditions of cinema projection: the close-up and the peculiarities of photogeny prevent the use of make-up to the degree it is used in theatre. Hence we have totally different principles of expressiveness and of the actual film acting.

So naturalism in cinema is no less conventional than literary or theatrical naturalism. It is true that cinema can introduce into film the real world, which theatre, for example, cannot do. The film-director can have a sort of 'note-book' in which he can preserve scenes from life shot in passing, so as to use them in the montage of some film or other (e.g. in a film of the 'physiological' type), but he can do this, just as a writer can, only on condition that he subordinates this material to the general stylistic imprint of the film and to its genre-pattern.

5

In considering this or that film style the nature of the shooting (perspectives, angles, lighting, apertures, etc.) and the type of montage have decisive importance. We are used to thinking of montage just as 'plot-construction', whereas its basic function is a stylistic one. Montage is above all a system of *shot-control* or *shot-linking;* it is a sort of syntax of film.

Plot-construction is in itself determined by the scenario or even the libretto; if it does also depend on the montage then it is only to the extent to which the montage gives it this or that stylistic colouration, by motivating the alternation of parallels, imparting this or that tempo, using close-ups and so on. Cinema has its own language, i.e. its own stylistics and its own devices of phraseology. Of course I use these terms not to bring cinema close to literature but through a completely legitimate analogy which also allows one to speak, for example, of a 'musical phrase', 'musical syntax' etc. The phenomenon of internal speech, so characteristic of cine-perception, gives me every right to use this terminology without destroying the specific features of cinema.

S. Timoshenko" tried to 'enumerate' the basic devices of montage and give a 'description' of them. But before enumerating and describing (if this is even generally possible), we must construct a theory of montage, and in his book there is no such thing. In

Timoshenko's enumeration (15 devices are indicated) firstly the purely stylistic devices like the 'device of contrast' are confused with devices which have other significance, and secondly montage as such, i.e. the question of principles and devices of shot-control, is left completely on one side. For example *'change of location'* is in itself neither a device nor montage at all; it is a technical possibility afforded by the movie-camera and the screen, as are 'change of angle of shot' and' change of perspective'. Montage is a device for *exploiting* this possibility, whose variants depend both on the genre of the film and on the stylistic manner of the director. *How to move from one location to another, from one parallel to another* — this is the basic problem of montage with a change of location, or of a film as it is determined by the movement of plot. It is a problem of stylistics (logic) and motivation.

We can see a change of location in any film, but one director can be distinguished from another precisely by the *montage* of this change, by the devices of preparing for and operating it.

The movement of a film is built upon the principle of temporal and spatial linking. The dynamics of cinema, which give the director the right freely to intermix locations, perspectives and camera angles, and to alter the tempo, also impose their own demands which are not found in either literature or theatre in the same form — demands of temporal and spatial continuity. This is the very peculiarity of cinema which Balks happily calls *visuelle Kontinuitaf* '(visual continuity). In talking about films made from literary works Balks observes that there is always something lifeless and fragmentary about them: 'A story that has been thought up in literary form jumps over many of those very features a film must not jump over. A word, a conception, a thought exist outside time. A picture has the concrete strength of the present, and lives only in the present... Therefore the film, especially in the depiction of spiritual movements, demands full continuity of the separate moments.'

Here the director stumbles upon the 'opposition of the material' which he must somehow overcome: cinema demands montage of a sort by which, albeit within the limits of the separate parts, a *sensation of time* is produced in the spectator, i.e. a sensation of a continuous sequence of episodes. The trick is not in the 'unity of time' as it was understood in the theatre, but in the temporal relationships of the separate moments being sensed. Every such moment can be shortened or lengthened as appropriate (one of the basic montage effects of tempo), and in this respect cinema possesses very rich constructive possibilities, but everything following must be in this or that temporal relationship to what precedes it This is also why the *adjacent* shots in a film are perceived as preceding *andfollo wing* — this is a general rule of cinema: it is the director's job, in conforming with this rule, to use it for the construction of time, i.e. to create the illusion of continuity.

If a person in a film leaves a house, then in the next shot he must not be shown entering another house — this contradicts both time and space. Hence the need for the so-called link-shots' which in the hands of inexperienced directors usually weigh down the film, because they introduce superfluous and therefore senseless details. It is at these very points that the wit and invention of the director are needed, because this is where the art of montage tells: to use the *necessity,* as dictated by the nature of the material, as a stylistic *device (* deceiving the spectator and hiding from him the power of the rule').

All these do nots', as in any art, are of course relative, and at any moment can be turned into a 'may'. But this can be done only in certain conditions of style and genre. One may break a rule in art, but one cannot simply *avoid* it. If there is no positive motivation then there must be negative motivation.

And so from here we reach the concept of montage as cine-stylistics. The reality and significance of this problem are validated, I think, by what I said about the 'internal speech' of the film spectator and about the rules of shot- control ('visual continuity' and the logic of linkages). In avoiding problems concerning the principles of montage S. Timoshenko immediately deprives himself of the possibility of arranging the actual devices to avoid crossing and mixing them up. The device of contrast', for example, is a particular case of motivation with a change of location; in other words it is one of the devices of montage and has a purely stylistic character. Here is an example by the author of the book himself: 'A rich American sits in a comfortable chair after a heavy meal. The next shot — in a prison; a criminal, one of the workers from the rich man's factory, sits in the electric chair. The rich American presses the button of an electric bell: a splendid chandelier lights up. In the prison a button is pressed: electric current runs through the worker's body' etc. In Timoshenko's system of enumeration' this is all simultaneous, both the device of change of location' and the device of contrast', and so both of them relate to 'plot-construction'. In reality this is either motivation of a change of location (if the plot demands this), or the use of contrast for ideological ends, a sort of oratorical device of comparison. Hence the fact that the meaning of a device depends on its function.

To add to what I said earlier about temporal sequence I must also point out that a montage based on the principle of a *simultaneity* of episodes does not contradict this. This simultaneity is not the type we have, for example, in literature, when the author, passing from some characters to others, says: 'At the very time when' etc. In literature time plays the completely conventional role of linking — it is merely pointed out, and the author can deal with it as he pleases, insofar as he is telling the story. In cinema simultaneity is that same sequence, but is just implemented by way of a crossing of parallels (I am deliberately using these terms, contrary to the geometrical concept of parallels). Only sequence is interrupted in order to continue in other material. This also makes possible not only the creation of the illusion of continuity but the construction of time itself in various ways — all the more so in that it is also linked with space. I shall turn to the details of this problem, in connection with the problem of tempo, later on, in the section on the cine-period.

I now turn to problems of cine-stylistics in the narrow sense of the word, i.e. problems of cine-syntax (the conception of the cine-phrase, montage of the cine-period) and cine-semantics (the semantic marks of cinema, metaphor and so on).

These problems of course demand a special study using the material of separate films — I am confining myself here almost

entirely to a simple statement of the problems.

Every art, the perception of which proceeds during a period of time, must contain within itself an articulation, inasmuch as it is, to a greater or lesser extent, a 'language'. Starting from the tiny parts which constitute the actual material, one can go further and reach the articulations which represent the predetermined constructive parts, which are actually perceivable. Thus the feet in a line of verse form a mechanical, abstract articulation, although they do undoubtedly participate in the construction of the verse; in the process of perception it is not the feet which really exist, but groups of elements which are united and contrasted through rhythmic accentuation.

In cinema we must distinguish between the actual film-strip (the reel of film) and its *projection on the screen.* The film-strip represents an ideal mechanical set of divisions. It consists of rectangles (frames) each 1/52m across; each frame taken separately is the smallest part of one movement which in real life is continuous and indivisible. This is a mechanical, and in that sense abstract (not perceivable on the screen) set of divisions, and not articulation. This is the technical basis of cinema, without which it could not exist. Like any art cinema exists and develops on the basis of its own particular, artificially created, conventionalised and, as it were, secondary nature, which was formed as a result of the transformation of real life into material. When it is artistically split up into abstract parts (frames) movement is once again formed on the screen before the spectator's eyes, but not in its natural form, but according to the rules of cinema. Cinema was created thanks to the two means which constitute its particular, secondary nature: the technical (from the nature of the movie-camera) and the psycho- physiological (from the nature of the human sense of sight). The first of these makes what is in reality continuous — divided and interrupted; the second re-imparts to the movement of separate frames the illusion of continuity.

So the frames exist separately on the reel of film precisely in order to be eliminated on the screen, to be fused into one movement. In other words the *film* (photographic) frame is for the spectator an imaginary, abstract articulation — a sort of film atom. From this we get that characteristic duality of the actual term 'frame' in the jargon of film people: the film frame, as it exists separately only on the reel of film, and the *montage* frame, which S. Timoshenko defines as 'a separate piece of film, from one splice to the next, shot through one lens, from one angle, in one perspective.'

It is obvious that in this question of the articulation of cine- speech it is not the photographic or film-reel frames that are basically significant, but the montage frames, because it is these which are perceived as real divisions. It is the montage frames, linking one with the next, which organise the system of shot-control, which is also the basic problem of eine- stylistics. In this system we should obviously differentiate smaller-scale and larger-scale articulations, in accordance with how the internal speech of the cinema spectator is formed. Montage is precisely montage, and not a simple splicing of separate pieces, insofar as its principle is the formation of meaningful units and the linking of these units. The basic unit of this linking is the *cine-phrase.*

If by the word 'phrase' we generally understand a certain basic type of articulation, which is actually perceived as a segment (verbal, musical, etc.) of moving material, then it can be defined as a group of elements clustered around an accentual nucleus. The musical phrase, for example, forms a group of tones around a rhythmical-melodic or harmonic accent, in relation to which the preceding movement represents a preparation. In cinema the grouping of various photographic perspectives and foreshortenings plays an analogous role.

In cinema we have three basic movements on screen: movementpast the spectator, movement *towards* the spectator, and movement *from* the spectator into the distance. The first of these, which can be called panoramic, is an elementary movement untypical for cinema; it was dominant in the early stage of cinematography ('landscape' pictures), when everything was shown in a general perspective, without montage, and the cinema was still only moving photography and not far from the principles of the magic lantern. Along with the transition from cine- reel to cine- film came a realisation of the significance of montage not only as a plot form but also as a stylistic form (shot-control). The creation of cine-speech, with its special semantics, required the creation of accentual moments on which cinephrases can be planned by way of highlighting these moments. In this way the stylistic significance of perspectives and camera angles became defined.

The purely technical methods of photography were realised as being methods for articulating cine-speech. The long shot was retained only as a locating element of the cine-phrase, as a sort of' adverb of place or time', to use the old-fashioned grammatical terminology. Accentual parts of the phrase are created by the near and close-up perspectives which represent a sort of subject and predicate of the cine-phrase. The *movement of perspectives (* from a long shot to a medium and then to the close-up, or in the other order), at the centre of which, as a basic stylistic accent, stands the close-up — this is the basic rule of construction for the cine-phrase, from which deviations are of course possible just as they are in any art from any 'rule'. Included here is the changing of angles (a sort of subordinate clause), which introduces supplementary accents into the pattern of the cine-phrase. We get a scene in a long shot, then in a medium, and then the same perspective but with a different angle (from above) etc.

Can we now pick out some particular types of cine-phrase? We need, of course, a much more detailed analysis of this problem, conducted in laboratory fashion using separate frames. An isolated clarification would hardly be worthwhile, but we can say at least something on it here. For the cinema spectator the difference between a long and short cine-phrase is completely real. The montage of the cine-phrase can be lengthened and shortened. In some cases the long shot can have considerable significance — lengthening it

gives the impression of a long, slowly developing phrase; in other cases, conversely, a phrase is constituted from rapidly alternating foreground and close-up shots, which produce an impression of jerkiness, or laconicism. Apart from this a vital distinction in the stylistic construction of the cine-phrase depends on the pace of the perspectives: from details shown in close-up, to a panorama, or vice-versa. In the first case we get something like an enumeration leading to a total — the spectator does not know the sum total, but peers at the details and at first catches only their photogeny and significance as objects: a high fence, a huge padlock, a dog on a chain. Then a panorama unfolds — and the spectator comprehends: the courtyard of a strictly-ordered merchant's house. This is a type of phrase in which the spectator must make sense of the details *after* the long shot — by coming back to them. In other words this is the *regressive* type of cine-phrase. Its peculiarity lies not only in the order of the perspectives but in the fact that the details must be endowed with a certain particular semantic symbolism, whose meaning can be guessed by the spectator before the concluding accent. The montage of this sort of phrase is built on the principle of the riddle. Another type of cine-phrase, the *progressive,* leads from the long shot to the details, so that the spectator, as it were, draws near to the picture himself, and with every frame locates himself more and more closely among the events happening on screen. It could also be said that the first type of cine-phrase is closer to a depictive role, whereas the second approximates to a narrative role. It is only natural that these types of cine-phrase are presented with especial clarity and consistency right at the *beginning* of the film, when the spectator must be brought into the very atmosphere of the picture.

So the cine-phrase is planned by the grouping of montage frames on the basis of a movement of perspectives and camera angles united by accentual moments. Stylistic variation of cine-phrases depends on the devices of montage.

<div align="center">7</div>

From the cine-phrase we now turn to the question of the linking of phrases and the construction of the cine-period. The movement of frames, once started, requires a meaningful linking according to the principal of spatiotemporal continuity. It is a question, naturally, of the *illusion* of continuity, i.e. of the fact that the movement of space and time on the screen must be *constructed,* because the spectator must be aware of it. Spatio-temporal relationships in cinema play the role of a basic semantic link without which the spectator cannot locate himself among the movement of frames.

In theatre the problem of space and time has a completely different significance — connected with the fact that theatre has only a single temporal and spatial perspective and a static nature. In this respect theatre is much more 'naturalistic' than cinema. Time in theatre is passive — it simply corresponds with the real time of the spectator. The dramatist can, of course, quicken the tempo of action or introduce into one act a much larger number of events than is possible in reality, but this can be done only on condition the spectator, like the reader, forgets about time, and is indifferent towards the motivation. The theatre cannot offer *conventionalised* continuity: time in theatre is filled up, but is not constructed. If an actor, in the progress of a play, has to sit down to write a letter then he can do nothing but write it under the gaze of the spectator, — the parallelism of action with which the film-director constructs cine-time is only partially possible in theatre, and its function is quite different. The 'unity of time' in theatre is a problem, in essence, not of time, but of plot, whereas in cinema the plot can itself embrace as much time as it likes (a year, many years, a lifetime), and the 'unity of time', as a problem of montage (the temporal continuity of separate parts), is a problem of the actual construction of time.

In cinema time is not filled up, but is constructed. Through the interruption of scenes and the changing of perspectives and angles the director can slow down or speed up not only the tempo of action, but the tempo of the actual film (montage), and thus create a totally individual awareness of time. The effects of the final scenes by Griffith[19] are well known (*Intolerance*[20]*, Orphans of the Storm*[21]) — the tempo of action slows down almost to immobility, while the tempo of montage speeds up and reaches a frenzied rapidity.[22]

In cinema we therefore have two types of tempo: the tempo of action and the tempo of *montage.* The crossing of these two types forms a special sort of cine-time. The two types can both coincide and not coincide. For example the first part of *The Big Wheel* [23] is only an exposition and an initiation of the intrigue (the sailors of *the Aurora* go to the People's House where Shorin becomes acquainted with Valya); the action develops very slowly on account of the details (the switchback, the wheel), and the montage of the details goes at a very rapid tempo.

Time in cinema is inseparably linked with space (Balazs uses a special single-word term — *Zeitraum).* In the theatre the actor who leaves the stage also goes out beyond the limits of the scenic area, i.e. the sole spatial area in theatre. The stage remains 'empty', and if the act is not finished then someone else must replace the departed actor, at least until he returns. From this we get those 'coincidences' of exits and entrances. which are typical for theatrical montage, and constitute theatre's obligatory conven tionality. In other words theatrical space is as passive as theatrical time — it does not participate as such in the dynamics of the play, but is simply filled up. The cinema spectator thinks in space — it exists for him quite apart from the characters. The theatre actor is bound by the scenic area and cannot throw it off, because behind it there is a void, a negative space which for the spectator just does not exist; the film actor is a being surrounded by a limitless space, in which he moves around freely. If a film actor has gone out of a house then quite apart from the conventions of cine-time the spectator can one way or another watch his progress to another place. In other words space in cinema has not so much the significance of plot as the significance of style (syntax). Hence the need for

'linking scenes'; this is not 'naturalism', but a special sort of cinema logic, at the basis of which is the principle of spatio-temporal continuity.

It is by this principle that the montage of linking cine-phrases is determined, inasmuch as we are talking about the actual stylistic function of montage. The cine-period, whose size can of course be very variable, is sensed as a sort of enclosed piece precisely to the extent that the movement of the frames which constitute it is linked by the continuity of spatiotemporal relationships. The treatment of the separate spatio-temporal moments (cine-phrases) and their linking together is ended by a sort of summary of them, by the establishing of semantic relationships between them. When the spectator starts watching a film he sees separate parts; after two or three cine-phrases he begins to understand the relationships between the characters, the place of action, the meaning of their actions and conversations, but all of it still only partially. Then a moment comes when the semantic relationships of all the elements constituting the montage material of any given part become clear to him; the cine-period closes with the crossing of montage frames at a precise point which clarifies the mutual connection of the preceding pieces and terminates their movement. As a concluding moment there is usually a close-up figuring in a special role analogous to the musical *fermata*[24], a flow of time as it were comes to a stop, the film holds its breath — the spectator sinks into contemplation.

From these general characteristics of the cine-period it follows that the basic stylistic problem of its montage is contained in the motivation of the transitions from one cine-phrase to another. Plot motivation does not in itself solve this problem because it has no connection with the problem of the tempo of montage and of the construction of spatio-temporal relationships. The stylistic and style-related devices of montage have their effect precisely in the fact that the director controls the frames, uniting one moment of the plot with another. Here most of all we can see the difference between a flowing, slow montage, which smashes cine-time into tiny parts linking together in sequence (for example one scene proceeding with everyday details or with a variety of camera angles), and a rapid montage which can reach the stage of 'flashing' or 'cutting', when separate moments are presented to the spectator in only a short footage of film. This is one side of cine-syntax. Its other side is seen in how the director proceeds from one scene to the next.

The crux of the matter is that every scene is presented to the spectator in pieces, in jerks. There is a lot which the spectator does not entirely see — the intervals between the jerks are filled up with internal speech. But for this internal speech to be constructed and for it to give the spectator an impression of fullness and logicality the jerks must move within a certain defined linkage and the transitions must be sufficiently motivated. Certain over-motivated pictures are so distorted that the montage turns into a sort of twitch, so that no internal speech is formed within the spectator, and he understands nothing (an example from last autumn's repertoire — *Circus Twins*[25] with Werner Krauss, and before that — *The Joyless Street*[26] with Asta Nielsen and Chmara). If a character moves from one point to another then the director, depending on one or another stylistic intention, can act in various ways: he can either show us in detail the character's journey, or he can jump ahead several moments and replace these omitted moments with material from another episode. Montage is usually constructed on changes of this sort — its movement is multilinear. The illusion of spatio-temporal discontinuity is created not by a real discontinuity but by an equivalent of it: *while* the family has dinner in another place *something* is happening. Parallels are used according to the principle of moving simultaneity — they cross each other in the internal speech of the spectator like coordinates in time.

But here there arises the problem of motivation. Where to interrupt a line and how to proceed to the next? In other words with what logical connections should the parallels or pieces of the cine-period be tied together in order to turn the necessity of the transition into a stylistic conformity?

I have already mentioned this in part, in connection with S. Timoshenko' s book. This is where the significance of such devices as contrast, coincidence, comparison and so on becomes clear. The variety in this area is inexhaustible, but one or another *association* serves as a general basis. Sometimes, of course, a title intrudes in the matter, but this is exactly an instance of when a title is least to be desired. The *devices of associating the parts of the period* — this is the basic stylistic problem of montage.

I am concluding with this deduction because, I repeat, further investigation of this problem must be done on a laboratory basis. Inevitably, of course, the question of the stylistic and genre variations of a film arises here, but I am deliberately barely touching on this at present.

8

It only remains for me to mention (again, of course, in a very general way) the basic peculiarities of cine-semantics, i.e. those signals through which cinema lets the spectator comprehend the sense of what is happening on screen. In other words it is a question of how the separate moments of a film 'reach' the spectator.

I have already noted that the cinema spectator must guess a lot. In the end, cinema, like every other art, is a special system of allegory (in that, generally, it is used as a 'language'). The main peculiarity of cinema is that it gets by without the aid of the spoken word — it is the language of photogeny before us. The director, actor, and cameraman are given a task — to 'tell without words', and the spectator's task is to understand this. This is where there are both enormous advantages for cinema and enormous difficulties, and mastering these demands special genius and special technique.

Cine-language is no less conventional than any other. The basis of cinesemantics is made up of that stock of expressivity in mime

and gesture which we assimilate in everyday life and which is 'directly' comprehensible on the screen. But this stock, firstly, is too meagre for the construction of a film, and secondly, and this is the main thing, it is by itself sufficiently *polysemantic*. Besides, cinema, like any other art, is inclined to cultivate those very elements of this semantics which are not utilised in everyday life. Cinema has not only its own 'language', but its own 'jargon', which is barely accessible to the uninitiated.

A gesture of facial expression taken separately, like a 'dictionary' word taken separately, is polysemantic, undefined. This is where the theory of basic and secondary (fluctuating) signs of meaning is fully applicable — the theory developed by Yu. Tynyanov in his analysis of the semantics of verse:

> A word does not have one single defined meaning. It is a chameleon, in which every time not only various nuances arise, but sometimes even various colorations. The abstraction of 'the word', properly speaking, is like a circle filled up each time in a new way depending on the lexical system in which it occurs, and on the functions which each element of speech carries. It is as it were a cross-section of these various lexical and functional systems.[27]

All of this also holds good in studying cine-semantics. The separate photographic snapshot is a sort of detached, 'dictionary' cine-word. The semantics of the photograph, which has no 'context' and stands outside a 'sentence', and therefore outside any 'lexical plan', is poor and abstract. The classical 'Smile, please, with which some photographers alert their subjects, is dictated by the lack of a semantic task, the lack of context'. A showcase of photographs is a 'dictionary', whereas a showcase of film-stills is a collection of quotations. It is interesting to compare the impression gained from these stills *before* the film-show and *after*. In the first instance you can guess at only a very general meaning of the separate scenes — 'They are kissing', 'One is following the other' and so on; in the second instance the stills come alive, just as a quotation from a familiar book comes alive — because you know the picture, you know the 'context'.

We can make a deduction from all that has been said: in cinema we have a semantics of *frames* and a semantics of *montage*. The semantics of the frame as such is rarely separately apparent, but certain details in the composition of the frames, connected particularly with photogeny, sometimes have an independent semantic significance. However the basic semantic role belongs, of course, to the montage, since it is the montage which colours the frames, beyond their general meaning, with definite semantic nuances. There are well-known instances when during the reediting of a film the same frames as before, but occurring in a new montage 'context', can gain a completely new sense. In just the same way a frame which enters a newsreel film (this is where an exclusive semantics of the frame is evident, because montage plays no independent semantic role) can be used in the film, but its meaning will already be different, because it will enter the semantics of montage. The fact is that cinema is a thoroughly *sequential* art,[28] starting from the frames of film and ending with the frames of montage: the sense of the separate frames is gradually revealed through their contiguity and sequence. The basic signs of their meaning are in themselves extremely changeable and are created within the bounds of cinema like semantic cyphers, on which the experienced cinema spectator's attention no longer dwells for any great time.

The *sequentiality* of cinema has a particular nature in connection with the fact that montage does not give a complete sequence, but an interrupted sequence. Mimicry on the screen, for example, is quite different from mimicry on the stage. The mimicry of the theatre actor accompanies the words he pronounces, is a concomitant to them; the theatre actor really does *mimic* — not at focal points, but continuously. The film-actor does not in any way have to give that *gamut* of mimicry which is essential for the performance of the theatre actor. In cinema there is no mimicry in this sense of the word, — there are simply the separate facial expressions, poses or gestures, like signals of this or that meaning. This is why cine-mimicry is simultaneously both richer and poorer than theatre mimicry — it proceeds in a quite different perspective and is subject to quite different rules of expressivity. The mimicking manners of Chaplin or Keaton have a semantic effect only in cinema — where they are connected with close-ups and other particularities of montage. Stage mimicry is perceived on the screen as 'over-acting' precisely because for cinema it is too fragmentary, too much constructed on the principle of the gamut of expressions. Cinemimicry is much more static because the dynamics are concentrated in the montage; in cinema semantic clarity in the separate facial expressions is important, type-casting is important, but mimicry is quite unimportant and unnecessary. Before us on screen there are jerks, flashing moments; these must be kept in mind for their own sake, while their semantic nuances are given by the 'context' of the film and by the semantics of the film's montage.

There is still one general problem, which concerns those instances when a director must give an interpretative commentary to this or that feature in a film, or to a film in its entirety, i.e. when something 'from the author' has to appear in the film quite apart from the plot itself. The easiest way is to give this commentary by way of titles, but modern cinema is already trying to work with alternative methods. I have in mind the appearance of metaphor in cinema, which sometimes acquires even a symbolic character. From the semantic point of view the introduction of metaphor into cinema is particularly interesting, because it yet again reaffirms the real significance of internal speech not as a chance psychological element of cine-perception, but as a constructive element of the actual film. The cine-metaphor is feasible only on the condition that it is supported by a verbal metaphor. The spectator can understand it only in circumstances where there is a corresponding metaphorical expression in his stock of language. Of course the future development of cinema may see the formation of its own semantic patterns — patterns which can serve as the basis for the

construction of independent cine-metaphors, but this possibility does not alter the basic situation.

The cine-metaphor is a sort of visual realisation of a verbal metaphor. It is natural that only current verbal metaphors can serve as material for cinemetaphors — the spectator quickly grasps them just because they are familiar to him and are therefore easily guessed at as being metaphors. Thus, for example, the word 'fall' is used in language metaphorically to mean a road to ruin; hence the metaphor proved feasible in *The Big Wheel:* in the inn where the sailor Shorin finds himself a billiard table is shown — and the billiard ball falls into the pocket The totally episodic nature of this scene gives the spectator to understand that its sense is not part of the story, but part of a commentary: it is the start of the fall' of the hero. Another example — from *The Overcoat*[29]*:in* the scene between Akaky Akakievich and the 'Important Person' the camera angles change: from below, when Akaky Akakievich is looking at the 'Important Person', and from above, when the 'Important Person' is shouting at Akaky Akakievich. 'From above — from below' are taken from a verbal metaphor ('to look down on someone'). The last example, by the way, gives grounds for thinking that the cine-metaphor has a big future before it, because it can be constructed on the devices of camera angle, illumination, etc.

In the whole of this problem it is extraordinarily interesting that the verbal metaphor does not by itself go beyond the limits of purely verbal semantics if the author has no special tendency to impart a comic sense to it. It has often been pointed out that the unfolding or realisation of a verbal metaphor appears in literature primarily as a parodying device (see e.g. Mayakovsky). The cine-metaphor is as it were a genuine realisation of a verbal metaphor implemented on screen — so how is it that it can be perceived seriously? It is evidently the case that in cinema, firstly, we are moving within the limits of cinematographic, not verbal, motivation, and that, secondly, the internal speech of the cinema spectator, formed by means of the frames, is not realised in the shape of exact verbal formulations. We get a reverse relationship: if a verbal metaphor is not realised in the consciousness of the reader before a clear visual image appears (i.e. the literal sense is overshadowed by the metaphoric sense), then the cine-metaphor is not realised in the consciousness of the cinema spectator before the limits of a full verbal sentence appear.

