Edward Branigan
Von Hans J. Wulff & Ludger Kaczmarek

Inhalt:

1. Edward Branigan (1945–2019). Ein Nachruf

Als 1984 Edward Richard Branigans erstes Buch *Point of View in the Cinema* erschien, war schnell klar, dass der Autor eine Studie vorgelegt hatte, die das Nachdenken über die Feinheiten der Blick-montagen ebenso wie die der Perspektivität filmischen Erzählens für Jahrzehnte beeinflussen würde. Geboren 1945, studierte Branigan zunächst an der Brown University in Providence (Rhode Island), nach seinem dortigen Abschluss (B.A.) dann an der Universität in Madison (Wisconsin), wo er 1974 den Grad eines Juris Doctor (J.D.) erwarb und 1979 mit einer filmwissenschaftlichen Arbeit (*Point of View in the Cinema*) promovierte. Dort in Berührung gekommen mit David Bord-well und seinen Studenten, adaptierte er das Programm der neoformalistischen Filmforschung, das bis zum Lebensende den Rahmen für seine Auseinandersetzung mit Film bilden sollte. Sein Rang als Beiträger zur zeitgenössischen Filmtheorie wurde endgültig sichtbar mit seinem zweiten Buch *Narrative Comprehension and Film* (1992) – ausgezeichnet mit dem Katherine-Singer-Kovacs-Buchpreis für den bedeutendsten filmwissenschaftlichen Beitrag des Jahres –, in dem er ‚Narrati-on‘ als konstruktive Arbeit des Zuschauers auswies und mit den textuellen Größen des ‚Erzählers‘ (*narrator*) und ihren Beziehungen zu den handelnden Figuren (*actors*) verband, die Regulation der Perspektive (in den Strategien der Fokalisierung [*focalization*]) und der für die Konstruktion von Handlungsraum und erzählter Welt (*diegesis*) nötigen Informationen als umfassende Techniken der Lenkung der Aneignungsakte bestimmte und so das filmische Erzählen und die erzählenden Texte in eine erweiterte kommunikative Beziehung von filmischem Text und Zuschauer einbette-te.

Sein drittes Buch – *Projecting a Camera: Language-Games in Film Theory* – ging dieser Kernvor-stellung weiter nach: Die Frage auslotend, wie sich ‚die Kamera‘ als formal immer präsente Quali-tät der filmischen Visualität beschreiben lasse und ob sich die Operationen der Kamera als inten-tionale Eingriffe in die filmische Repräsentation bestimmen ließen (und wenn ja, als welche), sucht er die Rolle der Kamera als formales Element zu bestimmen, das sowohl die Bedeutung des Bildes und des Bildausschnitts (*meaning of the frame*), die filmische *analysis* des Geschehens in Szenen und Sequenzen, als auch die formale rezeptive Rolle des Zuschauers (*role of the spectator*) beeinflusst oder sogar dominiert. *Projecting a Camera* ist oft als Neuansatz des Branigan'schen Nachdenkens über Film angesehen worden; allerdings lässt sich das Buch aber auch als Synthese

seiner vorangegangenen Analysen in der Metapher des ‚Sprachspiels' verstehen, die er der späten Philosophie Ludwig Wittgensteins entnimmt. Sie gestattet es, die vielfältigen, manchmal widersprüchlichen, oft literarisch motivierten und nur metaphorisch lesbaren Operationen der Kamera zu acht Typen zu kondensieren (in Abstimmung mit der Erzählstruktur, der Bedeutung und den mentalen Operationen der Aneignung).