A lot more could be said about the conventionalised semantic signs of cinema (the dissolve, shading, imprinting and so on), the interpretation of which is linked either to metaphorically renewed verbal patterns, or to the patterns of photography and graphics already familiar to the spectator. But this must be discussed in detail. Cine-semantics is a new and complex theme which demands a special analysis. For the time being I have merely wanted to establish the importance of the semantic role of montage, and to emphasise the significance of the cine-metaphor, as instances of the use of verbal material on the screen.

THE FUNDAMENTALS OF CINEMA
Yuri Tynyanov
translated by L.M. O'Toole

1

The invention of the cinematograph was greeted just as enthusiastically as the invention of the gramophone. In this enthusiasm there was something of the feeling of primitive man when he first depicted on the blade of his axe the head of a leopard and simultaneously learned to pierce his nose with a stick The noise created by the journals was like a chorus of savages greeting these first inventions with a hymn.

Primitive man probably came quite rapidly to the conclusion that a stick through one's nose isn't all that marvellous an invention, but at least it took him more time to reach that conclusion than for a European to be reduced to despair through the gramophone. Presumably the point is not so much that the cinematograph is a technical device as that cinema is an art.

I can remember complaints about cinema being flat and colourless. I do not doubt that when the primitive inventor depicted the head of a leopard on his axe a critic turned up pointing out to him the poor resemblance of his drawing, and that he was followed by a second inventor who advised the first to stick some real leopard fur on his drawing and to insert a real eye. But probably the fur stuck rather badly to the stone and from the carelessly drawn head of the leopard writing came into being because the carelessness and inaccuracy did not hinder but helped the drawing to turn into a sign. Secondary inventors usually do not have much success and the prospects of the kinetophone, or sound cinema, of stereoscopic and colour film had not excited us very much. The reason being that you still do not get a real leopard and, what is more, because art cannot do anything with real leopards. Art, just like language, strives to abstractivise its resources. Hence not every resource can be used.

When man depicted the head of an animal on the blade of his axe, he was not merely *depicting it,* it gave him a magical courage — his totem was right there with him on his weapon; his totem would plunge into the breast of his enemy. In other words, his drawing had two functions: a material reproductive function and a magic function. An incidental result of this was the fact that the head of the leopard appeared on all the axe blades of the whole tribe — so it became the sign of the distinction of their own weapons from those of the enemy, became a mnemonic sign, hence an ideogram, a letter. What had happened? The consolidation of one of the results and at the same time, a switching over of functions.

This is how the transition takes place from technical resources to the resources of art. Living photography, whose main role is to resemble the natural world being depicted, turned into the art of the cinema. This involved a switching over of the function of all the resources — they were no longer merely resources in themselves but resources with the sign of art. And here the 'poverty' of film, its flatness and its colourlessness turned out to be positive resources, the genuine resources of art, just as the inadequacy and primitiveness of the ancient depiction of a totem turned out to be positive resources on the way to writing.

2

The invention of the kinetophone and of stereoscopic cinema are inventions that remain at the first stage of the cinematograph, since their intended function is a reproductive material one, 'the photograph as such'. They take as their starting point not the shot unit, which bears some meaning as a sign, depending on the whole dynamics of the shot sequence, but on the shot as such.

Presumably, audiences will perceive a considerable natural resemblance when they see in stereoscopic film the convex walls of houses and convex people's faces, but the convexities exchanged in the process of montage for more convexities, convex faces floating into other convex faces, would seem a totally unauthentic chaos composed of separate authenticities.

Presumably, nature and man coloured in natural colour would very much resemble the originals but an enormous face in close-up coloured naturally would be a monstrous and quite unnecessary strain, rather like a painted statue with eyes revolving on pivots. Besides which, colour excludes one of the main stylistic resources — that is, the alternation of various *lightings* of a material of a single colour.

The perfect kinetophone would have to use such abominably accurate montage that the actors would be producing sounds that they needed (and that cinema did not need) quite independently of the laws of the unfolding of cinematic material. One would end up not merely with a chaos of unnecessary speeches and sounds, but this would make the regular changeover of shots quite unrealistic.

We only have to imagine the device of the dissolve when a speaker recalls another conversation to remain quite indifferent to this respected inventor. The 'poverty' of the cinema is, in fact, its constructive principle. So we really should have ceased a long time ago to utter the sour compliment *'The Great Silent'*[30]. After all, we do not complain about verses not having attached to them photographs

of the heroines whose virtues are being proclaimed and nobody calls poetry *'The Great Blind'* . Every art makes use of some single element of the perceived world as its crucial constructive element, while the other elements become merely imagined beneath its sign. Thus visual and picturesque images are not banished from the sphere of poetry, but acquire both a particular quality and a particular use: in the descriptive poem of the 18th century all the objects of nature are not named, for instance, but described metaphorically, through links and associations from other series. In order to say: tea pouring out of a teapot, such a poem would say: 'a fragrant boiling stream bubbling from the shining copper'. Thus the pictorial visual image is not given here and it performs as the motivation for the linking of many verbal series — that is, their dynamics is based on the riddle that has been set. It is no good pointing out that in this connection the real visual representations are not given either, but merely verbal representations in which the semantic colouring of the words and their play is important but not the objects themselves. If we put strings of real objects into the strings of words we shall get an unbelievable chaos of objects and nothing more.

In the same way, cinema also uses words, but only either as a motivation for the linking of shots, or as an element with a role only in relation to the shot, contrastive or illustrative, and if we fill up the film with words we shall get nothing but a chaos of words.

For cinema, too, as an art form, no inventions exist just for their own sake: there are purely technical resources which help to perfect its basic characteristics and these are selected according to the basic devices of the art form. This is where the interaction of technique and art arises, quite the reverse of what we had to start with: now art itself *impinges* on the technical devices, art selects them in its movement forwards, changes their use and their function, and finally rejects them — but it is not a technique impinging on art. The art of cinema already has its basic material. This material may be varied or improved, but that is all.

3

The 'poverty' of cinema, its flatness and its colourlessness are in fact its constructive essentials: this poverty does not demand new devices to fill it out, but new devices are created by it, grow on its basis. The flatness of film (which still does not deprive it of perspective), this technical 'failing' is expressed in the art of cinema through the positive constructive principles of simultaneity of several sequences of visual images, on the basis of which a quite new interpretation of gesture and movement is achieved.

We are presented with the familiar device of the dissolve: a paper with clearly defined print is held by some fingers: the print goes pale, the outlines of the paper fade, through it there begins to emerge a new shot, the outlines of moving figures gradually becoming more concrete and finally completely displacing the shot of the paper with print. Clearly this linking of shots is only possible because of their flatness; if the shots were concave, in relief, then this interpenetration of them, their simultaneity, would be unconvincing. Only through the use of this simultaneity can the composition be made possible which is not merely a reproduction of movement but is itself constructed upon the principles of that movement. Dance can be presented in a shot not only as a 'dance', but by a 'dancing' shot itself— through the 'movement of the camera' or 'movement of the shot' — everything in the shot undulates, one row of people dances on top of another. Here we have presented the special simultaneity of space. The law of the impermeability of bodies is overcome by two dimensions of cinema, its flatness and its abstractness.

But both the simultaneity and the single space are important, not for their own sake, but as the meaning-bearing sign of the shot. One shot follows another, carries forward in itself the meaning-bearing sign of that previous shot, is coloured by it semantically from beginning to end. A shot which is *constructed* according to the principles of movement is far from materially reproducing movement. It provides a semantic image of movement. (Sometimes a sentence in the writings of Andrei Bely[31] is constructed in this way: it is important, not for its direct meaning, but for its very phrasal contour). The colourlessness of cinema permits it to communicate not the material but the *semantic* juxtaposition of dimensions, a monstrous non-coincidence of perspectives. Chekhov has a story: a child is drawing a large man and beside it a small house. Perhaps this is precisely the device of art: scale is separated from its material-reproductive foundation and made into one of the meaning-bearing signs of art; the shot which is filmed magnifying all objects is followed by a shot with a reducing perspective. A shot filmed from above with a small person is followed by a shot of another person filmed from below (take for instance the shot of Akakii Akakievich and the Important Person in the scene of the telling-off in *The Overcoat*[32]). A natural colouring would here obliterate the basic orientation, that is, a semantic attitude to scale. The close-up which picks out an object from the spatial and temporal concurrence of objects would lose its *meaning* in natural colour.

Finally the wordlessness of cinema, or rather, the constructional impossibility of filling the shot with words and sounds, reveals the character of its construction; cinema has its own 'hero', its specific element and the particular characteristics of the title shot.

4

Differences of opinion arise concerning this 'hero' which are typical of the very nature of cinema. In its material, cinema comes close to the spatial representational arts such as painting, while in the unfolding of the material it comes close to the 'temporal' arts, that is, verbal and musical.

Hence such florid metaphorical definitions as: 'cinema is painting in motion' (Louis Delluc)[33] or 'cinema is the music of light' (Abel Gance)[34]. But definitions of this kind amount to practically the same as 'the great silent'.

To name the cinema in relation to the neighbouring arts is just as unproductive as naming those arts according to the cinema:

painting — 'immobile cinema', music — 'the cinema of sounds', literature — 'the cinema of the word'. This is particularly dangerous in the case of a new art. It is an expression of a reactionary cult of the past (passeism): calling some new phenomenon according to old ones.

In the meantime it is not definitions that art requires but study. And it is quite understandable that in the early stages the 'hero' of cinema was pronounced to be the reproducible material object — 'the man-as-seen', 'the-thing-as-seen' (Bela Balazs)[35]. But the arts are distinguished not only and not so much by their objects as by their attitude towards those objects. To take a counter-example, the art of the word would be a simple conversation, speech. After all, in speech too we get the same 'hero' as in verse — the word. But the point is precisely that there is no 'word' in a general sense: the word in verse plays nothing like the same role as it does in conversation, and the word in prose — depending on the genre — plays nothing like the same role as it does in verse.

And the selection of 'the man-as-seen' or 'the thing-as-seen' is not inaccurate because cinema can be realised without objects, but because here there is no emphasis on the specific use of the material, — and yet it is this use alone that turns the material element into an element of art, because in this case there is no emphasis on the specific function of this element in the art form.

The visible world is communicated in cinema not as such, but in its semantic relativity, otherwise cinema would simply be a living (and non-living) form of photography. The person-as-seen and the thing-as-seen are only an element of film-art when they are presented as a meaning-bearing sign.

It is from the first proposition that we get the notion of film style, while from the second we get the notion of film structure. The semantic relativity of the world-as-seen is transmitted through its stylistic transformation. In this process the relationship between people and things within the shot, the relationship among people, and the relationship of part to whole — what we are wont to refer to as the 'composition of the shot', the camera angle and perspective in which they are taken and the lighting, all acquire colossal significance. Here film, precisely because of its technical flatness and monochrome quality, overrides flatness; compared with the monstrous freedom of film in the use of perspective and point of view, the theatre, which possesses technical three-dimensionality and convexity (precisely due to its own peculiarities), is confined to a single point of view and to flatness as an element of the art form.

Camera angle stylistically transforms the world as seen. A *horizontal,* slightly sloping factory chimney, or the crossing of a bridge, shot from below, are precisely the same kind of translation of the object in the art of cinema as a whole assortment of stylistic resources which make a thing new in verbal art.

Not all camera angles and not just any lighting, of course, are equally powerful stylistic resources and powerful stylistic resources are by no means always usable; but here we have a constant artistic distinction between cinema and theatre.

5

For cinema the problem of the unity of place simply does not exist; the only problems which are crucial for it are those of the unity of point of view and lighting. A single 'interior' shot in cinema is hundreds of varied camera angles and lighting effects and hence hundreds of different relationships between person and object and among objects — it is hundreds of different 'places'; five sets in the theatre only amount to five 'places' with a single point of view. Hence, complex theatrical interiors with a complicated calculation of perspective are quite false in the cinema. For the same reason there is no justification for the search for photogeneity. Objects are not photogenic in themselves, it is camera angle and lighting that make them so. Therefore the notion of photogeneity' in general must give way to the notion of cinegeneity'.

The same thing applies to all the stylistic devices of cinema. A detail of moving legs in place of people walking concentrates attention on an associative detail in exactly the same way as synecdoche does in poetry. In both instances the important thing is that, instead of the object on which attention is orientated, we are given another object linked to it in association (in film the associative link will be movement or a pose). This substitution of a detail for the object switches the attention: through a single orientating sign different objects (the whole and a detail) are transmitted, and this switch breaks down the visible object as it were, making it a string of objects with a single meaning-bearing sign, the *meaning-bearing object* of film.

It is quite obvious that in the process of this stylistic transformation, (which is necessarily also a semantic transformation), it is not the ` man- as- seen' and not the `object-as-seen' which are the 'hero' of cinema, but a 'new' man and a 'new' object — people and objects transformed within the dimension of the art form— that is, `man' and' object' of cinema. The visible relationships between visible people are broken down and replaced by relationships between cinematic 'people' — every instant, unconsciously and almost naively — so deeply rooted is this principle in the very basis of the art form. Mary Pickford[36], playing a little girl, surrounds herself exclusively with tall actors and is not `cheating', probably not even being aware that in the theatre she would not manage to 'cheat' in this way. (Here, of course, it is not a stylistic transformation, but merely the technical use of one of the laws of the art form.)

6

But what is the phenomenon of this *new* man and *new* object based on? Why does cinematic style transform them?

Because every stylistic resource is at one and the same time a semantic factor. Given one condition, of course, that the style must be organised, that camera angle and lighting are not accidental but are systematic.

There are literary works in which the simplest events and relationships are transmitted through such stylistic resources that they grow into a mystery; this involves a shift in the reader's notion of the relationship between large and small, between the ordinary and the strange; hesitantly he follows behind the author, he has his 'perspective' on things and their 'lighting' shifted (this is the case, for instance, in Conrad's novel *The Heart of Darkness,* where a simple event — a young naval officer receives command of a ship — grows into a grandiose 'shifted' event). Here the point is in the particular semantic structure of things, in the particular way the reader is introduced to the action. We have the same kind of possibilities in cinematic style too, and essentially the process is just the same: a shift of the viewer's 'perspective' is at the same time a shift in the relationship between things and people, and involves a semantic replanning of the world in general. The various changes in lighting (or the sustaining of a single lighting style) replan the environment in exactly the same way as camera angle replans the relations between people and things. Once again, the 'thing as seen' is replaced by the thing of art.

The significance of metaphor in cinema is very much the same — a single action presented in terms of its other vehicles — it is not people kissing, but doves. Here, too, the thing as seen is broken down into its component parts, through a single semantic sign. Its various vehicles are presented, various things, but at the same time the action itself is broken down and in a second parallel (the doves) a specific semantic colouring is transmitted.

Even these simple examples are sufficient to convince us that in cinema, both naturalistic movement and movement as-seen' are transformed — this movement-as-seen can be broken down, perhaps presented through a different object. Movement in cinema exists either *to motivate the angle* of point of view of the moving person, or as a *mode of characterising* a person (gesture), or as *a change in the relations* between people and things; an approach towards and distancing from a person (or thing) of specific people and things, i.e., movement in the cinema, does not exist for its own sake, but as a particular meaning-bearing sign. Thus outside its meaning-bearing function, movement within the shot is not at all essential. Its meaning function can be taken over by montage, as a changeover of shots in the course of which these shots may even be static ones. (Movement within the shot as an element of cinema is generally strongly exaggerated; running for all one is worth wearies one.) And if in cinema it is not movement-as-seen', all the same it does operate in 'its own time'. In order to establish the duration of some situation or other, cinema can repeat a shot — the shot is interrupted a minimal number of times in either a variation or in the same form — and that is its duration, which is indisputably very far from the normal notion of duration-' as-seen', a duration which is entirely relative; if a repeated shot is interrupted by a large number of shots, this 'duration' will be considerable in spite of the fact that the duration-as-seen' of the repeat shot may be minute. Related to this is the conventional meaning of both a diaphragm and dissolve as a sign of a large spatial and temporal separation.

The specificity or time' in cinema is revealed in a device like the close-up.

A close-up abstracts a thing or detail or a face from a set of spatial relationships and at the same time takes it out of the structure of time. In the film *The Big Wheel*[37] there is a scene: burglars are emerging from a robbed house. The directors needed to show the burglars. They did this by showing them as a group in a long shot. The result was incoherent: why were the burglars wasting time? But if they had been shown in close-up they could have slowed down as much as they wanted because the close-up would have abstracted and taken them out of the time structure.

In this way the duration of a shot is created by its being repreated and that means through the interrelationship between shots. But temporal abstraction comes into play as a result of the absence of relatedness between the objects (or groups of objects) among themselves within the shot.

Both the first and second emphasise that cinema-time' is not real duration but a conventional duration based on the relatability of shots or the relatability of visual elements within the shot.

7

The evolution of the devices of an art always bears the trace of its specific nature. The evolution of the devices of cinema has a great deal to teach us.

Camera angle in its earliest form was motivated as the point of view of a spectator or the point of view of one of the characters. Similarly a detailed close-up was motivated as being the perception of a character.

Motivated by the point of view of a character an unusual camera angle lacked this motivation and was presented for its own sake; by this very fact it became the point of view of the viewer, by this very fact it became a stylistic resource of cinema. The gaze of one of the characters in the shot might fall on some object or detail and that object was presented in close-up. When this motivation is removed, the close-up becomes an independent device for the selection and emphasis of the object as a meaningful sign — outside all temporal and spatial relationships. Normally close-up plays the role of an 'epithet' or a 'verb' (a face with an expression which is emphasised in close- up), but other uses are possible as well: the very fact of being outside time and outside space which is peculiar to the close-up is used as a stylistic resource for the figures of simile and metaphor and so on.

Now, if following the shot in which a man in a meadow is presented in close-up we get also in close-up a shot of a pig walking in

the same place, then the law of *semantic relativity* of the shots and the law of the *extra-temporal* and *extra-spatial* meaning of the close-up overrides what might have appeared to be such a powerful naturalistic motivation as the walking around of a man and a pig at the same point in time and space; as a result of this sequence of shots, we get not a temporal or spatial continuity from the man to the pig, but the semantic figure of simile: the man is a pig.

This is how the independent semantic laws of cinema as an art form come into being and are consolidated.

The significance of the evolution of cinematic devices is to be found in this growth of its independent semantic laws and in their being stripped of naturalistic 'motivation in general'.

This evolution has involved what might have appeared to be such firmly motivated devices as the 'dissolve-in'. This device is very firmly and quite consistently motivated as 'memory', 'vision', 'story'. But the device of a 'short dissolve' — when within the shot we label 'memory' we get a flash too of the face of the one remembering — this destroys the external literary motivation of the 'memory' as a moment sequenced in time, and transfers the centre of gravity to the simultaneity of the shots; there is no 'memory' or 'story' in the literary sense, — what there is is 'memory' in which the face of the one remembering is simultaneously carried on, — and in that purely cinematographic meaning, this shot comes close to another one: the dissolve of a face against a landscape or scene which is totally out of proportion to it in magnitude. This last device in its external literary motivation is immeasurably far from 'memory' or 'story', but cinematographically their meanings are very close.

This is the way that cinematic devices evolve: they become separated from 'external' motivations and acquire a meaning 'of their own'; in other words, they are separated from a *single,* externally defined meaning and acquire many internally defined meanings 'of their own'. This multiplicity or polysemy of meanings is what makes possible the survival of a particular device and makes it a 'proper' element of the art, in this particular case makes it the 'word' of cinema. We note with some surprise that there is no adequate word in the language and the literature for the notion of a dissolve. In every particular case or use we can *describe* it in words, but there is no way that we can discover an adequate word or notion for it in the language. The same goes for the polysemy of the close-up which at one moment provides a detail from the point of view of both characters or a spectator, while at another moment it makes use of the result of this isolation of the detail, its existence outside time and space, as an independent meaning- bearing sign.

8

The cinema derived from photography.

The umbilical cord between them was cut at that moment when cinema became aware of itself as an art form. The point is that photography has its own characteristics which have not been *made explicit,* which are, as it were, unratified aesthetic qualities. The main orientation of photography is resemblance. Resemblance is offensive, we get offended by photographs that resemble us too closely. Therefore, photography secretly deforms its material. But this deformation is permitted only with one assumption— that the basic orientation to resemblance will be sustained. However much the photographer may deform our face through the pose (positioning), the lighting and so forth, all this is accepted with the general tacit assumption that the portrait will bear a resemblance. From the point of view of the basic orientation of photography to resemblance any deformation appears to be an'inadequacy'; its aesthetic function is not ratified.

Cinema has a different orientation, and what is an 'inadequacy' for photography is transformed into a virtue and an aesthetic quality. This is the radical distinction between the photograph and the film. At the same time photography has other inadequacies' as well which have been turned in the cinema into 'positive qualities'.

Essentially, every photograph deforms its material. We only have to glance at photographs of' views' ; perhaps this is a subjective statement, but I only perceive resemblance of views through the orientating or, rather, differentiating details — through some single tree, or bench or shop-sign. And this is not because it does not 'bear a general resemblance' but because the view has been picked *out.* What in nature exists only in connection, and without boundaries, in the photograph is picked out and made into a distinct independent unity. A bridge, a jetty, a tree, a group of trees and so on do not exist in our vision as units; they are always linked to their surroundings; to fix on them is a momentary and transitory act. This fixing, once it is confirmed, exaggerates a million times the individual features of the view and, precisely through this, causes the effect of 'dissimilarity'.

This is also true of general views' — the choice of a camera angle, however innocent it might be, the picking out of a place however spacious that place might be — leads to the same results.

The picking out of material in a photograph leads to the unity of every photograph, to a peculiar *crowding of relationships* among all the objects or elements of a single object within the photograph. As a result of this inner unity the relationship between the objects or between the elements within one object, is over-determined. The objects become deformed.

But this 'inadequacy' of the photograph, these inarticulated and 'uncanonised' qualities, to use Viktor Shklovsky's expression, come to be canonised in the cinema, become its starting qualities, its crucial points. A photograph produces a *solitary* position; in the cinema that becomes *a unit of measurement.*

A shot is the same kind of unit as a photograph or as a closed-off line of verse. I am using here and throughout the common term 'shot' in the sense of a section of film which is unified by a single camera angle and lighting effect. In fact the frame will have the

same relationship to the shot as the foot in verse has to the line. The notion of feet in verse is primarily pedagogical and in any case is relevant only for a very few metrical systems, and the latest theories of verse-form deal with the line as a metrical series and not with the foot as with a scheme. For that matter, in film theory, the technical concept of a frame is not significant, it is entirely replaced by the question of the length of the shot sequence.

In the first line according to this law of unity, all the words comprising the line are in a special relationship in a tighter degree of interaction; hence the meaning of the word in verse is not the same, it is different in comparison not only with all the varieties of practical speech, but in comparison with prose. In this process all the little service words, all those unnoticed secondary words of a speech, become extraordinarily noticeable and meaningful in verse.

Thus in the shot too this unity extends beyond the semantic meaning of all the objects and every object becomes relative to the others and to the whole shot.

With this in mind we must raise a further question: in what conditions do all the 'heroes' of the shot (people and things) become relative to each other, or rather are there no conditions which prevent their being related to each other? The answer is that there are.

The 'heroes' of the shot, like the word (or sounds) in verse, have to be differentiated, *distinctive,* and only then are they relative to one another. Only then do they interact and mutually colour each other with their meaning. Hence the *selection* of people and things, hence too, *camera angle* as a stylistic resource or delimiting, distinguishing and *differentiating.*

'Selection' arose from the naturalistic resemblance, from the correspondence of the person and thing of the cinema to the person and thing of everyday life, what in practice is known as 'typecasting'. But in cinema, as in every art, whatever is imported for particular reasons begins to play a role quite beyond those original reasons. 'Casting' or selection serves in the first place to *differentiate* the actors within the film, i.e. it is not merely an external selection, but a selection internal to the art of film.

Hence too, the meaning of *movement* within the shot results from the demands for differentiation of the 'heroes' of the shot. The smoke from a ship and floating clouds are necessary not only as such and for their own sake, just as an incidental man who happens to be walking along a deserted street, or a facial expression and gesture of a person in relation to another person or thing are all required as differentiating signs.

9

This apparently simple fact defines the whole system of pantomime *and gesture* in the cinema and distinguishes it decisively from the systems of facial expression and gestures which are linked with speech. The facial expression and gestures of speech realise or 'make manifest' in a motorvisual sense the speech intonation; in this respect they, as it were, complement verbal language.
Here the dispute among linguists about impersonal sentences is most intriguing. In the opinion of Wundt (which Paul contests) in the impersonal sentence: 'It's burning!', the role of the subject is played by *the gesture* pointing to the burning object (a house, or in its metaphorical use someone's heart and so on). The linguist Shakhmatov proposes that the role of the subject is played in cases like this by the *intonation* of the speech. This example shows clearly the relationship between speech gestures and mime on the one hand and speech intonation on the other.[38]

This is the role of gestures and pantomime in the spoken theatre. The role of gestures and facial expressions in pantomime lies in the substitution for the word taken out. Pantomime is an art form based on what has been taken away; a kind of play with suppression. Here the whole essence is precisely in the replacing of an absent element by others but in verbal art itself there are many cases when 'complementary' mime and gestures are a hindrance. Heinrich Heine[39] used to maintain that mime and gestures were harmful to verbal *wit:* 'the facial muscles are in too powerful and highly stimulated movement, and the person observing them sees the thoughts of the speaker before they have been uttered. This hinders sudden jokes'. This means that the realisation of speech intonation in mime and gesture is a hindrance (in particular cases) to the verbal structure and destroys its inner relationships. Heine, at the end of his poems, provides a sudden joke and in no way wants highly mobile facial expressions or even the beginning of a gesture to signal the joke before it has been made. Of course the speech gesture does not only accompany the word but it signals it and anticipates it.
This is why theatrical mime is so alien to cinematography: it cannot accompany verbal speech since that is lacking in the cinema but it signals the word and gives *it away*. These words which are anticipated by gestures turn the cinema into a kind of incomplete kinetophone.

Facial expression and gesture within the shot are above all *a system of relationships* between the 'heroes' of the shot.

10

But even facial expression may be present in the shot without relation to anything, and the clouds may not be floating. Relativity and differential may be transferred to another sphere — from the *shot* to the changing of shots, to *montage.* Even still shots, following one after the other in a particular way, allow one to reduce movement within the shots to a minimum.

Montage is not the connecting of shots, it is the differential *exchange* of shots but, precisely because of this, the shots which can be exchanged have some relationship between them. This relationship, this relativity, may be not merely in terms of plot but to a far

greater degree in terms of style. In practice we only have plot montage so far. Camera angle and lighting in this case are normally just piled on anyhow. This is a mistake.

We have established that style is a semantic fact. Therefore stylistic disorganisation and a chance ordering of camera angles and lighting is rather like the jumbling up of intonations in verse. On the other hand, lighting and camera angle, because of their meaning-bearing nature are naturally contrastive and differential and therefore their exchange also contributes to the montage of shots (making them relative and differential), just like a plot exchange.

Shots in film do not 'unfold' in a sequential, gradual order, they are precisely *exchanged.* This is the foundation of montage. They replace each other just as a single verse line, a single metrical unit, replaces another one on a precise boundary. Film makes *ajump* from shot to shot, just as verse makes a jump from line to line. It may seem strange, but if we are to make an analogy between film and the verbal arts, then the only justifiable analogy will be not with prose, but with verse.

One of the main consequences of the jumping character of film is the differentiatedness of shots and their existence as units. *Shots as units* are equivalent in value. A long shot may be replaced by a very short shot. The brevity of the shot does not deprive it of independence or of its relatedness to other shots.

Actually, the shot is important as a *'representative'*: in a memory 'through dissolve' we get not all the shots of the scene recalled by the hero, but a detail — a single shot, and similarly the shot in general does not exhaust a particular plot situation, but is merely representative of it in the relatedness of shots. This allows one in practice through cross-cutting to cut down shots to a minimum or to use as a 'representative' a shot from a quite different plot situation.

One of the differences between the 'old' and 'new' cinema was in the treatment of montage. Whereas in the old cinema montage was a way of parcelling out and sticking together and a resource for explaining plot situations, a resource which was, in itself, unperceived and concealed, in the new cinema it became one of the crucial and perceptible factors, that is, perceived rhythm.

That is how it was with poetry: a safe monotony and the imperceptibility of petrified metrical systems was replaced by a sharp perception of rhythm in free verse'. In Mayakovsky's[40] early verse a line consisting of a single word might follow a long line, and an equal amount of energy falling on the long line would then fall on the short line (lines as rhythmic strings are equivalent to each other), therefore the energy advanced in bursts. It is the same with perceptible montage: the energy falling on a long bit then falls on a short bit. The short bit, consisting of a 'representative' shot is equivalent to the long one and— just like the line in verse which may consist of one or two words — a short shot of this kind stands out in its meaningfulness and value.

Thus the sequence of montage is assisted by the *differentiation* of the climaxes. Whereas in unperceived montage a greater amount of time is devoted to the climax, with montage which has become a perceived rhythm in the film, *the climax is differentiated precisely because of its brevity.*

This would not have been the case if a bit of film as a unit had not been a relative *measure,* a unit of film measure. We spontaneously measure film as we are thrown from one unit to the next. This is why we are physically irritated by the films of those eclectic directors who in one part of a film use the principle of old montage, that is, montage as connection, where the sole measure is the exhaustiveness of the 'scene' (plot situation), while at another point they use the principle of new montage, where montage has become a perceptible element in the structure. Our creative energy is given a particular task, a particular direction and suddenly this task changes, the initial impulse is lost and since it has already been accepted by us in the first sections of the film, the new one is not sensed. This is how great the power of measure is in the cinema, a measure whose role is similar to the role of measure, that is metre, in verse.

If we put the question in this way, what then can be the *rhythm* of cinema — a term which is very often used and often abused?

Rhythm is the interaction of stylistic choices with metrical ones in the unfolding of the film, in its dynamics. Camera angle and lighting have significance not only in the exchange of shot-bits, but as a sign marking the exchange, but even in the separation of bits as culmination points. This has to be taken into account in the use of particular camera angles, modes of lighting. They must not be incidental, not just 'good' and 'beautiful' in themselves, — but good in the particular case in their interaction with the metrical progress of the film, with the measure of montage. Camera angle and lighting which pick out a separate bit metrically, do not play at all the same role as camera angle and lighting which pick out in a metrical sense a weakly defined bit.

The analogy of film with verse is not essential. Of course film, just like verse, is a specific art form. But the men of the eighties would not have understood our cinema any more than they would understand contemporary verse:

Our century offended you, in offending your verse.

The 'jumping' character of film, the role in it of the shot as a unit and the semantic transformation of everyday objects (words in verse, things in film) make film and verse close relatives.

Thus the film-novel is just as peculiar a genre as the novel in verse. After all Pushkin[41] himself said: am writing not a novel, but a novel in verse. There's a hell of a difference'.

What is this 'hell of a difference' between a film novel and a novel as a verbal genre?

The difference is not just in the material, but in the fact that style and structural laws transform in cinema all the elements which might have seemed to be distinct and equally applicable to all forms of art and to all its genres.

The same situation obtains with the fable *(tabula)* and plot *(syuz het)* in cinema. In resolving the problem of the fable and plot, we always have to take into account the specific material and style of an art form.

Viktor Shklovsky, the creator of the new theory of plot, proposed two situations: (I) the plot as an unfolding, and (2) the link between the devices of plot organisation and style. The first of these — which transfers the study of plot from the dimension of studying static motifs (and their historical realisation) to the way in which motifs are made to penetrate the construction of the whole — has already proved productive and has taken root. The second argument has not yet taken root and seems to have been forgotten.

It is about this that I want to talk. Since the problem of the fable and plot in film has been the least researched, and since for this considerable preparatory studies are required that have not yet been carried out, I will permit myself to explain the relationship through literary material which is more thoroughly researched, but my aim will be merely to pose the problem here of the fable and plot in cinema. This will, I think, seem reasonable.

First of all we must agree about the terms: fable *(tabula)* and plot *(syuzhet)*[42]

The fabula is normally used to refer to a static scheme of relationships of • the type: 'She was nice, and he loved her. He, however, was not nice and she did not love him', an epigraph by Heine. The *scheme* of relationships (fable) of Pushkin's *Fountain of Bakhchisarai* will then be somewhat as follows: Girei loves Mariya, Mariya does not love him. Zarema loves Girei, he does not love her'. It's absolutely clear that this scheme explains nothing at all in *The Fountain of Bakhchisarai,* or in Heine's epigraph, and is equally applicable to thousands of different things, all the way from the phrase of the epigraph to the whole poem. Let us consider another apparent notion of fable: *a scheme of action.* The fable will then be denoted in its minimal form more or less as follows: Girei has fallen out of love with Zarema because of Mariya. Zarema kills Mariya'. But what are we to do when no sign of this denouement is to be found in Pushkin at all? Pushkin only presents us with a possibility of guessing at the denouement, that is, the denouement is deliberately veiled. To say that Pushkin has deviated from our fable scheme would be rather bold because he never took account of it at all. This is rather like tapping out the metre (an iambic scheme) following his verses at the beginning of *Eugene Onegin:*

Moi dyádya sámykh chéstnykh právil
Kogdá ne v shútku zanemóg

My uncle — high ideals inspire him;
but when past joking he fell sick,
(Translation by Charles Johnston, 1977)

and saying that in the word *zanemog* [fell sick] Pushkin deviated from the iamb. But would it not be better to give up the scheme than to consider the work itself a deviation' from it? And indeed it makes more sense to consider the metre of the poem not a loot-scheme', but a whole accentuated (stressed) project for one.

Then the 'rhythm' will be the whole dynamics of the poem produced through the interaction of metre (marked stress) with speech links (syntax) and with sound links (alliteration, sound echoes', etc.).

The same applies to the problem of fable and plot. We either risk creating schemes which cannot be fitted into the work, or we have to define the fable as the whole semantic intention of the action. Then the plot of the piece will be defined as its dynamics produced through the interaction of all the links in the material (including those of the fable, as links in the action) — whether of style or of fable, etc. The lyric poem also has plot, but here the fable is of quite a different order and it has a totally different role in the development of the plot. The plot may be out of line with the fable (As Viktor Shklovsky first showed in his essays on Sterne and Rozanov). Here several types of relationship between the plot and the fable are possible.

1. The plot rests for the most part on the fable, i.e. on the semantics of the action.

Here the arrangement of the lines of fable becomes especially important, with one line retarding another and setting the plot in motion in the process. One curious example of this type is when the plot develops along a false line of fable. For instance, in Ambrose Bierce' s *Incident at Owl Creek*[43] a man is being hanged, he breaks free into the creek — the plot goes on developing in a false line of fable — he swims, runs away, runs to a house — and once there, dies. In the last lines it transpires that he was imagining his flight during the minute before death. The same thing happens in Perutz's *A Leap into the Unknown*[44].

Interestingly enough, in one of the most fable-centred novels, Hugo' s *Les Miserables*[45]*,* the 'retardation' is achieved both through the mass of secondary lines of fable and through *the introduction of historical, scientific and descriptive materials —for their own sake.* This is typical for the development of the plot, not the fable. The novel, as a large-scale form, demands this kind of plot development outside the fable. A plot development adequate to the development of the fable is typical of the adventure story. (Incidentally, 'large scale form' in literature is not a matter of the number of pages, any more than in the cinema it is a matter of footage. The notion of 'large-scale form' is a question of energy, account has to be taken of the work in reconstruction expended by the reader, (or viewer). Pushkin created a large form in verse through digressions. *A Prisoner in the Caucasus* is no bigger in scale than some of the epistles' by Zhukovsky, but it is a large form, because the digressions' through material that is far

from the fable extend to a remarkable degree the space' of the poem and induce the reader to work through an equal number of verses in an *Epistle* to Voeikov by Zhukovsky[46] and in Pushkin' s *A Prisoner in the Caucasus* with a quite different amount of effort exerted. I am adducing this example because Pushkin used material from Zhukovsky's 'epistles' in his poem, but made it a *digression* from the fable.)

This principle of retardation through the use of quite distant material is particularly characteristic of the large-scale form.

So, too, in cinema: 'large-scale genres' differ from 'chamber genres' not merely in the number of lines of fable, but in the amount of retarding material in general as well.

2. The plot develops at odds with the fable.

In this case the fable is guessed at, with the riddle and solution only motivating the development of the plot — and the solution may not be given at all. In this case the plot is transferred to the articulation and packaging of the parts of the speech material outside the fable. The fable is not given, and in its place the 'search for the fable' creates the tension and leads it forward, as the equivalent, or substitute for the fable itself. Many of Pilnyak's[47] and Leonhard Frank's[48] pieces, for example, are of this kind. In 'searching for the fable' the reader evaluates and articulates the separate parts which are linked only stylistically (or by the most general motivation such as unity of place or time).

Quite clearly, what stands out in this type as the main motor of the plot is the *style,* the stylistic relations of the sections being linked with each other.

12

The connection between the devices of plot composition and style can also be discovered in works where the plot is not out of line with the fable. Let us consider Gogol's[49] story *The Nose.*

The thrust of the fable and the semantics of the action in this piece are such as to bring to mind a lunatic asylum. One only has to follow the outline of a single line of the fable, that of the 'nose': Major Kovalev's cut off nose . . strolls along the Nevsky Prospect as 'Mr Nose'; 'Mr Nose', trying to make his escape in a carriage to Riga, is intercepted by the regional superintendent and returned wrapped in a rag to his former owner.

How could a line of fable action like this be realised in a plot? How could the merely idiotic become a piece of artistic 'idiocy'? The whole semantic system of the piece turns out to play a role here. The system of naming things in *The Nose* is what makes its fable possible.

Here is the appearance of the cut off nose:

…saw *something gleaming white … 'Fleshy',* he said to himself: 'whatever *might that be?'*

'A nose, precisely a nose. . . *Someone's he knew, somehow…*`I' ll wrap *it* [him] in a rag and put *it* [him] in the corner: Let *it* [him] lie there for a bit, then I'll take *it* [him] out.

…'As if I would *let* a cut-off *nose* lie around in my room … Get *it* [him] out. Out … Don't let me get *wind* of it [him] again … 'Bread is a matter of baking, but a nose isn't that at all.'

A detailed stylistic analysis of the reader's first acquaintance with the cut-off nose would take us too far, but from these excerpts it is clear that the cut-off nose is transformed by the semantic system of the sentences into something ambiguous: something', 'fleshy object' (neuter), 'it, he, his' (often the pronoun which retains glimpses of either object or person), to let a *nose' (* animate), etc. And this semantic atmosphere, produced in every line, constructs the line of the fable of the cut-off nose' in such a way that the reader, already prepared and already drawn into this semantic world, finds himself eventually reading without a trace of surprise such crazy sentences as:' The nose looked at the Major and *its brows* frowned slightly'.

Thus a particular fable becomes a plot element through the style which invests objects with a semantic atmosphere.

It may be objected that *The Nose* is an exceptional work. But only space prevents me from proving that the same thing happens in Bely's[50] novels *Petersburg* and *The Moscow Eccentric* (in fact we just have to point to the 'worn out' fable in these otherwise superb novels) and many other works.

When we come to those works or authors whose style is 'restrained' or 'pallid', etc., we should not suppose that the style has no role — just the same, every work is a semantic system, and however 'restrained' the style may be, it exists as a means whereby the semantic system is constructed and there is a direct link between this system and the plot, whether it is a plot developing within or outside the fable.

Systems vary, however, in different things. But there is one kind of verbal art where the most profound link between the semantic system and the plot is quite obvious. This is the semantic system represented by verse.

In poetry, whether in the heroic ode of the eighteenth century or in an epic by Pushkin, this link is quite clear. Arguments about systems of metre always turn out with poetry to be arguments about *semantic systems* — and in the final analysis the question of

how the plot is handled in poetry and of the relation of plot and fable depends on this issue.

This is because the problem of genres is bound up with this question (of the relation of plot to fable).

This relation does not merely vary in different novels, short stories, long poems and lyrics — but varies according to genre: the novel versus the short story, the long poem versus the lyric poem.

13

In this article I only want to pose the question: (1) about the connection between plot and style in cinema, and (2) about film genres being defined by the relationship between plot and fable.

In order to pose these questions I have 'galloped off and tried to clarify the issue in terms of literature. The 'leap back' into cinema requires study at length. As we have seen in literature, one cannot talk of fable and plot 'in general' and any plot is closely connected to a particular semantic system which is, in its turn, governed by style.

The role in the plot of *The Battleship Potemkin*[51] of the stylistic-semantic resources is quite clear, but it has not been studied. Further study will reveal this in less obvious cases too. Talking about a 'restrained' style or a 'naturalistic' style in particular films by particular directors is not isolating the role of style. These are just different styles and their roles will vary according to the way the plot develops.

The study of plot in cinema in the future will depend on the study of its style and, in particular, its material.

Just how naive we are in this respect is proved by that mode of discussing film which has become established and made fashionable by our critics: a scenario (of an already made film) is discussed, then there is a discussion by the director, etc. But we should not talk about scenario in terms of a film that has already been made. The scenario almost always conveys the 'general fable', with a certain approximation to the staccato nature of film. The scenario writer does not know how the fable is going to be developed or what the plot will be, any more than the director does before he has viewed the filmed sequences. And at this point the peculiarities of a particular style and subject matter may permit the whole scenario fable to develop — the fable of the scenario enters the picture 'whole' — or may not permit it, and in the working progress the fable changes imperceptibly in its details and is pushed in a certain direction by the development of the plot.

We can talk of cast-iron scenarios' in those cases where there are standard styles of direction and acting, i.e. when the scenario takes an established film style as its starting-point.

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The lack of work on theory leads to even more critical errors in practice. The question of film genres, for instance.

Genres which have come into being in verbal (including dramatic) art are often transferred, wholesale and ready-made, to film. The result? Unexpected.

Take, for instance, historical documentary. When it is transferred wholesale into the cinema from literature, it makes the film primarily a reproduction of a *moving portrait gallery*. The point is that in literature the main assumption (that it be life-like) is provided of its own accord — by historical names, dates, etc., whereas in cinema the main question with a documentary approach of this kind is lifelikeness. The viewer's first question will be: 'Did it look like that?'

When we read a novel about Alexander I, whatever his actions in the novel they are still the actions of 'Alexander I'. If they are unconvincing, then 'Alexander I has been depicted inaccurately', but *the* 'Alexander I' remains the assumption from which we start. In cinema a naive viewer will say 'Doesn't that actor look like (or unlike) Alexander I!' — and he will be right, and by his very rightness — even when being complimentary — he will be shattering the basic assumption of the genre — that it should be lifelike.

That is how closely the question of genres is connected with the question of the specific material — and style.

Essentially cinema is still living parasitically on genres such as the 'novel', the 'comedy', and so on.

In this respect the primitive 'comic film' was more honest, and it is here that the foundations were laid for resolving the problem of cinematic genres, rather than in the compromise of the cine-novel'.

In the 'comic film' the plot advanced outside the fable, or rather, given the primitive fable line, the plot unfolded out of incidental material (incidental as far as the fable was concerned, but actually quite specific).

Here is precisely the core of the problem: it is not a question of the external, secondary features of the genres of the neighbouring arts, but *in the relationship of the specifically cinematic plot to the fable.*

A maximal orientation to plot = a minimal set to fable, and vice versa.

The 'comic film' was more reminiscent of the humorous verse than of the theatrical comedy, because the plot developed in it quite starkly out of the semantic-stylistic devices.

It is only timidity that prevents us from revealing in contemporary film genres not just the cine-narrative-poem, but even the cine-lyric-poem. It is only timidity that prevents people advertising a historical documentary as a 'moving portrait gallery' from such-and-such an epoch.

I must repeat that the question of how plot relates to style in the cinema and the role they play in defining cinematic genres

requires lengthy careful study. Here I have confined myself to posing the question.

THE NATURE OF CINEMA

Boris Kazansky

translated by Joe Andrew

1

In order to construct any sort of authoritative or merely consequential poetics of film one definitely needs a prior statement concerning at least the basic principles of a general theory of cinema, which one might term a cinematology'. Although there already exists a considerable literature on cinema the most substantive questions of this art have not been elaborated methodically; indeed, they have not even been delineated in a scientific fashion. This situation can, of course, be partially explained by the very youth of the cinema, and in part by the antiquity of aesthetic views which are still dominant in the field of art. It is true that the new aesthetic is actively engaged in a revision of traditional outlooks on the basis of the methods employed in contemporary science, but even this aesthetic is exclusively concerned with the 'serious' art forms, whose history has been elaborated in more detail. Cinema, however, remained, until recently, a low-brow and vulgar genre, a sort of hybrid or art surrogate, located somewhere between the circus and radio. However, the outstanding place in contemporary culture which cinema has managed to attain in a mere thirty years — that is, in comparison with other art forms which have existed for several thousand years — would seem to give it the right to some special attention. To these facts one might add two circumstances which make the construction of a theory of cinema of importance in principle for a general, scientific aesthetic.

Cinema has emerged in living memory and has developed literally before our eyes. Consequently a study of it presents opportunities and promises results which cannot be afforded by the other arts, whose origins are shrouded in the mists of time and are concealed from sober research by the fog of legends and the dogma of tradition.

Cinema emerged from photography and remains part of it by its very nature and by its techniques. It developed into a discrete branch of industry with enormous capital and a huge work-force and complex industrial equipment. These technical aspects cause a sharp division between it and the other 'serious' arts, which generally remain, at least in terms of the means of production, at the elementary stages of a handicraft or 'domestic art'. Contemporary aesthetics which are based exclusively on a study of these latter art forms, of necessity, inevitably preserve unchanged the very fundamentals of traditional aesthetics, even though they attempt to overcome these aesthetics. It should be said, however, that the significance of technical aspects in the development of certain arts is undoubtedly very large. It is sufficient to recall the role of musical instruments in the history of music, or stage sets in the evolution of the theatre, or the emergence of such new genres of painting as engraving, lithography and so on. In this respect too study of cinema will be fruitful for artistic theory by widening the scope of research into it and by illuminating a series of important phenomena which have so far remained in the shadows and have eluded observation.

But, of course, precisely this problematic of cinema, which poses itself in the method and terminology of scientific theorising about art, lays a profound responsibility on the researcher and presents particular difficulties. Accordingly one should make the reservation that the present article has as its aim merely the defining of the path for future research and of indicating the fundamental signposts for such research.

2

Without question cinema is a show. Without question cinema is a drama whose plot often duplicates plays, or stories which have been staged. Like them, pieces for cinema are directed by a director, played by actors, have sets and props and are accompanied by music. It would seem that it would be natural to consider cinema as a type of theatre. However, such a formulation encounters considerable difficulties. Theatre art is a mixed art which, through the millenia, has retained the primordial anthropological and social character of a syncretic action-play', in the sense that it is a direct depiction of man and his immediate impact upon others. Dance, wrestling, acrobatics, on the one hand, and oratory, singing and narration on the other, have, just as acting does, the same fundamental characteristic fact of a live performance by the artist, the 'player' who has a direct impact on the spectator and, in his own turn, is subject to the latter's impact on him. This interaction is obviously a part of acting and, at the same time, involves the spectator in the play, including him not only externally, by virtue of the fact that the stage and the auditorium are located in the same space, but internally too, in the very creation of the story. By virtue of this immediate creative interaction the stage, in principle, does not constitute an' art object' which is separate from the process of performance, detached from the artist, final, closed and existing in its own right Cinema, by contrast, is a *non- immediate* art. It creates a film, which is as independent an object, as final a product as a

statue or a painting. The spectator's attitudes are not included. The place of action is located in a completely different space from the spectator's, as space here is imaginary, just as fictitious as in a painting.

But, perhaps film is just the kind of work which theatre art has so far lacked, and without which it could not become genuine art, the 'art object' which the stage-show aspired to in the thinking of Stanislavsky[52], Craig[3], Meyerhold[54] and Tairov[55]? The answer is no, for the direct link between the actor and his public in the same real space pertains to the very essence of stage art. The fact of live performance, the infection of the spectator, comprise the very essence of acting and the other performing arts, as opposed to the arts which are the domain of the creative artist. Every attempt to create such an 'object' of theatre art, which might be contemplated as situated in a window, as it were, contradicts in principle the very essence of the stage which does not allow of such a 'museum' approach to itself and which is destroyed by such a contemplation.

Moreover, an accurate and complete reproduction of a stage show remains a purely technical fact, like a record of a song or music broadcast on the radio.

However, there do exist stage-shows which are undoubtedly artistic in which the fact of live performance, that is, acting, is absent. Puppets, with which Craig dreamed of replacing actors, are one such example, as are the Chinese shadow plays. Both of these, by analogy with the stage-show, are often called 'theatre'. But it is quite obvious that this is an analogy only on the level of content and that it exists only because of the manifestly imitative nature of these genres, just as 'tableaux vivants' are so called because of the pictorial tendencies of these performances. The analogy is in no way comparable with that of the voice and violin which are completely of the same order acoustically. At the same time it is useful to remember that the 'panorama' is also a kind of stage-show, that is, after all 'theatre', and that this is a form which indisputably belongs to painting. Similar examples of this kind of theatre are a group of wax automata (undoubtedly a form of sculpture) and, finally, even an artificial landscape, which is definitely a branch of architecture.

All of this makes it clear that 'theatre', as distinct from 'the stage' is a very imprecise term. Literally it designates a 'spectacle'. But it is quite obvious that a spectacle' could be any natural phenomenon, any fact from everyday life, in general, anything that is capable of attracting or captivating the human gaze. However, the given phenomenon is thereby considered analogously with art works, that is, as a painting, a sculptural group, scenic action and so forth. In exactly the same way a 'spectacle' in this same general sense can be a painting, a statue, a building, a stage-show or even a book as it is read. In the same general sense, as an object of the viewer's perception a film too, of course, can be called a 'spectacle'. But this idea brings us no nearer to an understanding of the essence of the cinema. As contemporary scientific aesthetic theory tells us, the specific features of a given art form must be sought in its texture, that is in the material and technical base of the given art, which in its own turn, determines the entire formal system of its devices and the whole variety of its styles. Accordingly, in order to understand the nature of cinema, one must address oneself to a formal analysis of its productions — that is, the film itself.

3

A film is a series of images in shadows, which appear to move on the light field of the screen: in the final analysis it is always the play of dark lines and patches against a white background. A film, in material terms, does not contain, nor can it contain anything but this. In this way, formally speaking, cinema is a peculiar art of *shadow-painting,* that is, a special form of 'graphics'. Just as a painting is created by putting some colouring material or another on a surface, so a film is formed by a *shadow* falling on a screen. Consequently, in terms of its artistic materials, in terms of its 'texture' cinema undoubtedly belongs to the pictorial arts.

However, a series of important particular features distinguishes cinema from the other pictorial arts. First of all, architecture, sculpture and painting are static, purely spatial. Screen depiction is mobile. By this fact it possesses *sequentiality,* that is, it has a *temporal* as well as a spatial dimension. Because of its capacity for expressing movement cinema, furthermore, takes on certain plot possibilities which, of course, are not accessible even to the most plot-orientated of the fine arts, namely painting. It is true that painting too may be sequential and even narrational as in the cycle of caricatures by Boucher[56] and Caran d'Ache[57], as in a series of illustrations or an album of sketches, which are linked to one another by a common theme, and which thereby acquire an undoubtedly temporal dimension, despite the intermittent nature of these series. But however sequentially and connectedly painting may convey the separate stages of movement or action it can only more or less approximate to their complete depiction, just as the augmenting of sides to a polygon only forms the approximation of the circumference of a circle. Cinema alone depicts the very flow of action in an uninterrupted form and, by this fact, has the capacity for conveying, as a spectacle, a dramatic subject in the same way that theatre art does. It is this that has given cinema such an outstanding place in comparison with the other pictorial arts. However, the following must also be noted.

Dramatism, as such, may be a function of a variety of arts — painting, music, dance, literature, and for each form creates only one stylistic genre, such as the ballad in poetry or the novella in narrative art. The depiction of action in itself, being only one category of the content, equally does not create a separate art, but only a genre, such as 'martial' or 'genre' painting. But it can be connected with a kind of transformation which creates a new system of texture, that is, a new art. Similarly, the same texture of human expressiveness which lies at the basis of acting but whose content is organised by the direction into the system of the stage-show, creates a new art — scenic art. Such also is the essence of architecture in which, fundamentally, we see a

transformation in a new system of elements which are, it would seem, sculptural and pictorial. All the parts and details of architecture when taken separately — columns, steps, arches, spires and so on, to say nothing of statuary, reliefs and lines which have a pictorial and decorative significance — are all, in fact, sculptural works, which have a certain independent existence and value. But when they are used as secondary elements, defined and interlinked by the particular principle of organisation, as integrated elements of a new whole in a different order, they acquire new functions which are then measured in the currency of a new system of art. Architecture does not articulate surfaces and masses, as painting and sculpture do, but rather 'space'. More precisely, it organises surfaces and masses (or their relationships) in space and, hence, deserves the title of a separate art.

In the cinema the graphic, or pictorial texture equally takes on its own particular organisation, which conditions, in its turn, the dramatic qualities. Film is a particular sort of' graphic drama' which we can justly counterpose to theatre drama. We could term cinema, perhaps 'screen theatre', if the very concept of the theatre did not require a fundamental reassessment. But the essence of cinema does not lie here. The dramatic qualities of a film are only the result of a special organisation of its texture. The basis of the specificity of cinema, as an art, consists of the particular features of its structure and the technical preconditions which determine it.

<center>4</center>

Possibly, there is an even more substantive distinction between cinema and other pictorial arts than its temporal, sequential, dramatic character.

A painting or statue is created by an artist directly by means of the technical reworking of the relevant, more or less pliable material. But the material of film — light and shadow — is non-corporeal, non-material, elusive. We are not yet able to work in light and shade directly, freely, 'by hand'. It is still necessary to use a complex, unwieldy method, involving the placing of the necessary image on to photographic film, and then projecting it on to a screen. Consequently, this image is achieved by the shooting of the relevant objects — whether a suitable bit of scenery or special sets, which have to be, *ipso facto,* selected or mounted in advance. In this way, what is of particular value in painting — the individual artistic execution of the work — is manifestly absent in cinema. And, in reverse, the real content of painting and sculpture cede so much in importance to the mastery of the artist that it is absolutely insignificant what nature gave the artist, or even whether it gave him anything at all. In contrast, a film is created, from first to last, precisely by 'nature', which only needs to be shot. Therefore, it appears that mastery in cinema, in essence, is almost never comparable to the mastery of a painter. Moreover, it seems at first glance, that, in the final analysis, the art of cinema resides precisely in the combination of nature, the composition of the sets, the mounting of particular scenes' or 'tableaux vivants', which are then merely reproduced, that is, transposed on to the screen, purely mechanically, with the aid of a camera and projection lamp.