Es sind immer wieder Branigans Vertrautheit mit Sprachtheorie und Philosophie, die sein Denken über Film strukturiert haben. So, wie linguistische Analyse die diversen formativen Ebenen sprachlicher Strukturiertheit und sprachlichen Ausdrucks untersucht, hat auch er immer wieder neue Elemente der filmischen Form im Detail analysiert – mit Arbeiten über Farbe (einer seiner ersten Artikel handelt davon ebenso wie sein letztes Buch *Tracking Color in Cinema and Art: Philosophy and Aesthetics* [2018]) sowie über Raum oder Ton. Und immer wieder griff er auf das Kategoriensystem und die Verfahren der allgemeinen Linguistik zurück (schon in den Titeln verwies er auf diesen disziplinären und theoretischen Bezug, wenn er etwa von ‚Permutation' oder ‚Negation' sprach). Auch in den nur artikellangen Publikationen fällt auf, wie nahe er am filmischen Text argumentierte, manchmal an einzelnen Filmen, die einem Kanon cineastisch nobilitierter Filme zugewandt waren (von Yasujirô Ozus *Higanbana* [1958] über Federico Fellinis *Otto e mezzo* [1963] bis zu Jean-Luc Godards *Adieu au langage* [2014]); gleichwohl zeichnen sich vor allem die Bücher durch die enorme Breite der bezogenen Beispiele zwischen Avantgarde und populärem Kino aus. An den grundlegenderen Debatten der Filmtheorie der letzten Dekaden war er nicht beteiligt – auch das fällt auf, dass er sich auf Kommentar und Rezension methodisch verwandter Wissenschaftler konzentrierte; einzig an Bordwells Konzept der *forking plots* nahm er auch publizistisch teil. Und doch stand er in der Mitte der amerikanischen Filmwissenschaft: Er gab mit Chuck Wolfe die Reihe der *American Film Institute Readers* heraus (seit 1990, mit diversen Band-Herausgebern) und verantwortete mit Warren Buckland *The Routledge Encyclopedia of Film Theory* (2015), eines der wichtigsten Nachschlagewerke der zeitgenössischen Filmtheorie.

Edward Branigan starb nach einjährigem Kampf gegen seine Leukämie-Erkrankung am 29.6.2019 in Bellingham (Washington) im Alter von 74 Jahren.   *(Hans J. Wulff)*

2. Edward Branigan – Bücher, Artikel, Rezensionen

1974

Constitutional Law – Search and Seizure. In: *Wisconsin Law Review*, 1, 1974, S. 212–227.

1975

Formal Permutations of the Point of View Shot. In: *Screen* 16,3, 1975, S. 54–64.

1976

The Space of *Equinox Flower.* In: *Screen* 17,2, 1976, S. 74–105.
      Zu *Higanbana* (dt. *Sommerblüten;* Ozu Yasujirō, Japan 1958).

Repr. [überarb. u. erw.] in: *Close Viewings: An Anthology of New Film Criticism.* Ed. by Peter Lehman. Tallahassee: Florida State University Press 1990, S. 73–108.

Repr. [Fig. 41 wurde korrigiert] in: *Japanese Cinema. II. Post-1945: Authorship and Genre.* Ed. by Nikki J. Y. Lee & Julian Stringer. London/New York: Routledge 2015, Teil 5: Authorship Case Study: Ozu Yasujirō, Kap. 27, S. 146–179 (Critical Concepts in Media and Cultural Studies.).

Rev. (jap.; Andō Kentarō) in: *CineMagaziNet!: Online Research Journal of Cinema* 14, Summer 2010, [URL].

Japan. Übers. als: エドワード ブラニガン [Edowādo Buranigan]: 『彼岸花』の空間 小津映画における芸術様式の本質 （伊藤弘了・加藤幹郎訳） [“Higanbana” no kūkan: Ozu eiga ni okeru geijutsu yōshiki no honshitsu <dt.: Der Raum von „Higanbana“: Die Essenz des Kunststils im Ozu-Film> ([bearb. v.] Itō Hiroshi, [übers. v.] Katō Mikirō)]. In: ユリイカ [*Yuriika = Eureka*] [Tōkyō] 45,15, Nov. 2013, S. 254–282 [Fig. 41 wurde korrigiert].

1977

The Articulation of Color in a Filmic System: *Deux ou trois choses que je sais d'elle.* In: *Wide Angle: A Journal of Literature and Film* 1,3, 1977, S. 20–31.