Given all this, of course, the real creators of a film are its director, actors and set-designer, that is, the artists of the stage. However, this is far from being the case.

First of all, technical execution plays a great variety of roles in the different pictorial arts. The architect's mastery is shown exclusively at the stage of conception and composition — or drawing and calculation — in the relevant material, of course, whether it be wood, stone or ferro-concrete. The work on the materials and the overall process of building is performed by workmen in a purely technical fashion. Bronze casts, lithography and engraving are produced in an equally technical manner. Here the art object is the print, produced in whatever quantity it may be. The 'original' — that is, the sketch on a metal plate, or on stone, or a clay mould remains unknown and is even destroyed in the process of reproduction'. It plays a purely ancillary role and not infrequently has a quite conventional, schematic character. Thus, a poster or jacket design may be produced by a simple typo-lithographic 'montage' according to the spoken instructions of the artist In such a way, the main, or even sole, content of the work in certain genres of pictorial art is the conception and composition, in the relevant texture, of course. Such, precisely, are the arts of architecture and cinema.

This comparison with architecture is in no way accidental, but arises from a fundamental identity in the nature of these two arts. Both these arts are cumbersome to the degree that they are abstract. Cinema is obliged to pile up a mass of artistically indifferent material and apply the most complex of techniques in order to develop a minimal aesthetically significant element, in precisely the same way as architecture demands enormous masses of building materials and technical effort to achieve, as the end result, the desired form. Both arts are required to gather together a pile of cobblestones, while all they need from them is a fleeting play of light on them. Architecture, as the most abstract of arts, is the most cumbersome and crude in its technical processes. But the texture of cinema too — shadow — is almost non-material. Consequently it does not work directly in the medium of shadow, but obliquely via the intermediary of a material which is both more tangible and perceptible — with the aid of photography.

<center>5</center>

Cinema arose from photography and remains photography in terms of its texture and techniques. Nurtured in the spirit of traditional aesthetics it displays the weakness of being ashamed of its dubious, lowly origins. But, in rejecting its mother, it is obliged to pass itself off as the child of the stage in order to achieve recognition in the world of art. However, even once adopted by the stage, cinema remains the illegitimate, 'natural' offspring of the stage without any rights to direct inheritance, a wretched parasite, like a puppet theatre. However, cinema, in terms of its techniques, has nothing to be ashamed of before the 'serious' arts. There was a time when these ancient aristocrats too were plebeians, mere 'products' which served the needs of everyday life. On the contrary, the technical nature of cinema which makes of it a factory product, places on it the seal of chosenness amongst the other arts of' industrial' origin, and makes it *the* contemporary artpar *excellence.* It is precisely in its photographic nature that cinema should seek its own laws and, simply by remaining faithful to photography and by rejecting all demands which are alien to photography will cinema find its true path of development as an art. This is not simple, by virtue of the essence of the relationships and resources at the disposal of cinema, as we have shown above. But, first and foremost, the business at hand is the principled justification of the techniques of cinema. Otherwise, it will be necessary to see in it merely a device of mechanical reproduction, like the radio.

In itself, photography is not yet an art, however highly we estimate the technical perfection of its performance. But there is inherent in it the merest minimum of artistry, which may serve as the primary element of art. A photograph of any view, the most ordinary little scene, the most mundane object, already, by the very art of reproduction on a segment of surface, sets apart a separate piece of reality, isolates it from its real setting and encloses it in the frame of the photograph, thereby endowing it with a definition, completeness and independence which it lacks in the setting of the indeterminate and indifferent complex of nature. The arbitrary content of the field of vision, turned in whatever direction and combined into whatever diversity, being fixed with certain limits, from a certain point of view, foreshortened in a particular way, — all this makes it a separate fact, removed from living reality, makes it a 'picture', a 'frame'. It is known that a memory, by neutralising the real tone of perception, is the elementary act of creation. In this respect one may compare photography with the action of memory: in reproducing an individual and accidental impression it objectifies it, thereby giving it a general significance. In this situation all the elements of the given section of nature, being detached from the links which lead them indefinitely far and in whatever direction, are locked into a single whole, become final, finished, and, thereby, enter into connections among themselves which are closer and more mutually determining.

This moment of capturing 'nature' at a particular turning-point is the same simplest and most basic act of 'the art of seeing' of painting, thanks to which the artist discerns in the indifferent mass of the seen the precise unity of pictorial qualities and discovers the turning-point which creates this unity and moreover, the most advantageous turning-point, that is, the most expressive in terms of colouring, perspective, lighting, relief and so on. The same obtains in photography. It is quite obvious that the 'picturesqueness' of nature is created by this very skill of the artist. But the same applies to the notorious 'photogenic' qualities. There are no 'photogenic' views, faces or objects in themselves. Any object, any phenomenon can be precisely what is required by the artist — beautiful, characteristic, dramatic, generally expressive if only he discerns the correct angle for the shot in the given circumstances and for the given aim. 'The talent of the painter', said Corot[58], is first and foremost the ability to settle down to work'. Even Rodin[59], an exceptionally individual sculptor taught that 'the only principle of art is to reproduce the seen. The only problem is to see. Every other method is deleterious'. 'Nature correctly set', said another artist, 'is a picture already half-painted.' As is known the naturalists strictly limited the aim of art to the reproduction of reality. Impressionism was a specific, almost technical method of seeing things as they are', eliminating the addition of any personal fantasy, emotion or evaluation. And since the authentically seen was for them the authentically pictorial, the 'flat' appearance of the world, then, in relation to the sketch, such a 'naked reproduction' did not constitute for them a principled problem since manual -dexterity does not enter the artistic method. In such a way, their artistic method was theoretically 'photographic'.

This moment of estrangement from the real world, of enclosure within a particular turning-point, is sufficiently clear even in an arbitrary, more or less successful photograph. Even in simple travel-films or newsreels it is quite definitely perceptible. Thus, whoever has seen *A winter walk in the hills*[60] will surely remember the superb effect of the setting sun, seen through an arch formed by the branches of the pines or the ascent between the sheer rocks through deep snow. This feeling is even stronger in connection with the general idea of the series. Thus, in the film *Mologoles*[61] a positive impression is produced by the moment when a mighty tree crashes down, spreading its branches, like a man falling on his back, or when the huge thinks, one after another, pile into the chute of the conveyer-belt and are obediently lifted along the endless chain. The mastery of the cameraman (Aptekman[62]), thanks to the originality of his camera angle and the way he inspires what is seen with thought so that it becomes the special 'drama' of the forest, — this mastery has placed on these shots the imprint of a subjective synthesis which is inherent in the artist's sketch. This imprint is even more complex and profound in many moments of the film *Battleship Potemkin°* , in which the purely visual or still-life impression is reinforced by narrative and contextual ideas so that it takes on a dramatic significance and is thus imbued with great emotional tension. The slow, heavy turning of the gun tower with the three muzzles of the huge cannon conveys the effect of a powerful and gloomy threat The pince-nez of the ship's doctor who is thrown overboard and which gets caught on the cable and hangs in the air acts as a cruel grotesquerie. This is to say nothing of such masterpieces of shooting as the remarkable fall of the wounded Vakulinchuk who helplessly tumbles down the rigging. Even if one leaves aside the sense of this frame in terms of the plot, the very series of camera angles of this body as it slips downwards creates an impression of purely graphic tension.

Equally, the problem of adequate reproduction has in photography the same aesthetic significance as in painting. Leaving aside

the technical transpired that the depictions of the storm and sea battle were much more impressive in the version shot in the studio using miniature models of ships in a 'sea' about the size of a dining-table. In such a way 'nature' in cinema is more and more becoming a fiction.

By contrast, it is becoming more and more obvious that it is precisely in photographic devices, in the acts of shooting, developing, printing, projection, in direct work on the film, that cinema has at its disposal, in the powerful tools of working on 'nature', purely creative possibilities of transforming it in accordance with the artistic task. By using the power of the cinematographer, by purely *photographic means,* an express train can be stopped, a man or horse is able to move at incredible speed. Before our eyes a plant sprouts, rises up, blossoms and gives fruit; at will, all things diminish or are magnified in size, disappear or appear as if by magic. They are duplicated, as in a mirror, so that the hero can meet himself, or light a cigarette from his own, while the same actor can play two parts in the same scene. All movements can be reversed, so that things that have been thrown away fly back, like boomerangs. Inanimate objects move of their own accord, while people ride mammoths and other prehistoric animals, leap unharmed from any height, fit into a bottle, fight with an ant, and so on. In a word, all categories of space, motion, weight, volume and perspective are eliminated on the screen. The cinema has its own laws of geometry, mechanics and physics, according to which the most impossible situations become possible.

7

Only in one respect does cinema unquestionably depend on 'nature' — in its depiction of man, in as much as the narrative, dramatic character of a film obtains its central impact by the depiction of human action in it. However, it does not necessarily follow from this that the most important significance in cinema belongs to the 'star', as the average viewer may think. Indeed, the place of the 'actor' in cinema is in principle completely different from his place on the stage or in the music-hall. First of all, cinema only demands from him visual expressiveness. Cinema does not demand qualities of voice, richness of intonation, all the profound, powerful and subtle expressiveness of speech in all its complexity and in organic synthesis with the expression of mime, gesture and movement. At the same time, as far as the screen actor is concerned, there disappears all the immense field of the spoken word with its ideological, intellectual and emotional content, with its power of psychological analysis, with its everyday and personal characteristics, with its artistic style and beauties of imagery, eloquence and wit, to say nothing of the charms of poetry. Furthermore, the whole aspect of emotional, sympathetic excitement and influence which pertains to an actor who appears before a live audience and which is connected to the expressive image created by him, not only physiologically and psychologically, but also creatively — all this side of things is absent in cinema. Finally, by the very nature of cinematic art, the screen drama is deprived of the coherence, duration and elaboration which makes dramatic action on the stage so saturated and complicated. A 'role' in a film, deprived of the resources of monologue and dialogue and reduced to the purely visual aspect of action, is extremely limited by comparison with a stage role, as each moment of it must be painstakingly prepared, so that it can be correctly and fully understood. Hence the necessity for the strictest links and determining factors between frames, which inevitably forces the action to be direct and simple. Hence the typical construction of a film in which a 'role' consists of a series of separate, short scenes which, moreover, may have been shot at any interval, in no particular order, but at the most suitable time. Can this be compared with the immense general intensity of all his expressive resources, which is demanded from an actor throughout an entire play, which lasts a complete evening, during which he sometimes does not leave the stage in the course of an entire act? Moreover, a high task is placed before the actor: the image he creates is dictated to him by the drama and is thus controlled by the spectator, and must bear comparison with the image created by the imagination of the spectator. In a film this dualism of the dramatic and scenic image is absent, since the public, as a rule, has no knowledge of the script. Therefore, the cinema actor is free from any control by his audience and from the risk of having to compete with the audience's imagination.

It is true that one might think that the performance of a 'part' which is fragmented into separate moments, with interruptions and under the 'muzzle' of a camera is, perhaps, even harder than playing interruptedly in an ensemble, in the illusory surroundings of a stage set and with the help of the audience, particularly if we are talking about scenes written in the most emotionally charged style. This is very possibly the case. But we are not talking about the difficulties of the psycho-physiological 'set' of the performer, but about the scope, complexity and significance of the artistic image created by him.

The straightforwardness and fragmentary nature of the dramatic image in a film are very far from being compensated, of course, by the possibilities which cinema, as opposed to the stage, afford it by way of the opening out of time, place and the character of the action. On the contrary, it is precisely the widening of the functions of the 'cinematic actor' in the direction of circus stunts — horsemanship, acrobatics and sport — which give rise to suspicion about the truthfulness of the nature of such 'acting'. These skills are much more elementary than the mastery of acting which is organised in the system of dramatic art. To call Douglas Fairbanks[68], Harry Pie[69], Tom Mix[70], William Hart[61], Jack Holt[62] and other such cowboys, sportsmen, acrobats and athletes 'actors' would mean dissipating this concept and confusing the issue since these performers, fine in their own fashion, do not possess the scenic qualities, the dramatic temperament, the theatrical experience, the technical expressiveness which the stage of necessity demands and which, indeed, constitute the authentic mastery of acting.

But even the fact that the best screen artists — Lillian Gish[73], Pola Negi[74], Mary Pickford, Chaplin[75], Keaton[76],

Lloyd[77], Veldt[78], Jannings[79] — are undoubtedly actors with adequate stage experience, does not change the assertion put forward in this article that the original of the dramatic image on the screen is not the actor. In as much as man serves as 'nature' to be reproduced, he is present in the work of art, to that degree he exists for the spectator only in the capacity of a 'model' *(naturshchik)[80]*. In principle, it is of no significance that he is an actor. He could simply be the type that he depicts. The fact that he possesses expressive skills is, in the end, only the good fortune of the artist and is just as arbitrary in terms of art as a beautiful face or a graceful figure. It is just as incorrect to term a screen performer an actor as it is to call a film a play. Once the cinema is considered 'painting in shadows', that is, a graphic art, then the actor, reproduced in the screen image, should be, in principle, merely a model.

8

As regards second-rank performers who take part in crowd-scenes or random episodes, this much is fairly obvious. Cinema demands of them exactly what a painter or sculptor does from a model: the appropriate type, that is, external given factors, a particular pose and facial expression, a certain skill in 'sitting' and no more. It may seem paradoxical to extend this comparison to the 'stars' of the screen, whose genuine artistry is unquestioned. But such an impression, to a significant degree, arises from an ancient prejudice, according to which we are used to seeing the model as a purely ancillary, entirely passive, impersonal thing and consequently, to take no account of him or her in an analysis of a painting or statue. Such an attitude is explained and partially justified by the fact that, indeed, the run- of-the-mill model usually did not inspire either respect or interest: the professional model, in the main, was used for exercises and details, while the non-professional seemed accidental. Neither the one nor the other seemed to possess any special skills or talents whatsoever. Such an image, however, is far from being correct or just. Unfortunately, the history of the model and his role in the creation of a work of art has not been studied at all. All the same, it is known that artists searched long and carefully for the required nature, when their task demanded it, precisely, when they were looking for particular expressiveness, distinctiveness or individuality. The famous French sculptor Rodin worked by observing models in their free, arbitrary movements and poses and only looked for in them expressive and interesting angles. He never placed' a model. Even if he needed a particular pose or expression he only communicated his overall aim to the model. 'You seem to be more at their service than they at yours,' a fellow-artist once said to him on this topic. 'I am at the service of nature,' Rodin replied. And, judging by certain highly dramatic sculptures by Rodin, for example *The Burghers of Calais,* with their profoundly psychological poses and the general tragic meaning, his models earned the title of artists just as much as screen actors. Probably, it is just as difficult in the case of many other artists to say what part nature played in their works. 'Nature correctly set up,' one famous artist said,' and the painting's half done already.' And, no doubt, in a successful pose of the model we should often give as much credit to him, right down to the unconscious expressiveness, instinctive grace, power and distinctiveness, as to the artist. In any case, the greatest artists and even the greatest epochs of painting (for example, the Renaissance, Classicism, Impressionism) have worked predominantly with the assistance of models. The famous French painter Manet[81] was proud of the fact that only one of his works was not painted entirely from nature. Our Repin[82] also used models exclusively. As we know for his noted work *The Murder of his Son by Ivan the Terrible* he used as a model the well-known writer Garshin, who for this highly-charged scene had, of course, to adopt the relevant pose, that is, in essence, to perform a function similar to that of the screen performer. The famous legend concerning the Ancient Greek artist Parrhasius, who, in order to achieve the expression he desired of the inhuman suffering of Prometheus, subjected to torture a slave bought especially for this purpose, and a similar piece of 'villainy' on the part of Michelangelo bear witness to the degree to which the idea of 'dramatic nature' is naturally close to painting, and to what extent the artist sometimes depends on his model and is indebted, in his work, to the latter's expressive qualities, and even his initiative. The well-known artist V. Vereshchagin himself told of how he had besought General Skobelev[83] to hand two bandits so he could paint the expression of their faces in the noose from nature.

Of late, illustrators, especially the English, quite frequently photograph models in certain poses which correspond to the subject and then retouch the photographs to conceal the photographic origins and character of the 'drawing'. This allows the illustrator, even if he is not a great artist, to create very bold and even original sketches. In this way, graphics is employing, in essence, exactly the same devices of 'staging' as the cinema is. One only needs to make one more step — to invite professional actors to pose for this purpose — and the similarity between the model and the cinema actor will be complete.

It is true that I know of only one instance when an artist has used a professional actor as a model. When Sorin once painted for competition he besought the well-known Finnish actress Ida Aalberg, who was on tour in Petersburg, to pose as a woman who, through her own inspiration, aroused others to achieve great feats. It is possible that artists have been afraid of the artificiality of the specifically actorly manner and preferred their nature unartificial and immediate. But one must point out that even on the screen the danger of actorly artificiality exists and that it is definitely detrimental to the films of Conrad Veidt, for example. Photography cannot stand any falseness. By its very nature it demands nature only as a shootable object.

9

Even such a thoughtful evaluator and propagandist of screen art as Bela Balazs[84] sees in it, all the same, the art of human expressiveness, that is, of acting, asserting that, for the most part, the cinema offers the performer opportunities for mime, gesture and movement which will always remain inaccessible to theatrical art. Here Balks has in mind the possiblity of highlighting any detail in the cinema, at any magnification — 'in close-up' so that the spectator sees quite distinctly even the most subtle trick of mime. This, however, does not constitute the particularity of cinema either in principle or in fact. The art of acting undoubtedly presupposes as much mastery of mime as of speech. Moreover, the audience of the ancient theatre, which sat right on the stage, quite obviously, of course, could see all the mime work of the actor. For the contemporary spectator, on the other hand, opera-glasses, although they do not magnify him, bring the actor close enough to isolate quite adequately even the tiniest detail of his performance. It is true that opera-glasses, in essence, destroy the scenic impression by mechanically narrowing the field of vision and isolating one detail from the stage set and the action as a whole. But precisely the fact that a similar highlighting of the face, on a different scale, moreover — magnified several dozen times, seems natural in the cinema, emphasises not the scenic, but pictorial, purely graphic character of film. It is precisely in graphics, especially in illustration, that this device has been long since used. On the other hand, it is in principle impossible on the stage. To show the spectator only eyes enormously magnified, taking up the whole screen as Trauberg and Kozintsev did in *The Big Wheel*[85] — the stage cannot do this because it decisively contradicts the spatially real nature of the stage and the living, physical being of the actor. The same should also be said about the highlighting of small objects, details in general, which are magnified several dozen times, in close-up, and appear to be visible right next to us. This is impossible on the stage. Keeping to the same scale, the same plane is essential and inevitable for the stage, given that the spectator and the stage are fixed in the same spatial dimension. Consequently a change in the angle of vision — replacing a view from in front by one from the side or above — or a change in distance, is impossible on the stage. Even more unobtainable in the theatre are the more complicated optical operations which are natural in cinema: the shooting or projection of an image with the aid of a magnifying- glass, — as in *Battleship Potemkin*[86] where the spectator, along with the ship's doctor, sees the worms squirming around in the meat as they look at it — or even with the aid of a microscope and telescope, and equally, a change in focus. In graphics, once again, especially in illustrations such devices are very possible and even fairly common. Once in my presence the director V. R. Gardin[87] was browsing through an old illustrated French book and was struck by the cinematic quality of the illustrations, having in mind precisely their detailed, particular 'foreshortened' character. Of course, the relationship is really just the reverse: it is cinema frames which are graphic.

On the screen we can turn an actor to all sides, view him in any dimension, transpose him to any distance without breaking the unity of the dramatic situation or interrupting the flow of action. Because in cinema space and its categories of perspective, angle of vision, scale and distance are completely fictitious. To be more precise the correlation with the viewer is not given in real space, but is *included* in the depiction itself. But this also constitutes the essential mark of graphics and painting in general.

By virtue of these specific features of the screen, cinema is not at all restricted in its dramaturgy, and in particular in its treatment of the dramatic image, by the same resources that the stage has at its disposal, with the help of the actor. One may imagine a film in which a complex and even psychologically motivated dramatic action unfolds in such a way that the hero's image is never once given in its entirety as a living being. His actions, his character, his spiritual experiences may be expressed exclusively in details: a foot impatiently tapping the floor, a cane angrily gripped by a hand, a head pulled into the shoulders or sunk on his chest, trembling shoulders and so on. Thus in D. W. Griffith' s *Intolerance*[88] there is a highly expressive image of a woman which has great significance for the plot, and which is formed entirely by showing two moments, two details: her face and hands. The image as a whole and its dramatic role in the scene are only suggested. Constructed on this principle, but with a different principle is the film *The Freshman*[89] (with Harold Lloyd) in which the viewer sees the face of the hero and can discover the mysterious patron only at the very end. This is a purely graphic possibility, which the stage cannot achieve and which, of course, creates decisively different categories for the construction of a screen drama as compared with one on the stage. But, at the same time, it is quite obvious that, in accordance with these categories, the 'role' of the cinema performer in no way demands the all-round ability and skills which constitute the actor's mastery in stage art. Here, enormous significance is laid not on acting, but on 'posing', that is, the skill of adopting this or that position, of making this or that movement, not in general, but as applied to the task and demands of the production, with the aim of depicting this or that detail from the required angle. This skill is so far removed from that of an actor and is in essence so akin to that of a model that one should really call it the 'art of posing'.

10

To a significant degree this mastery is conventional, just as the real significance of nature in the cinema is conventional. What is more, it is almost as fictitious as nature is. Indeed, on the stage, in the ballet, the circus, in the arena the performing artist presents his mastery realistically, in hard cash, in convertible currency: the tricks of mechanics, lighting, of the sets and props on the stage have, in general, a very slight significance in relation to the actor. On the other hand, cinema, by its very nature does not know the limits of illusion. At the same time, illusion in cinema is of quite a different order than on the stage, where the sets are situated in the real, three- dimensional space of the acting area, where amidst all this performs the actor who is equally of three dimensions and contained within real space and where, finally, the audience's gaze is directed from a series of points. In cinema illusion is

unconditional, since everything exists only in the flat, graphic depiction on the screen, and on this there is no impact created either by the position of the viewer or by the real spatial sizes of things and the distances between them. Whether what is shown is a real landscape or a set, a real building or a model of its façade, a mock-up or simply a drawing -- any of these in no way alters the image on the screen, provided, of course, that the model, mock-up or sketch is photographed properly.

This purely graphical absoluteness of illusion on the screen also makes the screen actor's' mastery as conventional and fictitious as the reality of nature. The dramatic impact is in no way hindered by our certain knowledge that the wild beast cannot tear the hero to pieces although there is nothing visible on the screen to prevent it from so doing. It is only necessary for this not to be seen. But thanks to a whole series of recent devices of shooting and printing, there is a great deal which, on the stage, in the circus or ballet could only be created by the artist's mastery, can be produced on the screen by means of 'tricks' and the mastery is that of the cinematographer. The hero of a film can leap from immense heights, scale an overhanging cliff, clash with wild animals, juggle above a waterfall, in a word, experience any sort of catastrophe and display whatever miracle of courage you care to name without the performer receiving any prior training or suffering any harm whatsoever. If the stunt is too complicated and expensive then sometimes even simpler measures may be adopted: the performer is replaced by a doll or a professional acrobat. Thus, Buster Keaton's neck-breaking leap at the end of *The Three Ages*[90] is not performed by Keaton himself, but by a stuntman, but this is a matter of complete indifference to the viewer: graphically, it makes no difference at all. As a result of the special features involved in perceiving a film even something that happens on the screen quite 'close by' allows of substitution. Thus, during the shooting of *Katerina Izmailova* (directed by Sabinsky)[91] the leading lady, because of illness was replaced so that 'in reality' one actress falls out of the sleigh, while a second one gets up.

It is a curious fact that painting too has its own kind of stunts' involving models and, moreover, they are exactly analogous to those used in shooting a film. Thus, artists during the Renaissance, when they were painting their frescoes on church vaults and palace ceilings had to take into account, like the cameraman, not only the optical laws of such plafond drawings, when viewed from below, but also had to use for this a model who would sit' lying on the floor, in just the same way as in the cinema when, in order to show on the screen the hero clambering up a sheer cliff, one can shoot him crawling over a set spread out on the floor. In such a way, both in principle and in practice, the screen artist performs the function of a 'model', and his specifically screen skills, however elevated they may appear compared with those of a model in painting or sculpture, always by their very nature, by the very methods used to apply them, remain exactly the same. And there is an equally substantive and principled difference in function between that performed by an artist in the cinema, and the function of the player on the stage. As a final result of the art of cinema, in a film, the actor's creativity is presented not by itself, but in a graphic, screen transformation, the degree of which is not so substantial. But on the stage, the actor's creativity, as such, is what constitutes scenic art.

11

The analysis carried out here, of necessity cursory and summary, is sufficient proof, all the same, that any sort of scientific understanding of the essence of cinema is attainable only in the degree to which we resolve the fundamental principled and methodological problems which a study of this art places before contemporary aesthetics.

First of all, it becomes clear that cinema, like the stage, is a complex, *composite* art, in which participate forms of creativity of different sorts and with various claims. A work of art, the final result and aim of cinema — a film — arises by way of the projection of a series of photographic images, which by themselves possess a certain degree of artistry: but these shots, in their own turn, demand the prior assembling of 'nature' according to a definite plan, which also has a creative character, finally, the posing of the model is also a particular form of creativity. But all these forms of creativity, all different in themselves, do not become part of the art of cinema directly, *per se,* but are successively *transformed* so radically that each preceding stage is, as it were, annihilated in the transition to the next, essentially different, type of creativity. The expressive skills of the model, the pictorial and architectural mastery of the set-designer and props man are utilised anew, as material or 'base' for the photographic art. Like artless nature all these forms of creativity serve here merely as technical resources, ' shootable objects', which are, in principle, eliminated by the act of shooting. But, in its own turn this series of photographic shots, in their physical lay-out and repetitiveness, (with partial changes in sequence), aesthetically ceases to exist once, fusing together on the screen into a single, continuous 'frame', it presents the beginning of a new sort of work — a drama of shadows.

On the other hand, in stage art all the different forms of creativity which form the whole — acting, sets, props — do so directly, simultaneously, on the same level, and are only subordinated to the overall plan of the director for the show. Even the sets and make-up which have a dubious significance in themselves and which, to be properly perceived, require particular conditions of lighting and an emphasis on the particular position of the viewer (as in architectural painting and sculpture), — even so, they do not change their essence in scenic art. The relationship of transformation, similar to the various stages in cinema, only exists between scenic art as a whole and the drama as a literary genre. In this way, as opposed to the *mixed* art of the stage, we may call cinema 'synthetic' art.

In actual fact, of course, a truly synthetic transformation of the previous stages is achieved only in a few, rare films. In the majority of cases the film incorporates the results of these stages more or less in their raw form, according to which the 'frame' remains merely a photograph, as such, and even the dramatic image on the screen remains only a reproduction of the mimed expressiveness of the 'actor'. This occurs, of course, because really to produce the necessary transformation by means of a material

reworking of the results of the previous stage, as a 'basis' for the next— this, in general, is only possible in part, and, then, with considerable effort. Consequently, it is necessary to take the transformation into account beforehand, in the posing itself and in the setting up of the objects to be shot, and in the actual shooting. It is precisely this preliminary thinking out of the *internal task,* the final demand of the last instance of the art of cinema — the film — and the ability to find the most expressive response to it in the corresponding construction of nature and in the production of the shot which unites the consecutive acts of cinema creativity into an integrated synthesis of the film. But for this, first of all, there is a need for a set towards this synthesis, the principled assertion of which constitutes the first task of cinematic aesthetics.

However, even when there is the most complete synthesis the final, culminating result of cinematic art — the film — retains within it inevitably deep traces of the stages which have been reworked and which determine its essence in a fundamental way. This happens, clearly, because the creative result of a previous stage serves as its 'texture', the constructive element. Thus, a film remains, by its very nature, *photographic,* 'naturalised'. And the more 'naturalised' a shot is, the more powerfully is felt the mastery of the internal overcoming of nature and the more imposing is the impression achieved. On the other hand, if we suspect that this is a shot from a set, a mock-up, a doll, an 'actor' who is playing a 'part', if we doubt the 'reality of what is reproduced' we experience an annoying sense of falseness, a shattering of the fundamental law of cinema. The stunt, substitution, fictitiousness, as soon as we spot them, destroy the aesthetic impression of the frame. Even in such a remarkable film as *The Cabinet of Dr Cali gari* the sets and make-up which obviously display their theatrical character, spoil the overall impression. Even more glaring is the falseness of the fake exotic scenery in *The Indian Tomb*[92] and *The Wife of the Pharaoh*[93] which were filmed near Berlin.

12

In this way, in the last analysis, at the final, highest stage of creation cinema is *a plot-based,'* compositional' art of a shadow-drama, which one may once more, in this respect, compare with architecture. By this very fact it is clear that we are not talking about the degree to which the 'fable' *(fabula)*[94] is present. Of course, even in terms of its photographic nature, proceeding naturally from nature and, up to now more encumbered than well-endowed by its bulky technical equipment, and moreover deprived of relief and colour, cinema, clearly, ought to have developed along the path of the fable. Experiments in making plot-less, or rather, fable-less films have so far not had substantial results as one should really have expected. On the contrary, in cinema we see a dominance not only of the fable, but of it in its most naked form: that is, the adventure story, the melodrama and the farce. But the discussion here does not concern the fable as such, but the more general specifics of 'plot-based' films. The fable of a film may be borrowed from a story, a play, a poem or fairy-tale. But, like a play in the theatre, a film also requires a special treatment of the fable and an assessment of it according to the specific principles of screen exposition. The scenario, in this respect, offers merely the same sort of schematic framework as it used to give Italian folk comedy which had no knowledge of literary dramaturgy. This scheme has to be worked over in detail in its concrete screen form, just as the director works out the course of a stage-show: frame after frame is composed in detail, taking into account the links and interaction one with another, and with the general totality as a whole. This composition of the film is realised through the medium of *montage,* that is, the co-ordination of frames, which are essential for the overall design, in the sequence of the plot. The art of cinema in the final analysis, that is, in the creation of a film, resides in principle, then, exclusively in the selection and combination of prepared photographic shots. If we imagine the existence of a sufficiently large collection of all possible frames — multifarious views, details and scenes — then, the art of montage would merely boil down to a selection from this 'library' of frames *(kadroteka)* of the numbers required to express the conception of the film, in the same way that mosaic art consists in the selection of separate, differently coloured and shaded fragments of stone in order to compile the preconceived image from them. But, as such a universal collection of frames does not exist, it is necessary to order the requisite set from the factory. And, of course, it is cheaper to have a merely adequate selection of models, scenery, sets, etc., usually not even very wide-ranging, as long as they do not serve the exclusive demands of the highly artistic 'hit' which are fulfilled on a special order. In America, where things are done on a large scale, the offices of the film factories have in stock an almost exhaustive collection of stock shots *(tipazh),* even in the portrait range, and, moreover, a series of examples and variants to choose from so that, when a model of President Roosevelt was required, the office was able to offer at once more than twenty portraits of him, already cast. To seek out 'nature' and even to set up the photographic subjects required for a specific task — this, of course, is art of an ancillary order, in the nature of props and set- designing in terms of the stage. Without doubt, the art of the cameraman is equally subordinate. The genuine creator of a film, clearly, must be thought of as the one who realises its dramatic plan in the concrete composition of the frames and their combination in the connected, plot-based whole of the screen drama — that is, the director of the montage.

I am quite sure that even now it would not be difficult to compose, from the separate frames of various films, a further film which would be highly original in terms of its plot, and which would perhaps be much better in terms of its composition than all the films from whose parts it is put together. [This assertion can now, it appears, be confirmed by *The Fall of the Romanovs*[95] which was made precisely in such a montage manner.] By this I wish to emphasise the purely constructive, and compositional, plot-based character of the supreme stage of cinema creativity, the making of a film.

It may appear that such an understanding of the creation of a film, reducing it to the art of montage, excessively impoverishes and simplifies the art of cinema. But such an impression is arrived at only if a very superficial attitude to the question is

adopted. On the contrary, montage in the sense which it is given in the present article — is the alpha and omega, the foundations and crown of cinematic creativity: montage is the dramaturgy' of film in its concrete screen composition as a whole and in the construction of separate frames. How great and complex this art actually is, can be seen from the simple fact that it does not yet have its masters — 'dramatists' of film in the proper sense. So far it only has 'directors', producers, as was the case in the theatre of antiquity, which had no knowledge of literary drama. Cinema has still not worked out the formal methods for its own 'word', it still does not have its own 'language', which would allow the cinematic craftsman to 'think in frames' in the same way that a poet thinks in verbal images. This specific, screen-based thought process is still very unstable and indeterminate so that even the best directors today work purely empirically, not merely trying things out by experiment, but, also literally finding each step as they go along. Even such a splendid master as Eisenstein did not foresee that the misty frames in *Battleship Potemkin* would turn out splendidly; on the contrary, he was afraid that all these shots would turn out to be of no use. Here chance offered an excellent corrective to the artist's plan. In general, chance is a very important collaborator in the art of cinema. During the production of the celebrated *Ben-Hur*[96] forty cameras were shooting the chariot race scene from different positions, with the precise aim of increasing the chances of their material being used in the film. It was a conscious calculation of the accidental artistic moment. And indeed — there was a wide choice for the montage: from the 8000 metres of film that had been shot they only had to choose 400, that is, on average, one variant out of twenty. As is well-known, Chaplin also likes in his films the amount of film to be at least ten times as much as will be used in the final version. And this figure, of course, is an indication of the degree to which the craftsman is unclear, unsure, unable to foresee events. It is also well-known how often it is precisely good fortune or even a mistake by the director or cameraman that has given a completely unexpectedly interesting result and has led to valuable discoveries and perfections. In this way, one can guarantee that in any film there will be excellent effects which the director had not at all foreseen and which he was able to see the value of and include in the film as supplementary material. They created themselves, quite fortuitously. Thus, during the shooting of the same race in *Ben-Hur,* six teams of horses, each consisting of 6 animals, collided with Messala's overturned chariot — in no way according to the scenario — and thanks to the prudent positioning of forty lenses 'just in case' a frame was created which was completely unplanned in the director's scheme, but which, nevertheless, became a most effective frame in the film. From this one may imagine what immense experience, what an unusually subtle and precise training of the eye and what rich visual imagination and inventiveness is demanded by cinema from its dramatist for the film really to be entirely *his* work, and not the result, to a significant degree, of accidental circumstances.

All these qualities, obviously, are first and foremost pictorial, graphic, although also having a dramatic dimension. However, on the whole, master craftsmen of cinema are usually the least prepared in precisely this respect. More often than not, they are theatre directors, who involuntarily transfer to cinema their deep-rooted prerequisites concerning stage art and who therefore consider, as a rule, that their art consists of staging', and, for the most part, virtually in the direction of the actor's 'playing'. In such an understanding of things, of course, montage serves merely as the final check of the frames, the definitive selection of variants, in a word — the establishment of the last version of the film. In this way, the most important matter for the best cinema directors turns out to be the shooting. Incidentally, in principle, aesthetically, the most important, of course, would be the composition of the frames and their overall, dramatic conception. On the contrary, the creation of a film, in essence, ends when it is established what precisely, and how, it should be shot. The setting-up of the objects to be shot and the actual shooting are only ancillary operations, although also of a creative character, but entirely subordinated to the highest instance of the art of cinema — the dramaturgy of the screen.

<p style="text-align:center">13</p>

In as much as montage — the construction of screen, shadow drama — by its very nature is an original art genre of 'dramatic' graphics or graphic' drama, it would be highly fruitful for the establishment of the fundamental principles of this original dramaturgy of the screen (which we could term 'cinematurgy') if we were to study the devices of the sequentiality of the graphic exposition of the plot in illustrative and other serial forms of 'narrative' graphics, bearing in mind, of course, the specifics of the latter, the series which are conditioned by the interruptedness peculiar to it, — peculiarities, incidentally which are far less essential than might appear at first sight. Unfortunately, such an investigation of graphics from this point of view has not yet been done, and it would be out of place to go deeper into the matter here. However, an analysis of narrative graphics would show much in common in its devices with those of montage, that is, the composition of a film. It is sufficient to leaf through Menzel's sketches for the *History of Frederick the Great* or A. Benois' s illustrations to *The Queen of Spades* and *The Bronze Horseman* or those of Lanseret to *Hadzhi Murat*[97]*,* or, in general, any richly illustrated book, to become convinced of this.

Of course, it is perfectly natural that, in the composition of the separate frames, the screen artist, the cinematurge', follows the same tasks and submits himself to the same laws of perspective, distribution of light and shade, the filling of the field of vision, the arrangement of the figures and so on, as does the graphic artist. For every frame taken separately, in itself, is none other than an 'illustration' — a landscape, portrait, still-life, genre scene, often presented as a still. Only in the genre scenes is the cinematographic frame differentiated in that, by depicting the scene in action, it has the possibility of unfolding the visible movement in its entirety, from beginning to end, whereas an illustration, or a drawing in general, must, as a result of its static nature, summarise,

generalise motion, not conveying the separate moment as it is, but in *transition* to the next one; in other words it draws into a single whole, in essence, two moments of action which are consecutive and mutually determining and interpreting in terms of the plot. Such a coalescence of two narrative stages of movement, by fusing them into a single whole, lends the drawing both an inner dynamism, which gives the impression of duration, of the concrete completion-in-process of the movement in time, as well as a living picture of the developing 'action' which inspires the imagination of the spectator. Sometimes, when there is a composition which operates on several levels the artist or sculptor even manages to inspire the spectator with an impression of a complex plot which unfolds sequentially over several stages. Such qualities of duration and sequentiality in time is possessed, for example, by the Marseillaise' group on the Arc de Triomphe in Paris, or by Watteau' s painting in the Louvre, *'Embarkation for the Isle of Cythera*[98]. I would mention as well that Moussinac rightly compares with cinematic montage his description of Leonardo's painting of the flood, which represents a real 'montage scenario'. But it is precisely this inner dynamism of the drawing which distinguishes it structurally from instant photography, (which fixes only one moment from the general flow of movement) which, however, decisively brings it close to the cinematic frame, in which — a similar act of fusion of separate moments — in actual fact there unfolds on the screen movement and action, which in a drawing are present only partially and covertly, and are rather suggested to the spectator by a series of hints. Such a dynamic drawing not only may be compared with a screen frame in principle, but also is formally in essence, merely a 'reduction' of it, or a translation, in the same way as one may convey the colouring of a painting by the technique of its graphic reproduction.

But one may also note the uniformity of the laws of graphics in the laws of narrative composition, in the linking of the frames, one to another. First of all, an illustration, exactly like the montage of a film, makes use of transitions from the over-view to the foreground and close-up, thus both expanding and, then, narrowing the field of vision, that is, first bringing closer, then distancing the image and, by these processes, first isolating an important detail, then resting attention on a separate group, next, on the contrary, dissipating our attention by the overall impression. At the same time, in terms of function, such shifts have the same semantic role in illustrations as in film, being in both cases transitions from an everyday or emotional (' mood') landscape to a characterising or psychologising portrait, from the general descriptive narrative to a dramatic 'dialogue', thereby emphasising the intensity of the plot; other transitions may be to spiritual analysis, symbolism of an object and similar functions of the detail. Of course, it is clear that in a film these transitions also have a rhythmic function, changing the smooth, descriptive flow of the general levels into the dramatic tension of the foreground, or arresting it in a concentrated analysis of a detail of the close-ups, and *vice versa*. A series of illustrations cannot give the same concrete sensation of the 'tempo' of a similar movement of frames, but even here it is capable of suggesting a certain analogy, provided it is sufficiently sequential, complete and compact.

Furthermore, illustrations, naturally, use a device similar to 'imprinting' and dissolve' for the creation of a second level, the metaphorisation of the mood or thought, the depiction of visions, dreams, memories and so on. This is clearly a graphic device, although in photographic techniques it has had a very specific development. In an equal manner, illustrations willingly apply changes in the angle of shot', often presenting depictions which are partial, angled, emphasising just a detail or object, striving, as already shown above, towards a maximal expressiveness and taking into account the inspirational power which such depictions possess. As is well known, in cinema too the use of these powerful means of inspiration play an immense part. Finally, in terms of the means used for the unfolding of the dramatic image, characterisation, the plot theme, the link between the various stages of the action, and so on, illustrations very often coincide with the unfolding of the plot on the screen. In those cases where the plot is uncomplicated, and the illustrations are sufficiently frequent, it is difficult not to acknowledge that they present not only a synopsis' of the film, but simply a static 'reduction' of the moving frames. Thus, in *The Bronze Horseman* Benois offered eight pictures for the flood which would hardly need adding to in a screen montage of this subject, provided one wished to remain faithful to the text: they would only be opened out spatially or prolonged in order to deepen the impression of the raging elements and the disasters produced by them: but one should bear in mind that such an opening-out would be necessary in a film anyway, because images on a screen are momentary and because this opening out would only restore the adequacy of the impression created by the illustration. Then would follow an equal number of pictures for the results of the flood, observed by the unfortunate Yevgeny. Here the artist simply did not want to allow his imagination to deviate in any way from an accurate following of the text. Montage would demand here an arresting of attention on the image of the hero and an introduction of a close-up to this end. Here Benois does not give a close-up at all, either for the hero or for any detail whatsoever. But it is perfectly clear that the artist had every chance to do this, if it had corresponded to his plan. Finally, the last five illustrations perfectly cover the possible montage of the last scene. Benois shows the spectator five moments in such immediately proximate narrative sequence that they simply correspond to one frame in a film, namely: (1) Yevgeny, at the foot of the Bronze Horseman, curses Peter, raising his hand in the air; (2) Yevgeny, half turning away and lowering his hand, frightened by his own audacity; (3) Yevgeny, turning away, rushes from the monument, on which the Horseman awesomely stretches out his arm; (4) Yevgeny runs across the square, the Horseman gallops after him; (5) Yevgeny is running, in the distance towers the gloomy silhouette of the Horseman. No montage, provided it is to be faithful to the text would be able to insert into this sequence even one intermediate moment, as they are linked and uninterrupted in their narrative sequence; it could only present them on the screen fused into an uninterrupted, single movement, and that is all. On the other hand one can indicate in a series of films the closest analogies with painting, graphics, illustrations. Thus, in the film by Sabinsky which is in preparation (based on Leskov' s *Lady Macbeth)*[99], the depiction of the convicts in prison (judging by the stills) have the exact appearance of copies from a painting; equally, the depiction

of the immense lock, hanging on the gates which is meant to symbolise the tightly locked soul of Katerina in the heavy atmosphere of the merchant family, just asks to be transposed as a tail-piece to the story. The first frame of *Rosita* — the hands placed on top of each other — could serve as a fine leading vignette or frontispiece for the illustration of a story on the theme *The King Makes Merty*[100] One could find many examples of such frames, having resemblance to paintings, graphics or illustrations, especially landscapes and still-lifes, in any film, whether Russian or foreign. Douglas Fairbanks was directly reproached for the pictorial quality of his frames in *Robin Hood*[101] . Even more substantive is the illustrative principle of film montage as a whole, which is beyond question in series of films, such as, *Robin Hood, Dorothy Vernon*[102] and *The Two Pretenders* and, especially *David Copperfield*[103] which entirely consists of separate, short, almost static moments, perfect illustrations, only in motion (and even then, not very significant motion).

This illustrative character is, in principle, closer to the nature of cinema than is scenic art, which is very often adhered to, even by major cinema directors, such as Lubitsch in *Orphans of the Storm*[104] , *Montmartre*[105] and *The Marriage Circle*[106] . But he sins against the dramaturgy of the film. Cinematurgy, whose aim is the creation of shadow screen drama, while remaining faithful to its graphic nature and the illustrative laws of its compositional resources, must work out, on these foundations, its own devices for the unfolding of the plot on the screen.

<center>14</center>

The montage, that is the compositional and thoroughly plot-based character of film makes it particularly difficult to construct a special stylistics for it. In painting, the pictorial qualities are sometimes completely overlaid by qualities of colouring, line, texture. A painting, even a representational one, 'natural' in its contents, can be executed exclusively as a decorative exercise, and with purely decorative means. A film, even one in colour can hardly be a purely decorative 'pattern'. The fact is that painting has at its disposal the tactile material of colouring substances which can be used corresponding to the idea and designation of the picture — that is, it may deploy more or less thick paint on a variety of bases (oil, water, clay), a more or less soft and fat mass of sanguine and pastel, of dry and crumbly charcoal, various degrees of hardness of graphite, various qualities of indian ink and so on. Depending on these various materials the surface of a painting appears, to a greater or lesser extent, uneven, grainy or smooth, dry or gooey, hard or soft, dull or glittering and so on, to say nothing about the various surfaces on which the paint is applied (canvas, cardboard, wood, plaster and so on). All these substances, yet again, may be applied with different instruments, and the actual method of application and the whole working over of the surface is very varied indeed depending on the purpose, resources and conditions. In these particular features of its texture, painting possesses direct expressive qualities, which act, in independence of the content of the painting, by means of the purely emotional impact of the material. Moreover, on the surface of the painting there is preserved the clear trace of the artist's hand, his personal manner of smearing, stroke, line, which are visible to the eye and may be felt by the touch. In such a way, the techniques of painting and drawing play a definite part in the artistic style of the painter and, together with the qualities of the texture itself, are included in the aesthetically significant aspects of a work of art. Cinema, which 'paints' in almost insubstantial shadows, which are intangible and elusive as a material, which are uniform and without content, in terms of texture, does not possess in these shadows, in themselves, a factor for emotional impact and aesthetic impression. Shadow is too abstract, unchanging and inexpressive to fulfil an artistic function as such. It has a merely ancillary, purely technical, constructive significance. But, even when it is polychromatic, film will have at its disposal abstract *colour,* and not concrete, material paint which preserves the traces of the artist's style.

On the other hand, the entire technical performance in a film is in the hands of the cameraman whose artistry derives from the previous stage of cinema — the photographic stage. But the supreme stage, the creation of screen drama, cinematurgy proper, consists only in the montage of the film, which is of a purely compositional, plot-based order.

Style in art may be crudely defined as the system or method in which the artist uses the artistic-technical and constructive resources pertaining to the given art: verbal resources in poetry, pictorial in painting, and so on. Naturally, in such a case, the style of cinema should be sought in the devices of visual expressiveness which are specific to film. But the stylishness of a film does not, of course, consist in the pictorial qualities of the frames, nor in the style of acting in itself, nor in the style of the production as such. All this will be only stylisation which ties the cinema to the function of painting as in Fairbanks's *Robin Hood,* or of the stage, as in the majority of cinema-plays, including *The Marriage Circle,* and which, by this very fact, ruins the specific expressiveness of the screen. Mime, movement, looks, in general everything that 'happens' on the screen or is depicted on it, — this, usually, either exclusively serves the plot, or works directly, as material. What has stylistic significance is only the 'how', whereby this content is executed on the screen, that is, in as much as we are talking about each separate frame, the photographic artistry of the cinematurge, in which we may feel the personal style, artistic experience and initiative of the artist. An individual style, consequently, is given to each separate frame, like a photograph, by an original angle of vision, which creates perspective or camera angle, by a suitable general tone, a daring distribution of light and shade, a successful composition and so on. A frame which is included in a film not simply because it advances, develops or explains the action and not because it offers spectacular effects — fine views, beautiful faces, gripping situations, unusual skills or exciting acting but because, independent of all this, it is valuable for its formal, qualitative

elements, will be a frame which possesses stylistic significance. Generally speaking, the functions of the frame which have stylistic significance are those which are not plot-based and which are not pictorial, i.e. those which are 'decorative' or symbolic' in the widest sense.

The style of a film is created only in the narrative sequence of the frames, in the construction of a coherent series of images on the screen in a particular semantic order, which creates, in its totality, a single plot whole. In other words, film stylistics is created by *montage.*

But in as much as frames are usually thoroughly pictorial, completely plot-based, the stylistic functions in them are as insignificant as in a photograph and even less, since a photograph has 'plot' to an infinitesimal degree by comparison with the frames of a film. The plot in cinema suppresses flashes of style to such an extent that it seems as absurd to talk of the style of a film as of the style of an adventure or boulevard novel.

A very stage-worthy melodrama, a very deftly written adventure novel may be very tense in *terms of plot, compositionally* completely effective, but have no literariness at all, or artistry in expression — no style. In exactly the same way we often see in cinema gripping plots, skilful development of the action, finely constructed and technically executed frames, but we very rarely feel any style whatsoever. Of our own films we can call 'stylish', or at least inclined towards style, only *Battleship Potemkin* and *The Overcoat;* of the American films — only the comic films of Buster Keaton and, in part, Harold Lloyd; of the German — *The Cabinet of Dr Caligari* and *One Night;* I do not know the French films of Abel Gance.

The point is that even the forming of the fable within the resources of screen expressiveness demands immense inventiveness, experience and effort from the cinema artist, who bears all the work during the production stage. As yet a proper cinematurgy does not exist, and its functions are performed by the director. In this way, cinema, in this respect, is still at the stage which the theatre passed through during the period of Italian popular comedy, when the show was also constructed according to the scenario and had no knowledge of artistic drama. On the other hand, the development of the skills of camera work is limited only by the technical improvement of the shooting of separate frames. Naturally, there can be no serious discussion about the style of a film.

Indeed, the stylistics of a film, that is, the system of the devices of a formal, non-pictorial, 'decorative' significance, in the narrative sequence of the frames, should be, inevitably, very abstract, very poor. Stylistic significance may be possessed by the distribution of general, foreground shots and close-ups, as well as by the transitions from one level to another, in as much as this does not merely serve figurativeness. Thus, a transition to close-up, to present the expressiveness of mime, in the spirit of Bela Balks, in no way has any stylistic significance. Equally, no stylistic role is played by a gradual tracking from close-up to a more general shot to show the expansion of the field of vision at the approach of dawn (as in Pudovkin)[107]. But such switches will be stylistic devices if the montage director uses them as peculiar modulations, which impress purely visually. They may also, incidentally, take on a semantic, symbolic expressiveness, lending an emotional colouring to the plot-line — a subjective tone, a psychologising inclination, a mood — or inspiring the impression of some inner change or shift. A stylistic significance, furthermore, may be obtained by a change in the principle of composition of the frame or lighting, or manner of shooting, or direction of movement of the frame, with which the change of frames is accompanied and by which this or that tendency of screen action may be expressed; in particular, one should take into account the direction of the axes of construction of the frames and the movement which is performed within them. Finally, cinema has a powerful stylistic factor in the tempo of the shooting and projection, and in the general rhythm of the film. One could prolong the enumeration of such stylistic resources but one feels that enough have been indicated to clarify their specific character. All these are, of course, graphic, pictorial categories, but within the specific particularities of the screen. There are not all that many, it seems. Only in the fields of camera-work and montage. Not even that. In essence, only in the field of montage.

And indeed, only in this field does cinema possess special stylistic resources. Nothing else has stylistic sign‾ ificance in itself. Because it is only in the arrangement of the frames, towards which the cinematographer, the model and the set-designer all work, that film artistry resides.

POETRY AND PROSE IN CINEMA

Viktor Shklovsky

translated by Richard Taylor

In literary art poetry and prose are not sharply differentiated from one another. On more than one occasion students of prose language have discovered rhythmic segments, the recurrence of the same phrase construction, in a prose work. Tadeusz Zielinski[108] has produced interesting studies of rhythm in oratorical speech and Boris Eikhenbaum has done a great deal of work on rhythm in pure prose that is intended to be read rather than recited, although it is true that he has not pursued this work systematically. But, as problems of rhythm have been analysed, the boundary between poetry and prose has, it seems, been confused rather than clarified. It is possible that the distinction between poetry and prose does not lie in rhythm alone. The more we study a work of art, the more deeply we penetrate the fundamental unity of its laws. The individual constructional aspects of an artistic phenomenon are distinguished qualitatively, but this qualitativeness rests on a quantitative base, and we can pass imperceptibly from one level to another. The basic construction of plot is reduced to a schema of semantic constants. We take two contrasting everyday situations and resolve them with a third; or we take two semantic constants and create a parallel between them; or, lastly, we take several semantic constants and arrange them in ranking order. But the usual basis of plot *(syuzhet)* is fable *(fabula)* i.e. an everyday situation. Yet this everyday situation is merely a particular instance of semantic construction and we can create from one novel a 'mystery novel', not by changing the fable but simply by transposing the constituent parts: by putting the ending at the beginning or by a more complex rearrangement of the parts. This is how Pushkin's *The Blizzard* and *The Shot* were produced. Hence what we may call everyday constants, the semantic constants, the situational constants and the purely formal features may be interchanged with, and merge into, one another.

A prose work is, in its plot construction and its semantic composition, based principally on a combination of everyday situations. This means that we resolve a given situation in the following way: a man must speak but he cannot and so a third person speaks on his behalf. In *The Captain's Daughter,* for instance, Grinev cannot speak and yet he must in order to clear his name from Shvabrin's slanders[109]. He cannot speak because he would compromise the captain's daughter, so she herself offers Ekaterina an explanation on his behalf. In another example a man must vindicate himself but he cannot do so because he has taken a vow of silence: the solution lies in the fact that he manages to extend the deadline of his vow. This is the basis for one of Grimm's fairy-tales, *The Twelve Swans,* and the story, *The Seven Viziers*[110] . But there may be another way to resolve a work and this resolution is brought about not by semantic means but by purely compositional ones whereby the effect of the compositional constant compares with that of the semantic.

We fmd this kind of resolution to a work in Fet' s[111] verse: after four stanzas in a particular metre with caesura (a constant word division in the middle of each line), the poem is resolved not by its plot but by the fact that the fifth stanza, although in the same metre, has no caesura, and this produces a sense of closure.

The fundamental distinction between poetry and prose lies possibly in a greater geometricality of devices, in the fact that a whole series of arbitrary semantic resolutions is replaced by a formal geometric resolution. It is as if a geometricisation of devices is taking place. Thus the stanza in *Eugene Onegin* is resolved by the fact the final rhyming couplet provides formal compositional resolution while disrupting the rhyme system. Pushkin supports this semantically by altering the vocabulary in these last two lines and giving them a slightly parodistic character.