Zu *Deux ou trois choses que je sais d'elle* (dt. *2 oder 3 Dinge, die ich von ihr weiß;* Jean-Luc Godard, Frankreich 1967).

Überarb. u. erw. in: *Color – The Film Reader.* Ed. by Angela Dalle Vacche & Brian Price. New York/London: Routledge 2006, S. 170–182 (In Focus. Routledge Film Readers.).

1978

Subjectivity under Siege: From Fellini's *Otto e mezzo* to Oshima's *The Story of the Man Who Left His Will on Film.* In: *Screen* 19,1, 1978, S. 7–40.

Zu *8½* (aka *Otto e mezzo;* dt. *Achteinhalb;* Federico Fellini, Italien/Frankreich 1963) und *Tōkyō sensō sengo hiwa* (IT: *The Story of the Man Who Left His Will on Film;* Ōshima Nagisa, Japan 1970).

[Repr.:] The Modern Text: Subjectivity under Siege from Fellini's *8½* to Oshima's *The Story of the Man Who Left His Will on Film.* In: Branigan 1984, S. 143–167.

Foreground and Background: A Reply to Paul Willemen. In: *Screen* 19,2, 1978, S. 135–140.

Kritik zu: Paul Willemen: Notes on Subjectivity: On Reading Edward Branigan's "Subjectivity Under Siege". In: *Screen* 19,1, 1978, S. 41–69.

1979

Color and Cinema: Problems in the Writing of History. In: *Film Reader*, 4, 1979 [1980], S. 16–34.

Ausz.: Repr. in: *Movies and Methods: An Anthology. 2.* Ed. by Bill Nichols. Berkeley/London: University of California Press 1985, S. 121–143.

Repr. [überarb.] in: *The Hollywood Film Industry: A Reader.* Ed. by Paul Kerr. London/New York: Routledge and Kegan Paul in association with the British Film Institute 1986, S. 120–147 (British Film Institute Readers in Film Studies.).

1981

The Spectator and Film Space: Two Theories. In: *Screen* 22,1, 1981, S. 55–78.

1983

(mit Bruce Stiglitz) Workers' Compensation Insurence for Entertainment Loan-out Corporations. In: *Comm/Ent: A Journal of Communications and Law Journal* 5,4, 1983, S. 725–758.

1984

Point of View in the Cinema: A Theory of Narration and Subjectivity in Classical Film. Foreword by David Bordwell. Berlin/New York/Amsterdam: Mouton 1984, xv, 246 S. (Approaches to Semiotics. 66.).[*]

Repr. 2010; 2012.
Zuerst als Ph.D. thesis, Madison, WI: University of Wisconsin 1979.
    Mikrofilm: Ann Arbor, MI: University Microfilms International 1982, viii, 461 S.
Inhalt: 1. The Problem of Point of View – 2. Film as System – 3. Narration – 4. Subjectivity – 5. The Point-of-view Shot – 6. Character Reflection and Projection – 7. The Modern Text: Subjectivity under Siege from Fellini's *8 1/2* to Oshima's *The Story of a Man Who Left His Will on Film* [*Tōkyō sensō sengo hiwa*] – 8. Metatheory – Appendix: Orthodox Theories of Narration – Suggested Further Reading – Index.

Abstract: What is point of view in film? There are four very broad approaches to the question. Point of view may be conceived of as a spatial and temporal limitation on real perception (e.g. the perception of depth and linear perspective) or on an ideal perception (e.g. the disruption of familiar form); as an attitude possessed by an author, narrator, character, reader, or other entity which is expressed by the work and/or communicated to us; as a psychological or psychoanalytical process of viewer identification with aspects of the work; or as a property of language systems. The major theoretical writings on point of view in both literary and film studies are examined for each approach. – The theory developed here is most closely related to the study of language and general systems of signification. The problem is analogous to that of modern linguistics: the description of a reader's prior knowledge, or competence, in terms of a set of finite, abstract rules and basic elements which generate an indefinite number of surface features, allowing a reader access to an indefinite number of texts and potential texts [...].