In this note I am writing in very generalised terms because I want to point out the most common landmarks, particularly in cinema. I have more than once heard film professionals express the curious view that, as far as literature is concerned, verse is closer to film than is prose. All sorts of people say this and large numbers of films strive towards a resolution which, by distant analogy, we may call poetic. There is no doubt that Dziga Vertov's *A Sixth Part of the World*[112] is constructed on the principle of poetic formal resolution: it has a pronounced parallelism and a recurrence of images at the end of the film where they convey a different meaning and thus vaguely recall the form of a triolet.

When we examine Pudovkin's film *Mother*[113], in which the director has taken great pains to create a rhythmical construction, we observe a gradual displacement of everyday situations by purely formal elements. The parallelism of the nature scenes at the beginning prepares us for the acceleration of movements, the montage and the departure from everyday life that intensifies towards the end. The ambiguity of the poetic image and its characteristically indistinct aura, together with the capacity for simultaneous generation of meaning by different methods, are achieved by a rapid change of frames that never manage to become real. The very device that resolves the film — the double-exposure angle-shot of the Kremlin walls moving — exploits the formal rather than the semantic features: it is a poetic device.

In cinema at present we are children. We have barely begun to consider the subjects of our work but already we can speak of the existence of two poles of cinema, each of which will have its own laws.

Charlie Chaplin's *A Woman of Paris* is obviously prose based on semantic constants, on things that are accepted.

A Sixth Part of the World, in spite of its goverment sponsorship, is a poem of pathos.

Mother is a unique centaur, an altogether strange beast. The film starts out as prose, using emphatic intertitles which fit the frame rather badly, and ends up as purely formal poetry. Recurring frames and images and the transformation of images into symbols support my conviction that this film is poetic by nature.

I repeat once more — there exist both prose and poetry in cinema and this is the basic division between the genres: they are distinguished from one another not by rhythm, or not by rhythm alone, but by the prevalence in poetic cinema of technical and formal over semantic features, where formal features displace semantic and resolve the composition. Plotless cinema is 'verse' cinema.

TOWARDS A THEORY OF FILM GENRES

Adrian Piotrovsky

translated by Richard Taylor

1

Every theory of cinema sooner or later confronts the need to isolate its poetics from neighbouring arts — literature and theatre, the ancient arts that have a consistent historically established theory. The influence of theatre and literature on the practice of cinema during the period of its formation cannot be disputed and was quite natural. But this makes it all the more necessary to be completely clear about the possible boundaries and limits of this influence, and all the more necessary to investigate carefully whether the theoretical principles of Aristotle,[114] Lessing[115] or Volkelt[116] are applicable to cinema. Our basic slogan should be: no ready-made theatrical or literary theory as a basis for the poetics of cinema! The compositional principles of cinema must be judged from the standpoint of the specific material of cinema and the technical laws that govern it. That is how the laws that are genuinely cinematic must be distinguished from the rules and norms of Lessing and Aristotle that are alien to cinema. Obviously, to do this means to create a poetics of cinema: a very difficult task, but a necessary one. The purpose of the present short article is infinitely narrower it is to examine, from the aforementioned standpoint of the specific material of cinema and its technical laws, the catalogue of film genres as they have emerged in the twenty-year history of cinema. Surely it is possible to believe that even such a fleeting examination might reveal the internal falsity of some widely disseminated genres while, on the other hand, the complete theoretical legitimacy and validity of others that appear by force of habit and tradition to be theatrical and literary might appear suspect and debatable?

Film genre is the name we give to the totality of concepts of composition, style and story, linked to a certain semantic material and emotional setting that are, however, completely confined within a certain 'generic' system of art, the system of cinema. Hence, in order to establish 'film genres' we must draw specific conclusions from the basic stylistic laws of film art, from the laws of 'photogeny'[117] and 'montage'. Let us examine how the utilisation of 'space', 'time', 'people' and 'objects' alters from one genre to another with regard to montage and photography, how the segments of the story are arranged, how all these elements relate to one another within the film genre. In all this we shall bear in mind the whole time the practical and theoretical influence of literature and theatre that have already been mentioned.

For these reasons it would be most convenient to begin a 'catalogue of film genres' on the page marked with the very conventional term 'film drama'. Given the broad meaning of this term for cinema administrators and the people who write film advertisements, let us confine it to the concept of psychological drama, usually with a society or a historical setting, which is most characteristic of the French, Italian, pre-Revolutionary Russian and, partly, of the German cinemas. 'Film dramas' of this sort are often transfers to the screen of theatrical productions (films like *The Lady of the Camellias)* but, even when their theme does not derive from the stage, the setting of (1) the plot, (2) the dramatic action, (3) the conflict between the characters as they develop, seems central to them.

The problem of 'film drama' can thus be broadened to the concept of the 'dramatic' in cinema. 'Drama', as it has emerged in theatre (which appears as a genuine and authentic element in the dramatic), is characterised by a particular interpretation of 'time', 'space' and, most important of all, by a specifically charged action. 'Time', in its dramatic, in its theatrical interpretation, is exclusively subordinated to gradual, rectilineal movement. The theatre does not permit of either 'reverse motion' for time or 'mixed time' [khronologicheskoe *sovmeshcheniel,* i.e. the consecutive portrayal of simultaneous events. In actual fact, this sort of mixed time is sure to be perceived either as a technical blunder (the notorious head of Marino Falieri that falls twice in two adjacent scenes of Byron' s drama[118]) or as a deliberate piece of virtuoso exhibitionism (there are examples in Romantic and Expressionist drama, both Western and Russian). Attempts at 'reverse motion' justified by 'memory' or 'dream' also remain the exception in drama, not to mention the fact that attempts of this kind always sharply diminish the dramatic effect of the whole. The theatre's self-restraint in this respect is quite reasonable: it is conditioned by the presence of the living actor, 'live on stage' whose actions can only go one way —'forward', it is conditioned also by the living sensation of temporal reality that the theatre inevitably evokes.

It is thus easy to believe that all these conventional limitations in the treatment of 'time' are also present in 'film drama', where they have been introduced in direct and blind imitation of the theatre.

But it is also easy to believe that the laws specific to cinema, the laws of montage, permit of other possibilities and demand a quite different approach to 'time'.

Any identification, even an illusory one, between 'time' on the screen and the real passage of time in the auditorium is quite unattainable and unnecessary. The complete and manifest artificiality of the movements on the screen, even if effected through slow motion, would render absurd the very attempt at such an identification. The dramatic quality of the constant development of the psychology of the actor is also unrealisable in cinema due to the peculiarities of the perception of the 'man on the screen', of which more later. That is why cinema can use 'dream', story', 'memory', momentary association as justifications for time transpositions and time jumps that are in no way externally justified and are just properly edited.

Time' as a function of montage is the formula of cinema. By restricting itself in this sense in favour of the theatre, the 'film drama' genre by that very fact characterises itself as a non-cinematic genre. (Incidentally, attempts to make a film showing a '24-hour period' or one where screen time corresponds with real time' are equally inorganic and, for the very same reasons, 'theatrical'.)

The theatrical nature of film drama' is revealed even more clearly in the treatment of 'space' and the general composition of the action that is intimately connected with it. In the theatre space' is inevitably regarded as the constant reality of the stage which can only be altered by the scene- painter with difficulty and within certain limits. The characters in the theatre are therefore 'brought by the author on to the stage and the action itself is concentrated in several basic nodes, in five, ten, fifteen acts, scenes or episodes. This explains the canonical authority accorded to dramatic action with the exposition and development in the first one or two acts, a break in the third, and peripeteia and denouement to conclude. In the theatre space' is a major, almost a basic compositional factor. But it does not play, even in the smallest measure, a similar role in cinema because of its material and its technical laws. In cinema space' is not something that is constant or given by reality. It is dynamised, blasted, set in motion. The viewer too is dynamised, torn from his seat by montage, given the opportunity to see any sphere of action from many varied vantage points. For the film viewer space' no longer serves as the more usual association for one part of the plot or another. It ceases to be the fulcrum of dramatic composition. It is transformed into geographical visibility, a fragment of nature, it enters, in some cases with 'objects' and in some cases with 'people', as raw material into the composition of the film. It is subordinated to the alternation of close-up and long-shot, it is still, to greater extent than 'time', a function of montage'. For this reason the concentration of action in cinema into spatial (not emotional — of which more later) nodes is unnecessary. At the same time the 'film drama' genre, besides being directly influenced by theatre, subordinates the composition of the film to this kind of spatial skeleton. This gives rise to an unavoidable sensation of violation, to fragmentation of film action (curiously, the same fragmentation in the theatre is regarded as a normal compositional concept), and hence to the irreversible destruction of that visual continuity, that satiated film 'atmosphere' which, as everyday experience demonstrates, serves as the primary condition for the fascination of photography and the suggestivity of montage.

The charged dramatic quality of theatre is even less easily translated to cinema than is spatial composition. This dramatic quality essentially presupposes a view of the stage as a field for conflicting human emotions and desires, artificially isolated from material and natural associations. This does not apply to some special kinds of low-brow theatre, to farce or circus shows, but it is true on the whole for mainstream theatrical genres. Man is the basic and the principal raw material for drama and the basic principle of the dramatic. In cinema however this priority for 'man' is by no means so obvious or indisputable. Photography places 'man' on the same level of perception as 'object' or 'nature'. The isolated 'human drama' or 'drama of human desires' is not characteristic of cinema, it does not derive from the nature of cinema, it impoverishes its expressive possibilities. But a drama of 'objects' or 'man-objects' is not possible without substantial modifications to the very concept of the dramatic. Let us recognise that the nature of cinema makes it non-' dramatic' in the traditional understanding of the word. If the 'dramatic quality' falls away, then so too does the specific dramaturgical construction of the whole and the parts. The need for a 'break' that serves in drama as the turning-point in the emotional line is gone, the emotional peripeteia lose their rationale, the relationship required by drama between the plot and the denouement, like cause and effect, changes. Another series of technical reasons, in part the presence of Intertitles', casts doubt on the concept of' exposition' that is traditional to drama. All these reasons compel us to seek the bases of cinema composition far beyond the frontiers of drama. All these reasons condemn the 'film drama' genre for blind imitation of theatre in striving to present the unfolding of human passions, in plot and the conflict of human, and only of human, desires. All these reasons render useless every possible theory of film scenario that derives from Lessing's or Aristotle's definition of drama.

Let me conclude with a few remarks about denouement in drama and cinema. The basis of the theatrical theory of denouement is, as we know, still the concept of' catharsis', the Aristotelian concept of' purification'. The tragic ending is still typical of drama — and this is quite justified. A theatrical production is perceived by the spectator, completely independently of his predisposition and his tastes, on two levels, one corresponding to the real, living person — the actor — and the other to the character this actor is depicting. The tragic fall of the theatrical character acts as 'catharsis', as a unique 'purification', so that, after the character's fall, the life of the actor/real person is seen to continue. The depressing effect of the 'unhappy ending' is negated by this sensation and sublimated into a unique joy. But the two levels of perception — the basis of 'tragic denouement' — are seriously obstructed in cinema. The film viewer has no reason to separate the person of the performer from the mask of the character. They are made equal by the flatness of the screen. Hence an 'unhappy ending' leaves the film viewer without a loophole for artistic 'consolation', the depression is in no way resolved and continues to weigh heavily. This is the theoretical reason for the happy endings in cinema that so irritate literary and theatre critics. The genre under examination, 'film drama', that so assiduously tries to imitate the most elevated theatrical genres, does, unlike other cinema genres, frequently and readily employ 'unhappy endings'. But there is a possible dilemma here: either these denouements have a negative effect, or they are justified in theatrical

terms by the whole of the preceding performance, which is, in actor's terms, on two levels, i.e. once again deeply uncinematic. There are plenty of instances in French and Italian cinema but our own *The Bear's Wedding*[119] will also serve as an example that generally provides a model for the 'film drama' genre.

'Film novel' or 'film tale', or even 'film novella' in the language of particularly cultured distributors — are thus quite arbitrary terms for a fairly discrete genre. Let us agree to use them to mean screen versions of literary works that preserve not just the theme of the original but also the plot and story, and also works that are purely screen productions but that borrow their style from narrative literature and, in particular, from the contemporary psychological novel and short story. An examination of this genre leads inevitably to the question of the relationships between cinema and literature. What are they? There is no dispute that a series of basic methods, both in the development of the narrative in time, and in the construction of plot and story renders the literary genres of cinema, at least at first glance, more natural and more firmly grounded than its theatricalised varieties. However the living experience of cinema compels us to cast doubt both on the very method of cinefication of fiction and on the imitation of fiction within cinema. The prime and most essential reason for the constant failures in this sphere is apparently rooted in the profoundly differing process of perception in literature and film. A literary work, at least since the development of written language and, in particular, of book printing, is aimed at the individual reader, who interprets what he reads through a series of subjective associations, selecting of his own free will the pace at which he reads and always having the opportunity to stop over anything that interests or perplexes him, leafing through a book from beginning to end, or vice versa. It would be difficult to dispute the assertion that this whole series of characteristics, which became striking after technical improvements in book printing, has played its part in the process of extreme subjectivisation of literary genres that characterises the modern era and in the process of the complication of plot and of its psychological aggravation, which led to the nineteenth and twentieth century novel. Film is perceived in a completely different way. Here we find a public atmosphere, a precisely pre-determined length of performance and an inevitable appeal to the collective, the mass audience. Here we find the conditions of perception that characterise a theatrical performance, only in a more exaggerated form, taken to extremes.

To an even greater degree than a theatrical performance, therefore, a film must employ objectively real, universally significant methods of attraction and expression. This facilitates a comparatively rapid formation of stable film genres and, in addition, makes demands on the 'film novel' genre under examination that it cannot satisfy. Film, because of the way in which it is shown, requires simple plot construction and cannot tolerate widely dispersed parallel actions. It requires transparent motivation and an easily unravelled, and frequently a predictable, plot. It requires precisely and clearly designated turning-points in the plot: the viewer must recall them instantly and never lose sight of them afterwards. On the other hand, a purely psychological motivation for what is happening, a 'sub-plot', psychological enigmas and digressions are very difficult to achieve in cinema. All this leaves film a very long way from the newest genres of literature. Rather the contrary — the common character of their conditions of perception brings cinema close to pre-written folkloric genres of literature which, being transmitted by word of mouth and from person to person, had to elaborate concepts of plot construction that were near to those that are sometimes observed in cinema. But, of course, we must not talk about the direct influence of these ancient low-brow genres; the 'film novel' genre is distinguished by the imitation of modern, complex forms of narrative literature, i.e. precisely those that profoundly contradict the principles of cinema. There is therefore no reason to suppose that the technical development of cinema in the near future will strengthen the position of the 'film novel' and smooth out the contradictions between cinema and literature. On the contrary! The increasing complexity of the technical opportunities available to the cameraman and the director, which enrich and constantly renew the visual aspect of film, attracting the viewer by the play of details, by unexpected focussing and lighting, compels film makers to concentrate in ever greater detail on a few basic motifs and situations, carefully 'working them up'. This very fact casts doubt on the very principle of narrative in cinema. It is as if cinema is becoming increasingly lyrical. But even this definition is far from exact. We should therefore testify all the more carefully to the fact that narrative, in the accepted sense of the word, like the dramatic moment, is alien to the basic nature of cinema.

There are also other essential internal contradictions in the 'film novel' genre. One of them concerns the attributes of the character. The exposition of characters in cinema is a complicated matter requiring the employment of a large number of frames that are usually of little interest. Deprived of the possibility of verbal description, the author of a film has recourse either to titles, or to a characterising subject or — and this is what usually happens — to a characterising exterior, to typage'. By conveniently and laconically characterising episodic figures, the principle of typage, when applied to the leading central heroes of a film, leads to the emergence of consistent performers' 'masks', to the fusion of cinematic with real-life usage, to 'name-types', 'name-images'. The exposition of a film is greatly facilitated by this concept. The appearance on screen of Valentino[120], Pat and Patashon[121], or Pearl White[122] is enough to explain to the audience both the genre of the film and the character of the heroes. 'Name-images' are entering more and more forcefully into the practice of cinema in America and, though somewhat belatedly, in Europe: they are becoming the most serious compositional factor in film. But how far this concept, which sharply reduces the opportunities for psychological description, is from the narrative system of the modern novel and, what is more, how near it is to the folkloric

low-brow genres of literature (heroic fairy tales, adventure stories) and of theatre (the comedy of masks).

The transfer to the screen of the particular fairy-tale style of individual prose-writers, be it Hoffmann or Leskov or Gogol, is a more complex matter, albeit far from being to the film novel' genre's advantage. If such a transposition were feasible, it would obviously significantly widen the opportunities for literary genres' in cinema. But can an author's character, his subjective attitude to events, be transferred to the screen? Cinema knows a number of ways of overcoming the much-vaunted 'objectivity' of the camera but every time the real world is refracted on the screen, not independently and in isolation, but through the attitude of the characters, the heroes of the film, towards it. Here we can find the possibility of both a consistent depiction of nature and the objects in the film in the colours of the leading character (just as the eccentric world of the American comedy is revealed through the figure of Chaplin or Harold Lloyd, and nature is refracted idyllically through the image of Lillian Gish or Mary Pickford) and the temporal displacement of real relationships, motivated by 'dream' or 'intoxication', but the imparting to film of stylised features that are intended to convey the narrative style of the author (who remains outside the confines of the screen) is necessarily and in every case perceived as a device that is artificial, not organic to cinema and a device that rapidly becomes irritating. We may use as an example that excellent model of the 'film tale', the recent film *The Overcoat*[123], in which the combined mastery of the director and the fact of the screenplay writer were unable to impart to cinema the Gogolian narrative device that is alien to it.

Thus, if justice is to be done, both the historical society 'film drama' and the psychological narrative 'film-story' or 'film novel' must be removed from the catalogue of organic film genres. That is the first, albeit negative, conclusion to be drawn from our short investigation. As positive conclusions we note: (1) the non-dramatic realisation of the film story, conditioned by the equivalence on screen of 'people' and objects', (2) the obstruction of psychological motivation, which is replaced by a series of subsidiary devices (names, images, etc.); (3) the diversion of cinema from the dramatic and narrative to specific expressive concepts, very indistinctly defined, like the 'lyric' on the one hand, and the comic' on the other.

The circle of really 'cinematic' genres is thus drawn quite narrowly. To a significant extent we must speak here of genres that have already been created, and that daily demonstrate their vitality, and partly of genres that are only just taking shape. It is curious that, in strengthening its non- theatrical and non-literary genres, cinema not only progresses but also apparently returns to its sources, to the times when the only genres of the newly discovered art of motion photography were strips of film of movement in nature (sea breakers, a running horse) and the linking together of acrobatic, non-diegetic non-psychological stunts. Relying only on its own, still terribly limited but all the more obvious technical capabilities, and not yet having embarked on the path of compromise with related arts, cinema, in those heroic years, quite correctly marked out the lines of its future growth. We must now look more closely at one of these original genres, the 'comic'.

4

The stability of this genre, named after the country that developed and perfected it and justly called 'American comedy', is amazing. In the generally furious tempo of cinema's evolution this genre, from its first steps right up to Chaplin and Lloyd, moved in an unchanging and narrowly limited direction and it is only recently in the films of Buster Keaton that it has encountered, if not a reform, then a parodistic deformation of its basic principles. There appear to be three such principles: (1) the acrobatic stunt, (2) the eccentric deployment of objects, (3) the fool's mask/image of the film's comic hero. Different variants of this mask/image bring variety to the genre, while not in the least altering it in essence.

Acrobatic stunts, jumping into a barrel of water, through a window, off a roof, playful fighting, falling off ladders, somersaults, — this idea has played an enormous part in the first stages of the evolution of the American comedy. It is characteristic of cinema technique, which has not yet succeeded in revealing the internal comic nature of objects that comes to light in close-ups. But there is something else that we must remember the acrobatic stunt is non-diegetic and non-psychological. It derives from neither theatre nor literature. It straight away leads the genre we are discussing into the element of the purely comic, bringing it nearer, if you like, to the circus, i.e. to one of the low-brow, primary entertainment genres once more. It is true that the essential difference between the acrobatic stunt on screen and in the ring lies in the fact that the purely physical fascination of dexterity and strength for the eyes of the audience for a jump turn is significantly reduced in the threefold artificiality of the atmosphere of the screen. This, perhaps, is one of the reasons for the rapid decline of this concept. It has served its purpose, it has become in part the raw material for cinematic parody (and nothing attests to the stability of the genre better than the incipient parodying it), and in part, with a changed purpose and a changed emotional colouring, it has crossed into the closely-related genre of the adventure film. We shall however return to this later.

The invention of close-ups was the factor that above all helped to strengthen the eccentric significance of the object in American comedy. The object, deployed not for its straightforward purpose but unexpectedly and out of context — toothbrushes as a tool to open a jam jar, a cigarette as a tramcar, the contrasting juxtaposition of deliberately large and intentionally small objects, or small men in large top hats and giants in gnomes' caps — this entire mad world of incongruities has been opened up by cinema. It is impossible to enumerate the combinations of this basic concept that have already been employed in American films. Here objects of urban civilisation collide with the renovated mark of the lowly simpleton, and thus in Chaplin's films the eccentric play of objects grows to philosophical proportions. The very same objects of everyday city life acquire a unique pathos, humbly serving the

city favourite, Harold Lloyd. In Buster Keaton's hands they even become the raw material for parody. It becomes possible to speak of comic comparisons', of the paradoxical combinations of objects, of 'object-metaphors' and object-puns'. Colliding with one another, flashing in the hands of the comic actor, objects hustle through the frames of an American comedy like fireworks of wit and humour. I should like to compile a whole dictionary, a whole stylistic of these material semantic signals of comedy. But even without that it is obvious how little there is in common between this arsenal of laughter and the expressive system of traditional theatrical comedy. To find something analogous to film comedy', we must look (if we must look for it at all) once more in folklore, in the linguistic play of anecdotes, wit and puns, on the one hand, and in the graphic jokes of popular farce that are materialised through props and gestures. A comparative analysis of the ideas of Chaplin and, for instance Aristophanes, would probably produce some curious results. In truth, if the invention of cinema had led to this marvellous panopticum of objects and nothing more, it would for that reason alone have been a great art. As already noted, plot in the traditional sense of the word can only serve to constrain and regulate this whirlwind of stunts. The concept of composition employed by the 'American comedy' are different, numerous and unique. They are: semantic circles, reverse puns, returning eventually to their standing point, the punch-lines of jokes (sometimes underlined by a title), a particular gradation of jokes — these are the arsenal of schemae, equally alien to highbrow literature and theatre but akin to the compositional schemae of folkloric embellishments and farce. However, the very use of terms borrowed from a literary poetic may perhaps only obscure the profound uniqueness of this remarkable genre. It requires its own terminology.

The playing principle of comic actor-masks, as Chaplin and Lloyd created it, depends very closely on the eccentric play of objects. The semantic identity of object' and 'man' on the screen is perhaps nowhere as obvious as here. The comic actor is automated by this aspect of objects; and the object-patent that monopolistically characterises the comic mask (Chaplin's bowler, Lloyd's spectacles) only underlines this identity. It is even difficult to offer the actor in a comedy a primarily dynamic leading role. Since the discovery of the laws of montage and photography began increasingly to supplant the external impetuosity of movement, of rushing around, of pursuit through the internal dynamic of montage segments, the daring and unexpected juxtaposition of frames, since a starch collar, hanging on a weight-lifting crane and, through close-up montaged with it, displayed as much dynamism as a car flying through the frames — how can we now assert that the capacity for movement inherent in man has already been realised in the dynamic of cinema? The actor's comic mask increasingly begins to serve as a unique bridge to the sympathies of the audience, as an intermediary between the audience and the whimsical world of objects. Comedy films of pure object or films in which the actor plays the role merely of a purely indifferent and impassive guide through the panopticum of unexpected events are however quite feasible. The traits of such a cold-blooded guide, who does not smile in the midst of laughter-provoking objects, are already found in the man who has perfected the 'comic' genre — Buster Keaton.

The pure aspect of 'American comedy' may sometimes enter into a compromise fusion with the forms of traditional stage comedy that are utterly alien to it. Thus there emerges an intermediate genre: a whole series of European so-called film comedies, like, for instance, Lubitsch' s *The Oyster Princess*[124] that is well-known here, may serve as an example. In the treatment of its episodic characters, in its use of details, this is film comedy, but in its basic love story it is a society comedy, suffering from the same defects as the 'film drama' genre described above. Even the concept of mask-images derived from the 'American comedy' undergoes a curious deformation on account of the psychologism that is moving across Europe: then, for instance, the Danes Pat and Patashon who are highly popular in distribution here. Because of their consistency, their considerable independence from plot situations — they are masks. But they are aggravated by their characteristic nature and psychology, and they fall into purely theatrical situations, into plot complications, where their masked character becomes a direct obstacle. That is why the compromising Danes appear more naive and primitive than their American prototypes who are completely devoid of psychological motivation.

The curious development of the 'comedy' genre may, it seems, occur in Soviet cinema. The path to it lies in the attraction of a social class sign into the eccentric play of objects and the establishment of consistent social comic masks. In this way we might construct a brilliant genre of political eccentro-comedy, firmly based on the technical achievements of American comedy. It is true that until now Soviet comedy has apparently been more willing to imitate the compromised forms of society film comedy(*The Three Millions Trial*[125] etc). This is one of the most annoying delusions of our cinema.

5

Having shaped the semantic web of comedy', film stunts have contributed to the creation of another cinema genre that is also one of the original ones, namely the adventure' film. This genre stands in roughly the same relationship vis-a-vis the psychological 'film novel' as the 'American comedy' does to the society 'film comedy'. The criticism levelled in its time at comedy' condemned cinema for the fact that, in creating the adventure' genre, it gave clear preference to the decadent boulevard models of the adventure novel over the perfected form of the contemporary psychological novel. On the contrary, this preference derived completely from the nature of cinema. Cinema, as has already been demonstrated, has nothing in common with the fragmented psychologically motivated plot of a novel. On the other hand the development of plot on the basis of the juxtaposition of externally dynamic segments, on the collision between several clearly outlined and consistent masks fully corresponded to the capabilities of cinema, especially at that original stage of its development when the adventure genre was emerging. The social mechanism of the large capitalistic city furnished new labels for the ancient masks of the adventure narrative which had for a

long time been reinforcing in cinema practice the adventurer and the adventuress, the police-spy, the policeman, the 'poetic' of safes and strongrooms. The uniqueness of the individual film within this sharply delimited genre was defined once and for all by the originality of ceaselessly renewed acrobatic stunts, the montage segments of external movement that seemed to provide the original compositional fulcrum for the genre. The gradual exhaustion of the possibilities for stunts, the deciphering of the secrets of cinema', little by little discrediting the adventuresses, suspended on the tip of a clock hand, and the heroes, jumping from aeroplane to airship, and in particular the abovementioned move by cinema towards the internal dynamic of montage, inevitably lead this once flourishing genre in the direction of automation. In this process the social change in the composition of the cinema audience probably also played a certain role: this change meant that the basic mass of filmgoers consisted of the urban, and particularly the provincial, petty bourgeoisie who preferred the more familiar and more emotional material to adventure fantasy. In our eyes therefore the decline of the adventure genre was and remains complete; hence the star of Pearl White, the cinema's first adventure heroine, is beginning to wane before the emotional images of Lillian Gish and Mary Pickford, the rising stars of the new genres. It is no accident that even in Soviet cinema, with its apparently inexhaustible wealth of material for heroic adventures and with a conscious emphasis on the adventure film, this genre has produced nothing but the utterly imitative *Death Ray*[126] and the enormous cinematic success *The Little Red Devils*[127]. With all this success, and in spite of it, this film has not succeeded in creating a genre and the 'sequel' *Savour the Grave*[128], descended into self-parody. The enormous historical significance of the adventure film is nevertheless indisputable. It is enormous for the very reason that it is precisely this genre that laid the foundation for the unique composition of film material. Film stunts, which are, by their very essence, non-diegetic and non-psychological, are linked in 'comedy' by the particular ties of semantic 'circles' and 'parallelisms' (see above); in the adventure genre this compositional principle is provided by a simple gradation, a simple intensification leading the hero from one stunt to another and one reel to another, the tension of curiosity from one part to the next. It is quite clear how far removed this jumpy composition is from both the psychological- narrative and the dramatic treatment of action. The principle of simple gradation naturally required the greatest tension, the use of the most inventive and most carefully prepared stunt just before the very end of the film, in one of its final reels. It is precisely these last reels that have become a home for rushing trains, for hectic chases. The mortal danger that inevitably hangs over the hero in the fifth, sixth, seventh, etc. reels appears to be a necessary condition for the chase. But the train arrives in time, the chase finishes on schedule and, fulfilling the cinematic principle of happy endings', the hero is saved.