Rev. (Dagrada, Elena) in: *Versus: Quaderni di studi semiotici* 42, 1985.
Rev. (Chatman, Seymour) in: *Film Quarterly* 40,1, Fall 1986, S. 45–46.
    Dazu: Branigan, Edward / Chatman, Seymour: "Controversy and Correspondence: Narration Issues". In: *Film Quarterly* 41,1, Fall 1987, S. 63 [Edward Branigan]; 63–65 [Seymour Chatman replies].
Rev. (O'Brien, Charles) in: *SubStance: A Review of Theory and Literary Criticism* 15,3, January 1986: Issue 51: "Recent Film Theory in Europe", S. 96–98 [Sammelrezension mit David Bordwell: *Point of View in the Cinema* (1985)].
Rev. (N.N.) in: *Poetics Today* 7,1, 1986, S. 179.
Rev. (Salt, Barry) in: *The British Journal of Aesthetics* 26,2, Spring 1986, p. 185.
Rev. (Tomasulo, Frank P[eter]) in: *Journal of Aesthetics and Art Criticism* 45,3, 1987, S. 309–312; [URL].
Rev. (Ruthrof, Horst: Narration/narrative/narration) in: *Continuum* 1,1, 1988, S. 175–191.
Rev. (Browne, Nick) in: *Quarterly Review of Film Studies* 10,4, Apr. 1989, S. 341.
Übers.: Farsi (Persisch):(سینمای در ذهنیت و روایت نظریه :سینما در دید نقطه <برانیگان ادوارد
<کلاسیک. [Übers. v. Majid Mohammadi; hrsg. v. Masoud Oohadi.] Tehran: Farabi Cinema Foundation 1376 [= 1997], 424 S.
Auszüge:
Kap. 5 (The Point-of-View Shot) repr. in: *Movies and Methods: An Anthology. 2.* Ed. by Bill Nichols. Berkeley/London: University of California Press 1985, S. 672–691.
    Dt. als „Die Point-of-View-Struktur" (übers. v. Christine N. Brinckmann) in: *Montage/AV: Zeitschrift für Theorie & Geschichte Audiovisueller Kommunikation* 16,1, 2007, S. 45–70.
    Port. als „O plano ponto-de-vista" in: *Teoria contemporânea do cinema. 2.* Org. por Fernão Ramos. São Paulo: SENAC 2005, S. 251–275.
Kap. 8 (Metatheory), S. 168–189 ungar. als „Metaelmélet" (übers. v. Szászi Fatime). In: *Metropolis* 2, Nyár [Sommer] 1998: „Narratológia / Szőts István", S. 10–26; [URL].

> Auszüge aus diesem Kapitel ungar. als „Az azonosítatlan elbeszélő fogalma" [Das Konzept des unbekannten Erzählers] (Übers. v. Szilágyi Gábor). In: *Filmkultúra* 26,2, Februar 1990, 52–54.

[*] Die für das Jahr 1992 mit dem Titel *Il punto di vista nel cinema* bei Pratiche Editrice, Parma, ange-kündigte italienische Übesetzung ist bis heute (Stand 8/2019) nicht erschienen. Der Verlag stellte 2004 seinen Geschäftsbetrieb ein.

What Is a Camera? In: *Cinema Stories, Cinema Practices.* Ed. Patricia Mellencamp & Philip Rosen. Frederick, MD: University Publications of America 1984, S. 87–107 (American Film Institute Mono-graph Series. 4.).

> Frz.: Qu'est-ce qu'une caméra? In: *Champs Visuels: Revue interdisciplinaire de récherches sur l'image*, 12–13, Janvier 1999: "Penser, cadrer: le *project* du cadre", numéro dir. par Guillaume Soulez, S. 33–55.

> Dt. [Auszug] als „Was ist eine Kamera?" in: *Der Schnitt: Das Filmmagazin* 8, April 1997, S. 10–12.

1986

Point of View in the Fiction Film. In: *Wide Angle: A Journal of Literature and Film* 8,3/4, 1986, S. 4–7.