That is how this semantic group (' catastrophe — chase — rescue') became a basic compositional factor of gigantic importance; it led to the creation of the genre that has victoriously replaced the adventure film — the 'American melodrama' genre. In its finest examples in *Broken Blossoms, Orphans of the Storm, Way Down East*[129] this genre is associated with the glorious name of Griffith. The term 'melodrama' is clearly very vague. This genre is quite remote from 'melodrama' and from other aspects of theatrical drama. It is also remote for the very reason that it is in no way dominated by the straightforward action or the drive of drama. Even in Griffith's most accomplished productions the action is played out like this: in the first reels of the film the schema of the relationships between the characters is outlined very quickly and in any case without any attempt at originality or artistic innovation. Then, in a series of carelessly linked, perhaps even simply sketched episodes, the necessary preconditions for catastrophe are established and the catastrophic situation is created. Finally, the catastrophe itself follows, worked out in great detail, spread out over hundreds of frames, brilliant in the unusual rapidity and unexpectedness of the montage, stretching moments out over dozens of metres. This concept of developed catastrophe is possible only thanks to the completely exclusive features of the cinematic treatment of 'time' and space'. Time' is here broken up into rapidly flashing layers of events happening in parallel. Space' is dynamised to a greater degree and becomes, as it were, a coordinate of rushing time. Griffith's catastrophe' is a concept that is cinematic in its very flesh and bones, a veritable triumph of photography and montage and, in addition, a really concentrated node of the 'melodrama' genre, its principal and fundamental artistic justification. As a model for purely cinematic style the group 'catastrophe — chase — rescue' retains its full significance at the present time. In particular, the motif of the delayed chase, transferred from the adventure film to the melodrama, has, in a fatal way, played its great role there and, emotionally enriched, achieved enormous force, even in *Orphans of the Storm,* with its remarkable ending where the slipping blade of the guillotine is inter-cut in a tension-inducing fashion with the hooves of the horses galloping to the rescue. But the chase' is far from being the only possible motif in the group catastrophe-rescue' and, what is more, this motif has perhaps fallen into the greatest disuse. Attempts to refresh it by introducing 'elemental catastrophe' are being made with increasing persistence. This is a curious example of the equivalence of human wills and natural forces in cinema which we have mentioned more than once. The ice- floes that carry the unfortunate girl towards the waterfall in the film *Way Down East* fully and triumphantly replace the evil will of the enemy in the ending of other similar Griffith films. On the contrary, we should rather recognise the greater general significance and expressive power of the motivation for 'ice-floes' and 'waterfall', as for the storm' in *Light in Darkness*[130], for the avalanches' and landslides' in other films, than for the human deeds that are always so difficult to explain in cinema. To the successes of Soviet cinema we must add the fact that, by the efforts of its young directors, it has not just adopted lock, stock and barrel the stylistic group catastrophe — chase — rescue' and the compositional principle of melodrama based upon it — it has also developed it with conspicuous success. The complex preparation for catastrophe — catastrophe' (and this is the schema of American comedy) is doubled and trebled by our directors within a single film. This is a step towards the 'montage of attractions' elaborated by Eisenstein — for a different genre, admittedly. Pudovkin applied it in full, while remaining within the boundaries of melodrama, in his remarkable film *Mother*. Despite the total dependence of theme

on narrative product (the theme is a novel by Gorky), this film is immeasurably far removed from the composition of fiction, from the 'film short story' genre. The material is here concentrated into three great emotional nodes (' treachery', 'judgement', ' flight'), each of which is constructed according to the schema 'preparation for catastrophe — catastrophe'. The emotional tension of the whole is enormous and it, as distinct from the 'melodrama of Griffith', is spread in equal measure. It is as if a new, deeply cinematic genre is being created, one that derives directly from American melodrama but perfects it. The enormous number of emotional motifs at the disposal of the Soviet cinema promises a brilliant future for this genre of emotional film'.

6

Even further removed from the dramatic and narrative canon, even more unique in its treatment of' time' and' space' there stands a genre that has not yet quite been defined and that we might subsume conditionally under the concept of 'lyric'. Like all authentic cinematic genres, it owes its rise to technical advances in cinema and, in particular, to the application of' close- ups' that has already been mentioned several times. Close-ups show the details of objects from new and ever more unexpected angles and thus furnish the lyrical atmosphere of the film. Close-ups play havoc across the whole screen with the actor's face, his eyes, his smiling mouth, thus bringing the audience directly to the limits of human lyrics. It is natural that, with the introduction of close-ups, lyricism began with increasing success to drive out of cinema the dramatic and narrative features that are so uncharacteristic of it. It is interesting to trace this process in the example of the 'American melodrama' already mentioned. Alongside the dryish films of Griffith we here encounter a group of pictures that have sacrificed everything for lyrical expression. Such are the 'idylls' of American cinema where again and again in detailed and close shots the minutiae of farm life are depicted, wistful forms calve and farrow, dozing in the hay, we see the charm of children's legs splashing through the spring puddles, patches of sunlight spilling in these puddles. The basis of Griffith's film with Mary Pickford,[131] who is obviously in no way a dramatic heroine but a remarkably talented girl who organically enters this lyrical world of film idyll is similar. Mary, playing Pollyanna, Mary, the girl, running through the rain, above all her very face smiling on the screen — all these are moments and methods of purely lyrical expression. Mary Pickford is even less part of the plot than the masks of American cinema that are related to her she is a living negation of plot on screen. There is no dispute — the social atmosphere of this whole group of lyrical films and their profoundly petty bourgeois setting are quite obvious. But this is no reason to repudiate their great formal significance as the purveyors of the lyrical foundation of cinema. The lyrical experiments of the young French directors appear to go even further in this direction and to break even more daringly with the tradition of plot-orientated melodrama. In the works of Louis Delluc, Marcel L'Herbier and Epstein[132] the expressive ness of film is deliberately concentrated in widely dispersed 'atmosphere' fragments, in detailed pictures of a harbour fair, of a city, with the aim, in complete contrast to plot, of constructing lyrical images of life as it passes by. In this respect Rene Clair' s film *Paris Qui Dorf*[133] is even more daring, driving freedom from plot almost to the point where it might be called plotlessness' in the relatively colourful language of polemical criticism.

Thus, in real earnest, we come to the sphere of film genres that are still far from being elaborated, still completely — and almost groundlessly — being denied but that, without doubt, reveal gigantic new opportunities for cinema art. The denial of a plot as a consequentially motivated development of individual fate (and such a denial is only possible in the event of a consistent identification of man-object-nature), the recognition that the straightforward progressive movement of real 'time', and the very principle of 'real time' in cinema are not essential in cinema, the creators of these 'plotless' genres rely in their work on exclusively cinematic means of expression, on a new and unexpected presentation of objects, on non-diegetic and, where appropriate, on associative and other concepts of montage that are inherently cinematic. It is however clear that the success of genres of this type requires the exclusive wealth of a new and, in addition, emotionally saturated, almost symbolically significant raw material of objects and nature. It also requires considerable freedom from any traditions of literary or theatricalised cinema. Hence it is no accident that it is precisely in the Soviet cinema where we find the first really consistent and successful experiments in this direction. They point in two directions, along the path of the monumental heroics of Eisenstein *(Strike, Battleship Potemkin*[134]) and along the road of the film demonstration of Vertov and the Cine-Eyes *(Forward, Soviet, A Sixth Part of the World*[135]). The difference between them and other genres is not all that significant and it is, in any case, not a difference in principle and not the one that people often want to see. It is not all that important whether a film includes only material shot directly from nature or whether it also includes 'directed" edited' fragments. As long as 'nature' and 'directed' fragments are subjected in equal measure to stylised treatment during the process of photography and montage, they will serve the ends of emotional expressiveness to an identical degree and that selection will remain a question of method, a question of technique and will exercise no influence on the character of genre. But in Eisenstein's films the concept of the non-diegetic exposition of objects and people (the sailors in *Potemkin,* the workers from the idle factory in *Strike)* is presented in conjunction with the method of the 'montage of attractions' taken from Griffithian melodrama. Emotionally saturated objects (the 'horn' in *Strike,* the lion', the gun emplacement', the 'red flag' in *Potemkin)* employed by him not just for their own sake but also in semantic relation to what has come before and what will come after chronologically. If you like, *Potemkin* is a compromise genre but it is one of those compromises that, while not dazzling in their theoretical audacity, do above all facilitate the exposure and consolidation of style. On the other hand, the genre of *A Sixth Part of the World* is completely free from diegetic cohesion, completely free from the illusion of the progressive movement of time. People and objects, people and nature, are here

shown as self-sufficient semantic values. Their alternation is subjugated only to the self-sufficient laws of montage and, in particular, to the laws of rhythmic composition. This moment, the moment of rhythm, can scarcely be disputed for any of the film genres but, in the construction of non- diegetic films, its significance is quite exceptional. Rhythmically regulated montage is what distinguishes the genre of *A Sixth Part of the World,* newly discovered and recognised as art, from the longstanding category of newsreel, which lies outside cinema's artistic genres. An indication of rhythm is as much a basic compositional factor in the Cine-Eye' genre as is the gradation of stunts' in the adventure film or the alternation of close-ups in the 'lyrical idyll'. By employing this concept the 'plotless genres' immediately seem to pass into a category that is compositionally distinct from the ones described above, one that, continuing to use literary terms, we might call a 'poetic' category as distinct from prose genres. But this is already a new question of enormous importance. Here we need only underline the exclusive significance of the genres that are now being opened up in Soviet cinema — genres that are not only peripheral to cinema but, on the contrary, stem from its very foundations, logically completing the process of freeing cinema from the power of literature and theatre that was begun by American directors. But perhaps, even more than any other genre, these remarkable films require specialised analysis and that is something to which this short 'catalogue' cannot of course lay claim.

THE CAMERAMAN'S PART IN MAKING A FILM

Evgeny Mikhailov and Andrei Moskvin

translated by Ann Shukman

The Camera Group

The main artistic responsibility for making a film falls not on any one person but on the team that makes up the production group and, of them, mostly on the director, the cameraman, and the art director.

The entire work of the production group can in essence be summed up as the process whereby an action, which either happens in life or has been specially organised for the shooting, and which in reality exists in three- dimensional space, is imprinted, and after montage acquires its own purely cinematographic, two-dimensional lifelikeness.

Knowledge of the conditions, factors and working methods by which this cinematographic lifelikeness produces its most vivid and impressive effect on the viewer is continually progressing and being perfected, and the production group can and must organise and create the necessary action to meet these requirements. When working on a fiction film it is a matter of prime importance both for the camera group and for the production group to observe all these conditions in order to achieve the necessary general tone and style of the picture.

We should like to make a few remarks about the conditions of work and the role of the cameraman in the creation of a picture's style. The cameraman's work is closely tied to that of the director and art director. A well chosen team of director, art director and cameraman is to a great extent an assurance that the production group's work will be of high quality. When the members of the team know and share the same tastes and interests, are able to work together to find a common line and methods of work, are united in their interest in the material and the theme of the production, and when, finally, they are on good personal terms, then conditions are right for creating a film, and this is not the result of different people each going their own way but the organically unified end-product of the efforts of what is essentially a single creator, the production group. For this reason special attention should be paid to these factors when selecting members of a production team.

As far as the cameraman's part in this work is concerned, it might at first seem as if his sole function was to mount the camera on its tripod, to check its level, ensure 'correct' exposure and focus, and then mechanically to turn the handle. While this state of affairs may have existed at the start of cinematography, and sometimes even today, such a primitive approach to shooting cannot nowadays stand up to criticism, given the present stage of development in cinema art, its many successes, and given the fact that the tasks which face it are becoming ever more demanding.

It must not be forgotten that the process of shooting is not, or at least should not be, a simple point-by-point fixing of the action taking place, but is the prism through which this action acquires its cinematographic essence and lifelikeness, a vital factor in the whole process of production since the camerawork, being the material out of which the montage organises the finished film, predetermines the quality of the finished production.

The task and function of the cameraman who is master of a whole series of technical and artistic resources (which will be discussed below) is not to turn them into an end in themselves (technique for technique's sake) but to use them and blend them organically with the other elements of the picture, in tempo, atmosphere and tone, in order maximally to engross the viewer in the action.

The quality of a cameraman's work depends, apart from intellectual gifts and experience, on an enormous number of purely objective causes external to him. Besides such general organisational factors as the allocation of time and of technical, material and other equipment, the cameraman's work is very largely dependent on the director and art director. The cameraman has to give artistic and technical form to the production materials; but the director and art director are themselves limited in their selection and approach to these materials by the actual range of material and the shooting capabilities of the cameraman, since his working methods are closely bound up with the working methods of director and art director and also with the general plan of the production.

Broadly speaking the entire process of film production can be divided into three main stages:

1. The working out of the working scenario and of the shooting plan, and also the organisational work to set up the shots.
2. The shooting and laboratory processing of the film.
3. Montage of the material that has been filmed and processed in the laboratory.

These three aspects are so closely and indissolubly bound together that the completion of even the most insignificant work in one of them requires full and detailed information about it in the work plans of the other parts.

The director's working scenario and the cameraman's shooting plan

The director's working scenario, which is the foundation of the whole picture, should be a detailed plan of all the director's work from the very beginning to the very end, and a previously prepared dope sheet of the future picture. Theoretically speaking, the montage itself is in this way an almost mechanical process of pasting up the separate sections of shot filmed strictly in accordance with this dope sheet.

In view of the close dependence that exists between the director's work and that of the cameraman in giving it artistic and technical form, we may assume (at least theoretically) the possibility of drawing up, alongside the working scenario, a scenario for the lighting and shooting, which would be strictly thought out in accordance with the methods of lighting and shooting, and which would keep in step with the rhythm and tempo of the picture. In this way we would end up with a film realised according to the desired plan and style and strictly integrated both on the general level of the work and in its minutest details.

In a working scenario, both that of the director and that of the lighting engineer, each montage section should have its own special significance and its own place both in relation to the whole picture and to the montage sections next to it: the omission or transposition of sections, given a perfectly worked out scenario, would result inevitably in the destruction of the integrity, if not of both together, then almost invariably of one of them.

In the actual practice of film-making, even given our barely perfected skills, one is constantly coming across cases when, as a result of free montage (not in accord with the working scenario) sections of film get out of place in the series and thereby destroy the perspective of place and time in the action.

It follows that there is a need for the greatest possible precision in the working scenario from which the cameraman might draw up, if not a lighting and shooting scenario, then at least an approximate shooting plan; in this case it would be essential that the montage of the picture by the director should follow as nearly as possible the working scenario, a condition that is essential to maintain the visual integrity of the picture.

It has to be said that we give too little time and attention to thinking out the working scenario, and still less to the working out of the shooting plan and the technical aspects of the filming. Without mentioning instances where the scenario was remade or totally changed after the start of the shooting, when the whole shooting plan and director's plan were fundamentally departed from and the integrity of the picture thus destroyed, the cameraman's shooting plan can be destroyed by any deviation from the correctly worked out working scenario.

The cameraman, when embarking on the shooting of any scene or detail, must, in order to carry out his lighting and shooting plan of work, be thoroughly familiar with its montage construction, its relationship with other montage sections, its significance in the general course of the action, its tone and atmosphere and also with the plan which the director has for it. He must use methods needed for that shot which have already been laboratory tested.

However, a strictly worked out scenario and shooting plan makes sense only if the organisational work for preparing the actual shooting has been carried out strictly according to plan. If at the time of the actual shooting everything is in its place and all the material for the shooting is properly organised, if each technician is familiar by that time with the material of his work and knows what to do and how to do it, then normal work is possible that proceeds methodically and according to plan, as should be the case in all undertakings, but especially so for such a young one as our film industry and film technology.

In practice, inadequate preparation for the shooting continually gives rise to a mass of so-called unforeseen circumstances, 'accidents' (these most usually take the form of the unsuitability or lack of certain things, or of untoward questions about the shooting, etc.) which could easily have been resolved beforehand; any amount of concentration and energy is diverted · from the main operation, its tempo and plan are lost, an element of chance comes into play, and frequently as a result of all this work acquires symptoms of what we usually call 'a botched up job'.

The cameraman, who gives artistic and technical form to the material being shot, must be in on the preparatory work of all the other technicians and must be familiar with the material with which he has to deal. In many questions his knowledge and advice are not only essential but even have crucial significance (for instance in the choice oftimes for location shooting, questions of colour, furnishing the studio, etc.). It is essential that the cameraman be closely involved in the organisational work because on this depends most directly and closely the quality of his work, and he should be the constant consultant on the technical and artistic side of the shooting in almost all the preparatory works.

It is only by actually subordinating and combining all the other requirements of production to the requirements of technical and shooting realisation that the way is open and possibilities are afforded both for the qualitative improvement of the whole production, and for the creation of the artistic style of the picture.

Director and cameraman

The actual shooting demands maximum concentration and attention from the director and from the cameraman.

While the director' s extremely responsible and difficult task during the shooting is mostly to work on the spatial forms in all their possible combinations and relationships to each other, the no less responsible task of the cameraman is to transfer them in the most advantageous expressive form on to the rectangular surface of the screen.

The work of the director and that of the cameraman throughout the shooting are indissolubly linked and the collective principle of film-creation requires the maximum accord in the actions and the stamina of director and cameraman.

When the director really understands the importance of the cameraman's work in actually giving form to the director's material in conventional cinematic forms, this goes a long way towards harmonising their work and makes it possible for the cameraman to bring out his own creative talents; this makes the material that is being shot more expressive and, cinematically, more lifelike. And conversely when the director disregards the importance of the cameraman's work or does not want to take account of his artistic and technical tasks, then there is discord, the cameraman may lose interest in the work (that is if he is more than just a technician) and the result may be that his work changes from being artistic to being purely technical and concerned with merely fixing what has to be filmed using methods which fail to reveal the hidden essence of the material.

During the shooting of each separate montage section the cameraman must simultaneously pay attention to a whole series of factors essential if the section being filmed is to fit into the plan.

During the shooting the cameraman must:

1. Continually pay attention to the strictly technical matters (the camera lighting equipment, etc.)

2. Remember how the section being filmed fits into the montage series and how it relates to the general course of the action (he must know the working scenario).

3. Pay attention to the tone and atmosphere of the scene being filmed so that the viewer will perceive its mood (the cameraman must know the working scenario plus the director's plan).

4. Depending on which section is being filmed, he must apply that method of shooting and lighting which has been laid down in the shooting plan and tested in the laboratory beforehand (he must carry out the shooting plan).

5. Coordinate his work with that of the director.

If the cameraman carries out all these conditions simultaneously he is in a position to create the visual-technical style of the film. This visual-technical style, together with the production style and the work of director and art director, is what constitutes the style of the film itself.

The cameraman's work should not categorise the material being shot according to its seeming importance; it all depends on the role and significance of this material in the course and development of the action. A thing, an actor, the decor, costumes, landscape, etc. in turn acquire at particular moments their own meaning and significance, and it can happen that some detail which by itself has nothing to say may by montage construction reduce the actor (material which is usually the most vivid and difficult to shoot) to the role of an involuntary object in its hands.

Hence the need for the cameraman to pay equal attention to all the material being filmed, and the search with the director to reveal the essence of the object being shot in each particular scene and picture and, following from this, the application of those technical devices which help him more clearly to reveal and to show the viewer the inner significance of things, which is partly hidden in everyday life, and their hidden features — the art of 'seeing' a thing and of reproducing the shooting material in a unique form.

The cameraman's artistic and technical devices

When choosing his method of shooting the cameraman makes use of the technical and artistic means at his disposal, i.e. light, optics with its different qualities, the composition of the shot, laboratory facilities, etc. and he chooses the ones most suitable for the production.

The perception of a film, that is the perception of the blocks of light and shade which are projected on to the flat screen and which change in outline and disposition, gives the viewer a whole world of impressions in conventional, purely cinematic forms which arise from the projection of light and shade.

Light and shade (if we discount colour and sound as hardly developed yet) are the main and indeed the sole expressive material of cinematography. In these conventional light-forms and only in them types of light in a certain order, the gradual or abrupt transition from one to another, the disposition and alteration of the blocks of light and shade in the frame, the selection, when shooting adjacent montage sections, of a particular part of the background which has some typical highlight, and so on. Light, being the indissoluble element of the picture, can, if it is calculated and elaborated beforehand, increase the effect on the viewer and help preserve the planned lighting style of the picture. But the impossibility of doing this in practice makes it all the more necessary to have at least an approximate lighting plan for the shooting, as discussed above.

Given the capacity of light to create the desired mood of the section being shot so as to convey to the viewer the atmosphere and tone of the scene and to create a reaction on the viewer's psyche, it is not important or necessary that the lighting should be logical or realistic.

The creative power of light to adapt the material being shot to the demands of the film, its capacity to isolate the typical from the general, to accentuate where needed, the breadth of the range of chiaroscuro — all this makes light in the hands of the cameraman his basic and most powerful weapon and tool for his work

The best working conditions for the cameraman with regard to organising the lighting of his material are to be found in a studio equipped with varied lighting equipment in sufficient quantities and with sets which permit the best possible use of the lighting equipment.

Only in the studio can the light be wholly controlled at the will of the cameraman: there he has at his disposal lighting equipment

of all kinds of intensity and type, he can alter the general quantity of light and the position of the equipment, and alter the relationship of concentrated and soft lighting. The cameraman can make use of all possible combinations of light that the technical qualities of the film and the laboratory processes allow, and be complete master of all those possibilities of working with light described above.

The difficulty of working with light in the studio lies in the main not in finding the general quantity of light necessary for shooting in a particular studio but in finding the correct relationship of diffuse to concentrated light.

Whereas an error of even 30% in the general quantity of light for the particular set is not crucial, given the quality of the film and the chemical processing which permit a certain variation, as far as the relationship of diffuse and concentrated light is concerned, any deviation has a perceptible effect on the character of the lighting and hence also on the character of the scene.

The general norms and relationships of the main types of lighting depend on the character of the scene, on the construction, the colours and details of the studio, on the costumes and on a whole series of other factors.

Because of the absence of standardised construction materials, studio dimensions, etc., even given the cameraman's knowledge and experience, it is difficult to make an immediate correct assessment of the quantity and relationship of the lighting. To avoid possible mistakes and to adhere to the plan it is essential to make a test shot of the light of each section of the set whose lighting is complex or which *is* important in the picture.

The set

An indispensable part of studio work is the set. The set, besides giving the immediate setting and atmosphere for the action, is also in essence, as it were, the descriptive part of the film which helps to show the viewer the social position, the tastes and habits of the people living or working in it. Its purpose besides this is to emphasise the character of the scenes taking place: where necessary to point out their characteristic features, or at times to be merely the background against which the action takes place.

The designer has to find the right forms, set, and things contained in it, to express the inner meaning and as well has to do it technically in such a way as to give maximum convenience for the work of the director and cameraman in it.

Since the demands of the purely artistic side and of the technical side are frequently at cross purposes, almost every set is a compromise.

The convenient layout of the set for the free disposition in it of the lighting is a vital factor in the work of the cameraman. Hence, as already mentioned, it is absolutely essential for cameraman and designer to reach preliminary agreement on all questions to do with construction, colour, shades, furnishings and so on, and for cameraman and director to be in full contact over questions of *mise en scene* and in agreement over technical requirements.

After the final settlement of all these questions it is essential to check the set with the lighting in order to correct any shortcomings.

Of the existing set construction systems the best and most convenient from the point of view of the cameraman is the system of construction from standardised stage panels that is the assemblage of the set from elements comparatively small in dimension. Such a system does away with the crowding of the studio, which often hinders the lighting, and which is the result of building the set out of readymade plywood panels often not accurately cut to the right size for the set.

To come back to the question of studio lighting, it should be added that besides the advantages enumerated above of working with artificial light there are others as well: flexibility, constancy, the possibility of accurate calculation and independence of time and weather make it exceptionally convenient; and besides it is only with artificial lighting that one can achieve maximum plasticity, that is relief, convexity, and airiness, in other words create on the flatness of the screen the illusion of perspectival distance between levels.

All these advantages of studio work, which make it possible to increase the expressiveness of the film and to communicate all the intentions and situations of the production, explain the present trend to move outdoor shots, if not into the actual studio, then at least into the vicinity of the film factory in order to have artificial light to hand. This makes it possible, in accordance with the stylistic demands of the production and the shooting, to combine artificial and natural lighting in order to achieve a lighting result on the film that really accords with the plan of the production.

The result of this method of work is a much higher degree of expressive power and of artistic unity than in other ordinary outdoor shots and makes for consistency of style in nature.

Simple outdoor shooting is essentially difficult and thankless because all its organisation comes from the other side: everything depends on what cannot be calculated beforehand, on a purely chance and capricious element — the state of the weather and the light.

If the cameraman has a fixed intention and desire to give a particular character and tone to an outdoor shot, the spot chosen is good only during certain atmospheric conditions (clouds/no clouds/storm clouds/mist, etc.) which may last only half an hour to two hours, and in certain exceptional instances only 5 to 15 minutes.

It is difficult to ensure that on the day appointed for the shooting the weather conditions will accord with the plan and, if it is not adhered to, the result is that the shooting will lose all its sense and artistic value.

While art photography may demand waiting for the right conditions for a particular shot for a long period, the industrial type of film-making can only occasionally allow itself this.

An entirely natural shot thus almost always bears a compromise and chance character in relation to the plan of the

production and of the shooting. This does not exclude the possibility of achieving a montage section that is in all respects excellent, one which could not be achieved in any other conditions, but even this is a matter of chance and luck since to achieve the section according to the plan necessitates too long a period and very extensive organisational capacities.

The solution in many cases may be, if not the complete transfer of the nature shot into the factory territory, then the availability in sufficient quantity of artificial lighting on movable stands on the site of the outdoor shooting or, as a palliative, the use of mirrors and screens.

While the conditions and qualities of the cameraman's work with light are so closely dependent on the place of shooting the use of the rest of his shooting equipment makes him independent of those conditions by reworking the same light and shade with various artistic and technical methods.

The composition of the frame, that is the disposition of the material to be filmed within the confines of the frame (a flat rectangle with sides determined the one by the other), delimits and organises the viewer's attention towards essential points in the action, and gives a certain photographic integrity both to each montage section and to their totality.

The composition of cinematograph material is made more complex in comparison with a normal plane by the moving elements that enter it and the time of that movement; part of the task of the cameraman is, together with the director, to combine the general laws of surface composition with the laws of movement across the still and with the calculation and layout of the movement in time.

Teaming up his work with that of the director, the cameraman is able to arrive at the best composition of the frame. He can do this by altering the point of view, by distancing, approaching, or raising the camera in relation to the object of the shooting, or by altering the angle of vision of the lens and the tilt of the camera, and hence also altering the angle and character of the perspective.

By using different filters, hoods and diaphragms and so on which give variety to the shots the composition of the frame, as well as the way the design is conveyed, may be affected.

Since every cinematographic depiction passes in the process of shooting through an optical instrument — the lens — the character of the design of this image depends on the choice of lens.

The use of lenses of different system, type and focal length and the different relative apertures and exposure speeds, together with the use of various gauzes and additional lenses makes it possible to get images of all kinds from the most sharp and precise to the softest and most blurred, passing through all possible gradations in between.

The lenses usually used in cinematography (of an anastigmatic type), do not because of their perfect definition, always satisfy the artistic demands of the shot In order to avoid the excessive sharpness of the image special equipment and optical instruments have been created, either as supplements to the basic lens or independent of it, which enable the image to be softened to any degree or even erased (the Herz series of soft lenses, the Verito lens, Kodak diffusion lenses among others and finally simple lenses with their various degrees of correction).

The purely technical consolidation of the cameraman's photographic artistic intentions depends entirely on the quality of the laboratory processing of the exposed material. The basic laboratory process, the developing of the negative, can, if mishandled, render the whole of the cameraman's work null and void. Failures in the positive process, if the negative has been properly processed, are not so crucial since they can be easily corrected in the next reprinting.

The cameraman should have a thorough grounding in all the laboratory processes, first of all in order to know the light norms which are the best for the normal chemical processing of the particular laboratory. (although the laboratory has also the means to correct the cameraman's mistakes), and secondly so that he can immediately recognise which faults are his and which those of the laboratory processing.

The introduction of an experimental control organ to observe the quality and consistency of the chemicals used, the exactitude and purity of the solutions, and the degree of their suitability, — all this as well as the direct participation on the part of the cameraman at least in giving his instructions to the laboratory personnel who know his methods and requirements will ensure that the laboratory work has the technical consistency which it needs to fulfil the aims of the production.

The suggestions we have outlined above need to be worked out seriously and in detail. As they stand they are all incomplete and somewhat chaotic experiment.

In essence the work of any film production, of all its technicians, the efforts of all the personnel from the administration to the unskilled labourer, can be summed up as the attempt to enable a small group of creative artists (the production group) to create an end product — the series of little shots on a celluloid ribbon.

The film factory must pay maximum attention to the artistic and technical requirements of the production group and coordinate all its work with these requirements which have decisive significance for the quality of the production. The lack of established elementary standard methods of organisational and technical work, which crucially diminishes the work capacity of the factory, creates a whole series of unnecessary difficulties and accidents in the work of the production group, including the cameraman, which have a negative effect on the production.

By standardised methods of work we envisage the establishment of at least basic organisational and technical methods of work, scientifically proved, and we believe that the methodology of cinematography is a burning question demanding immediate and serious solution.

In every art the technique of working on the material is enormously important, and for cinema as an art that Is wholly industrialised, the richness, diversity, further development and invention of technical means are of vital importance, for in them lie the basic strength and capacities, and future paths of development of the art of cinema.

Every day cinema produces new techniques which reinforce its expressive power.

By techniques we do not have in mind only the cameraman's shooting techniques, but the whole work of the director, the cameraman and the artistic director in organising the great mass of material which film art has at its disposal.

The fact that the cameraman can, with the help of the techniques at his disposal, give the material to be shot not just documentary accuracy — which more often than not is quite unnecessary for cinema as an art — but in the form which the film production requires, is enough to define his role and significance in the production of a film.

Leaving out of account the purely individual gifts of the cameraman, the main factors involved in seeking solutions to the question of how to raise the quality of shooting in general and especially to the question of the photographic style of a film are (apart, of course, from the individual gifts of the cameraman) the following: coordination of the whole work of the factory with the technical and artistic requirements of the picture; the careful selection of personnel; standardisation of work; the introduction, parallel with this, of methodological work on the laboratory side; and the participation of the cameraman in organisational work to create technical and artistic conditions which will truly make both for an improvement in the quality of his production and for a development of techniques.

Notes

The notes are by the Editor, unless otherwise stated.

SHUTKO: PREFACE

1.   Adolph Zukor (1873-1976) founded the Famous Players production company in 1912 to bring successful Broadway plays to the screen under the slogan 'Famous Players in Famous Plays'. His principal star was Mary Pickford and he made a fortune. In 1916, after a merger, Zukor became president of the Famous Players-Lasky Corporation, which later became Paramount, one of Hollywood's largest studios. Zukor's autobiography was published in 1953 under the title *The Public is Never Wrong.*

2.   *Battleship Potemkin,* made in 1925 and released in January 1926, was Sergei Eisenstein's (1898-1948) second feature-length film after *Strike.* The film was a much greater success with audiences abroad than within the U.S.S.R. It became a *cause célèbre* partly because of that and partly because of the fundamental artistic problems that it raised. In the original version of the closing sequence the flag was hand-painted in red.

3.   *A Sixth Part of the World,* made and released in 1926, was Dziga Vertov's (1896-1954) attempt at a 'lyrical cine-poem' and at a realisation of the ideas on documentary film and realism expounded by his Cine-Eye Group in their manifestos 'We. Variant of a Manifesto' (1922) and 'The Cine-Eyes. A Turning-Point', published in *Lef* in 1923.

EIKHENBAUM: PROBLEMS OF CINE- STYLISTICS

4.   (Author's note). G.-Michel Coissac *Histoire du cinematographe* (Paris, 1925). This book does not, regrettably, give a history of cinematography at all, but is an advertisement for the French film industry.

   (Editor's note). Louis Lumiere (1864-1948) and his brother Auguste (1862-1954) developed the cinematograph camera-projector and projected their first film *La Sortie des Usines Lumiere* on 22 March 1895. The first demonstration to a paying public, generally accepted as the birth date of the cinema as we know it, took place in Paris on 28 December 1895.

5.   'Trans-sense' (adj. *zaumnyi,* noun: *zaum),* terms invented by the Russian Futurists meaning 'beyond sense' or senseless'. See *RPT,* 4, pp.26-7.

6.   'Photogeny' is a neologism in Russian too. Sometimes used interchangeably with 'photography' it here implies something like the 'specifics of film art'.

7.   (Author's note). L. Delluc, *Photogeny of Cinema,* [L. Dellyuk, *F otogeni y a kino],* translated by T. Sorokin (Novye Vekhi, Moscow, 1924), p.96.

   (Editor's note). Louis Delluc (1890-1924) was a French director, screenplay writer, film critic and theorist who played a major part in establishing the cinema's status as an art form in France. He founded the French film society movement and the school of independent film criticism. The book referred to here was published as *Photogenie* in Paris in 1920.

8.   'Dominant' (Russian: *dominanta),* a Formalist term for the leading constructional principle in a work of art. See *RPT,* 4, pp.34-5.

9.   (Author's note). See, for example, articles in the collection *Theatre. Book of the New Theatre [Teatr. Kniga o novom teatre]* (Shipovnik, St. Petersburg, 1908). Articles by Sologub, Chertkov, Lunacharsky and others.

   (Editor's note). The Russian phrase *sobornogo'teatrarnogo deistva* means literally a '"communal" theatrical rite'. *Sobornost'* (communality or conciliarism) is one of the principles of Orthodox church life, *deistvo* is a folkloric theatrical enactment of a religious theme. The point is the collective experience.

10.   (Author's note). B.V. Kazansky, *The Method of Theatre. An Analysis of the System of NN Evreinov[Metodteatra. Analiz sistemy N.N. Evreinova],* (Academia, Leningrad, 1925).

11.   *The Cabinet of Dr Caligari,* made in Germany in 1919 by Robert Wiene from a screenplay by Carl Mayer, was the principal inspiration for the German Expressionist film. It starred Werner Krauss, Conrad Veidt and Lil Dagover.

12.   *Our Hospitality,* made by Buster Keaton in 1923.

13.   This *may* be a reference to a Russian film made in 1914 by Ungern and Glagolin from a story by Alexander Kuprin.

14.   A comedy made for Goskino in 1925 by Alexei Granovsky from a story by the leading Jewish writer Sholom Aleichem. The chief cameraman was Eduard Tisse.

15.   The original film was made in 1920 by Fred Niblo and starred Douglas Fairbanks.

16.   (Author's note). L. Moussinac, *The Birth of Cinema* [L. Mussinak, *Rozhdenie kino],* translated by S. Mokulsky and T. Sorokin (Academia, Leningrad, 1926), p.50.

   (Editor's note). Leon Moussinac (1890-1964) was, with Louis Delluc, one of the founders of French film criticism. His early writings were collected in the volume *La Naissance du Cinema* (Paris, 1925), which is the book referred to here. He was responsible for introducing *Battleship Potemkin* to French audiences in 1926 and he later published his *Le Cinema Sovietique* (Gallimard, Paris, 1928). His book on *Sergei Eisenstein* was published in French in 1964 (Seghers, Paris) and translated into English in 1970 (Crown Publishers, New York).

17.   (Author's note). B. Balazs, *Der sichtbare Mensch oder die Kultur des Films* (Vienna, 1924), p.143. (There is a Russian translation.)

   (Editor's note). Bela Balks (1884-1949) was one of Europe's leading film theorists and aestheticians. Exiled from Hungary after the overthrow of the revolutionary regime, Balazs (no Herbert Bauer) lived in Austria, Germany and the USSR, returning to his native land only after the Second World War. He collaborated on librettos with Bela Bartok and on the film adaptation by G. W. Pabst of the Brecht/Weill *Threepenny Opera* (1931). Balazs's other theoretical works include *The Spirit of Film,* first published in German in 1930, and *Theory of Film,* published in Russia in 1945.

18.   (Author's note). *The Art of Cinema and the Montage ofFilm [Iskusstvo kino i montazh firma],* (Academia, Leningrad, 1926).

19.   D.W. Griffith (1875-1948) was probably the single most important figure in the history of American cinema. He developed such essentially cinematic techniques as camera angle, close up, long shot and, above all, rhythmic editing, thus freeing the cinema from the confines of stage conventions. He exerted a considerable influence on Soviet film directors, above all Eisenstein. His films included *The Birth of a Nation* (1915), *Intolerance* (1916), *Broken Blossoms* and *True Heart Susie* (1919), *Way Down East* (1920) and *Orphans of the Storm* (1922).

20.   Griffith's labyrinthine epic with four interwoven stories, released in 1916, and apparently one of Lenin's favourite films.

21.   Released in 1922 and set at the time of the French Revolution.

22.   (Author's note). On this see B. Balázs, and S. Timoshenko, *The Art of Cinema and the Montage of Film,* pp.42-4.

23.   Also translated as *The Devil's Wheel* this film was made by the Leningrad group known as FEKS (Factory of the Eccentric Actor) in 1926. The plot involved some sailors from the *Aurora,* the ship that fired the shot signalling the storming of the Winter Palace in October 1917, and the climax takes place in a fairground.

24.   A pause in musical notation.

25.   The reference here is unclear. The film in question could be *Zirkus des Lebens* (Circus of Life) made in 1921 and starring Werner Krauss. On the other hand the date and title suggest E.A. Dupont's *Variete,* made in 1925 and starring Emil Jannings and Lya de Putti. Krauss did not appear in this film, but he did appear in the next film mentioned and it is possible that Eikhenbaum is here confused.

26.   *Die freudlose Gasse* was made in 1925 by G.W. Pabst. It was one of Asta Nielsen's last films and one of Greta Garbo' s first. Marlene Dietrich had an unnamed part and Werner Krauss and Oregon i Clunara (of Russian extraction) also appeared. Asta Nielsen (1883- 1972) was the legendary Danish 'superstar' of the silent cinema in Europe.

27.   (Author's note). See his book *The Problem of Verse Lang-uage[Problema stikhotvomogo yazyka],* (Leningrad, 1924), p.48 *et seq.*

28.   (Author's note). See Tynyanov's book as above, p.40.

29.   This film adaptation of the Gogol story was made by the FEKS group in 1926.

TYNYANOV: THE FUNDAMENTALS OF CINEMA

30.   *'Velikii nemoi'* ('The great dumb') was a popular Russian term for silent cinema.

31.   Andrei Bely (1880-1934) was a Russian Symbolist writer best known for his novel *Petersburg,* written in 1913-14.

32.   See note 29.

33.   See note 7.

34.   Abel Gance (1889-1981), French film director known above all for his silent masterpiece *Napoleon,* released in 1927. Parts of this film were shot by three synchronised cameras and shown on a wide triple screen. This triptych effect was known as Polyvision. The film has been described as 'virtually a lexicon of the entire technical grammar of the silent screen'.

35.   See note 17.

36.   Mary Pickford (1893-1979), leading actress of the silent screen, was known as 'America's sweetheart'. In 1919 she went into partnership with Charlie Chaplin, D.W. Griffith and Douglas Fairbanks (her husband 1920-36) to found United Artists Corporation. She and Fairbanks visited the USSR as part of their tour of Europe in 1926. Their recommendations ('the greatest motion picture I have ever seen') were used to boost attendances for *Battleship Potemkin.* At Lunacharsky's suggestion their visit became the focus for a film entitled *Mary's Kiss,* made by Sergei Komarov in 1927. The names of Pickford and Fairbanks were, for Soviet critics, synonymous with the appeal of Hollywood entertainment films and the glamour of the star system.

37.   See note 23.

38.   Wilhelm Wundt (1832-1920), German psychologist and philogist. In 1875 he became Professor of Philology at the University of Leipzig and later founded there the first Institute for Experimental Psychology.

    Alexei Shakhmatov (1864-1920), the Russian philologist, was Director of the Department of Russian Language and Philology of the Academy of Sciences from 1906 until his death

    Paul has not been identified.

39.   Heinrich Heine (1797-1856), German poet, publicist and critic.

40.   Vladimir Mayakovsky (1893-1930), the leading figure in Russian Futurism, known as the 'poet of the Revolution'. He identified clearly with the Bolsheviks and was active in producing poster-poems for the Russian Telegraph Agency ROSTA during the Civil War. He is known for his polemical poems such as *150,000,000* and *Vladimir Ilyich Lenin* and for plays like *The Bathhouse* and *The Bedbug.* He was one of the first literary figures to recognise the importance of cinema and made *The Lady and the Hooligan, Not Born for Money* and *Fettered by Film,* all in 1918. Mayakovsky returned to work in the cinema in 1926-7 and wrote a number of screenplays but only two were filmed: *The Three* and *Dekabryukhov and Oklyabiyukhov,* both in 1928.

41.   Alexander Pushkin (1799-1837), the great Russian poet and playwright. He played a seminal role in the development of Russian literature. Among his works were the novel *The Captain's Daughter,* the play *Boris Godunov* and the 'novel in verse' *Eugene Onegin.* Of his Romantic poems, *The Fountain of Bakhchisarai* was written in 1823, and *A Prisoner in the Caucasus* in 1820.

42.   On *fabula* and *syuzhet,* see *RPT,* 4, p.40.

43.   Ambrose Bierce (1842-1914?), the American writer known for his ironic and grotesque portrayals of life in the American West. His short story *An Occurrence at Owl's Creek Bridge* was first published in 1891. It was filmed in France in 1961.

44.   Probably a reference to Leo Perutz (1884-1957), a writer of popular historical and adventure novels.

45.   Victor Hugo (1802-85), the French novelist, wrote *Les Miserables* in- 1862.

46.   Vasili Zhukovsky (1783-1852), Russian poet and one of the founders of Russian Romanticism.

47.   Boris Pilnyak (1894-1937), Russian writer and satirist.

48.   Leonhard Frank (1882-1961), German Expressionist writer who concentrated on the workers' milieu. His autobiography, published in 1952 was entitled *Links, wo das Herz ist* (Left, Where the Heart is).

49.   Nikolai Gogol (1809-1852), the great Russian novelist and satirist. His works include *The Overcoat, Dead Souls* and *The Inspector General.* See also note 29.

50.   See note 31.

51.   See note 2.

KAZANSKY: THE NATURE OF CINEMA

52.   Konstantin Stanislavsky (1863-1938), Russian theatrical director, actor and theoretician. Directed the Moscow Arts Theatre when it was staging the premieres of Chekhov's plays and was a leading proponent of the naturalist school.

53.   Edward Gordon Craig (1872-1966), British theatre director and theoretician of drama.

54.   Vsevolod, Meyerhold (1874-1940), leading Russian theatre director, actor and theoretician, instigator of revolutionary methods of drama production based on biomechanics', the application of modern technology and a proscenium-less stage that would encourage audience involvement along the lines of the circus and music-hall. The Meyerhold Theatre was liquidated in 1938, Meyerhold himself arrested in 1939, shot in 1940 and officially rehabilitated in 1955.

55.   Alexander Tairov (1885-1950), Russian theatre director.

56.   Perhaps Francois Boucher (1703-70), French painter in the Rococo style and protege of Mme de Pompadour.

57.   Emmanuel Poire, known as C aran d' Ache (1859-1909), Russian-born French cartoonist. He took his pseudonym from the Russian word *karandash,* meaning a pencil.

58.   Camille Corot (1796-1875), French landscape painter.

59.   August Rodin (1840-1917), French sculptor.

60.   Not identified.

61.   Not identified.

62.   Not identified.

63.   See note 2.

64.   The Alexander Column stands in the middle of the Palace Square in front of the Winter Palace in Leningrad.

65.   Valeri Bryusov (1873-1924), Russian writer.

66.   See note 16.

67.   The reference is to Abel Gance's *Napoleon.* See note 34.

68.   Douglas Fairbanks (1883-1939), Hollywood swashbuckler, businessman and one-time husband of Mary Pickford. See note 36.

69.   Harry Piel (1892-1963), German actor and director, known particularly for his use of stunts.

70.   Tom Mix (1880-1940), American star of early cowboy films.

71.   William S. Hart (1870-1946), American star of silent westerns.

72.   Jack Holt (1888-1951), tight-lipped hero of Hollywood adventure films.

73.   Lillian Gish (b.1896), American actress, known for her performances in D. W. Griffith's films, notably *Broken Blossoms, True Heart Susie, Way Down East* and *Orphans of the Storm.*

74.   Pola Negri (b.1894), Polish-born star best-known for her appearances in the German- language films of Ernst Lubitsch.

75.   Charlie Chaplin (1889-1977), British-born comic actor and film director, known in Russia for his feature-length silent films, starting with *The Kid* (1921).

76.   Buster Keaton (1895-1966), American comic actor and film director, Chaplin's great rival. His best known films in Russia included *The Three Ages* and *Our Hospitality* (both 1923), *The Navigator* (1924) and later *The General* (1927).

77.   Harold Lloyd (1893-1971), American comic actor remarkable for his stunts and his distinctive horn-rimmed glasses. With Chaplin and Keaton, the third of the great

triumvirate of actors of the American silent film.

78. Conrad Veidt (1893-1943), star of the German silent screen in films such as *The Cabinet of Dr Caligari* and *The Student of Prague*. Later appeared in French, British and American films, e.g. in *Casablanca*.

79. Emil Jannings (1884-1950), German film actor, appeared in *Waxworks* and *The Last Laugh* (1924), *Variete andFaust (1926),* before starring in *The Blue Angel* (1930) and going on to act in Nazi films such as *Ohm Kruger (1941).*

80. A term much used by Lev Kuleshov (1899-1970) to distinguish those trained in his Workshop from the actors who had received a more traditional stage training.

81. Edouard Manet (1832-83), French painter.

82. Ilya Repin (1844-1930), Russian painter of the nationalist school who described himself as 'a man of the sixties' and subordinated his artistic talents to his social ideals.

83. Vasili Vereshchagin (1842-1904). Russian artist who specialised in painting battle scenes. Killed during the Russo-Japanese War when the battleship he was on blew up. General Mikhail Skobelev (1843-82) was adjutant general and commander of the Russian infantry. He played a leading part in the Russo-Turkish War of 1877-8 and the conquest of Central Asia. The Skobelev Committee, named after him, was established in 1914 to supervise the filming of newsreels at the front for patriotic propaganda purposes.

84. See note 17.

85. See note 23.

86. See note 2.

87. Vladimir Gardin (1877-1965), one of the few pre-revolutionary directors and actors to make a successful transition to the Soviet cinema. He was first director of the State Film School in 1919 and made *Hammer and Sickle* (1921), *A Spectre is Haunting Europe* (1923), *The Locksmith and the Chancellor* (1924), *Cross and Mauser* (1925), and the controversial *The Poet and the Tsar* (1927).

88. See note 20.

89. Made in 1925.

90. Made in 1923.

91. Cheslav Sabinsky (1885-1941), a pre-revolutionary film director who made *Katerina Izmailova,* an adaptation of Leskov's short storyLady *Macbeth of the Mtsensk District,* in 1927. Shostakovich later composed an opera on the same theme.

92. *Das indische Grabmal* was directed by Fritz Lang in 1921 and starred Lya de Putti and Conrad Veidt.

93. *Das Weib des Pharao* (U. S. title: *The Loves ofPharaoh)* was made by Ernst Lubitsch in 1921 and starred Paul Wegener, Emil Jannings and Lyda Salmonova.

94. See note 42.

95. A compilation film made by Esfir Shub in 1927.

96. Directed by Fred Niblo and released in 1925.

97. The references here are to the illustrations to Pushkin's story *The Queen of Spades* and his narrative poem *The Bronze Horseman* and Tolstoy's *Hadzhi Murat.* Alexander Benois (1870-1960) was a leading artist of the World of Art group and was closely associated with Diaghilev.

98. Antoine Watteau (1684-1721), a French painter with a Flemish background. The painting referred to *was* done in 1717 as Watteau's diploma work for the French Academy. As a result of this work he was the first to be described as a painter of *'fetes galantes'*

99. See note 91.

100. *Rosita* was made by Ernst Lubitsch in 1923 and starred Mary Pickford as a street singer.

101. Made by Fairbanks in 1922, *Robin Hood* was one of the most popular films to be shown in the Soviet Union in the 1920s.

102. *Dorothy Vernon of Haddon Hall* was made in 1924 by Marshall Neilan as a vehicle for Mary Pickford, after Lubitsch had refused to collaborate.

103. I have been unable to trace either of these films.

104. *Orphans of the Storm* was made by D.W. Griffith in 1922 and is here wrongly attributed to Lubitsch, who was merely present at the premiere.

105. Made by Lubitsch in 1922 and starring Pola Negri as Yvette. Released in Germany as *Die Flamme* (The Flame) in 1923, in Russia as *Ivetta* and in the U.S. as *Montmartre* in 1924, after the release of his two American films, *Rosita* and *The Marriage Circle.*

106. Inspired by Chaplin's *A Woman of Paris,* Lubitsch's *The Marriage Circle* was made in 1924 and starred Florence Vidor and Adolphe Menjou.

107. Vsevolod Pudovkin (1893-1953), leading Russian film director, whose films included *Mother* (1926), *The End of St Petersburg* (1927), *Storm over Asia* (1929), *A Simple Chance (1932)* and *Deserter (1933).* While accepting the importance of editing, he laid more emphasis than Eisenstein on the performance of his actors.

SHKLOVSKY: POETRY AND PROSE IN CINEMA

108. Tadeusz Zielinski (1859-1944), Polish philologist and expert on the linguistic structure of classical literature.

109. For Pushkin see note 41.

110. Jacob (1785-1863) and Wilhelm (1786-1859) Grimm, German writers and collectors of folk-tales.

111. Afanasi Fet (1820-92), Russian poet and translator.

112. See note 3.

113. See note 107.

PIOTROVSKY: TOWARD A THEORY OF FILM GENRES

114. The reference here is to Aristotle's *Poetics.*

115. Gottfried Ephraim Lessing (1729-81), German poet, critic and philosopher.

116. Johannes Volkelt (1848-1930), German philosopher. His major works on aesthetics were: *Der Symbolbegriff in der neuesten Asthetik* (The Concept of the Symbol in the New Aesthetics, 1876), *Asthetik des Tragischen (* The Aesthetics of the Tragic, 1888) and the 3-volume *System der Asthetik (System* of Aesthetics, 1905-14).

117. See note 6.

118. In Byron' s five-act verse drama *Marino Fallen: Doge of Venice,* the Doge is executed in Act 5, Scene 3, and his head is seen to roll down the Giants' Staircase of the Doge's Palace in the following scene.

119. Made by Konstantin Eggert in 1925. The film was based on a play by Anatoli Lunacharsky, People's Commissar for Enlightenment, which was itself an adaptation of Prosper Merimee's novella *Lokis.* The film was a vehicle for the actress, Natalya Rozenel, Lunacharsky's wife.

120. Rudolph Valentino (1895-1926), the Italian-born heart-throb of the silent screen, who starred in *Four Horsemen of the Apocalypse* and *The Sheik* (1921), *Blood and Sand* (1922) and *The Son of the Sheik* (1926). His funeral was marked by scenes of mass hysteria.

121. Danish-born comedy stars of the silent era.

122. Pearl White (1889-1938), American star of early silents, whose films included *The Perils of Pauline* (1914).

123. See note 29.

124. *Die Austernprinzessin,* a satirical feature-length film, was made by **Ernst** Lubitsch in 1919.

125. A comedy made by Yakov Protazanov in 1926 and starring Igor Ilyinsky.

126. An American-style thriller made by Lev Kuleshov in 1925.

127. An adventure film set in the Soviet Civil War period and made in Georgia in 1923 by Ivan Perestiani.

128. Also known as *On the Working Front* this sequel was made by Perestiani in 1926.

129. See note 19.

130. I have not been able to trace this film. Pickford had made some early films with Griffith but their artistic collaboration had been replaced by the business partnership in United Artists (with Fairbanks and Chaplin) by the 1920s. The reference may be to *Tess of the Storm Country,* which Pickford made in 1922, but which was not directed by Griffith.

131. The reference here is obviously to Mary Pickford's *Pollyanna,* made in 1919, but this film was not directed by Griffith. In fact Piotrovsky seems to attribute mistakenly a number of American silent films to Griffith.

132. For Louis Delluc, see note 7.

   Marcel L'Herbier (b. 1890), pioneering director of French cinema. Major films include *Eldorado (1921),* hailed by Dellue ça, c' est du cinema', *Don Juan et Faust (1923)* and *L'Inhumaine* (1924).

   Jean Epstein (1897-1953), French film director, whose films included *Pasteur (1922), Coeur Fidele (1923)* and *La Belle Nivernaise* (1924).

133. Made by Clair in 1924 this film, imbued with the attributes of Alfred Jarry and Mack Sennett, Dada and Apollinaire, is concerned with a mad scientist who immobilises the whole city of Paris with a mysterious ray; but the plot is submerged in the lyrical photography.

134. See note 2.

135. See note 3.