"Here Is a Picture of No Revolver!" The Negation of Images and Methods for Analyzing the Struc-ture of Pictorial Statements. In: *Wide Angle: A Journal of Literature and Film* 8,3/4, 1986, S. 8–17.

Diegesis and Authorship in Film. In: *Iris: Revue de théorie de l'image et du son / A Journal of Theory on Image and Sound* 4,2 [= 7], 1986, S. 37–54.

1987

Narration Issues. In: *Film Quarterly* 41,1, 1987, S. 63.

> Entgegnung auf: Rev. (Chatman, Seymour) in: *Film Quarterly* 40,1, Fall 1986, S. 45–46.

>> Dazu Chatmans Antwort, ebd., S. 63–65.

1988

Review of George M. Wilson's *Narration in Light: Studies in Cinematic Point of View*. In: *SubStance: A Review of Theory and Literary Criticism* 17,2 (= 56), January 1988, S. 118–121.

1989

Sound and Epistemology in Film. In: *Journal of Aesthetics and Art Criticism* 47,4, Autumn 1989, S. 311–324.

> *Abstract:* This chapter focuses on the intuitive perception of sound. Different aspects of the perception of sound are sorted out to reconcile the nature of sound: sound as adjective, sound in the middle world, two perceptions of time, sound as information, sound within epistemological boundaries, and sound under description. Sound as adjective happens when a word or group of words come to mind in order for the perception to be intelligible. Sound in the middle world is our ability to hear sounds, and this exists in parallel with the ability to make sounds. The two perceptions of time are about the diversity of top-down and bot-tom-up processes. Sound as 'information' and its units may oppose each other but sound and light has no intrinsic contradiction. Sound within epistemological boundaries refers to sound as not having an absolute quality. Sound under description refers to two categories by Donnellan: existential and nominal.

> Tschech. [übers. u. bearb.]: als „Zvuk a epistemologie ve filmu" in: *Illuminace: časopis pro teorii, historii a estetiku filmu / the Journal of Film Theory, History, and Aesthetics* 4,2, 1994, S. 5–22.

1992

Narrative Comprehension and Film. London/New York: Routledge 1992, xv, 325 S. (Sightlines.).

Repr. 1996; 1998; 2001; 2004; 2005; 2006; 2013.

Inhalt: Preface. – 1. Narrative Schema: Psychological use value – Logical transformations in narrative – Pragmatic forms in narrative – Cognitive schemas and other ways of associating data – A proposal for a narrative schema – *The Girl and Her Trust* – Causality and schema. – 2. Story World and Screen: A preliminary delineation of narrative in film – Top-down perception – Temporal and spatial order – Causality and metaphor – Impossible story space – Screen space and stylistic metaphors. – 3. Narration: Knowing how – Disparities of knowledge – Hierarchies of knowledge – *Nick Fury* as an example – Forgetting and revising. – 4. Levels of Narration: Eight levels – An implied author and a chameleon text – Focalization – Communication – Text under a description – A comprehensive description of narrative – Five types of narrative theory. – 5. Subjectivity: Levels in *Hangover Square* – Separation of material and structure – What makes film subjective? A case study of *Lady in the Lake* – A synthesis: telling/showing/summary/scene – Subjectivity in narrative theories – How many cameras are in a film? – 6. Objectivity and Uncertainty: From subjectivity to intersubjectivity – The historical present of invisible observation – Simultaneous time schemes – Flashback – Multiplicity in *Letter from an Unknown Woman.* – 7. Fiction: Fiction as partially determined reference – Psychologically real theories of fiction – Fictional pictures – Nonfictional pictures – Post-modernism and documentary in *Sans Soleil* – A brief conclusion. – Notes – Works cited – Index.

Abstract: Narrative is one of the ways we organise and understand the world. It is found everywhere: not only in films and books, but also in everday conversations and in the nonfictional discourses of journalists, historians, educators, psychologists, attorneys and many others. Edward Branigan presents a telling exploration of the basic concepts of narrative theory and its relation to film – and literary – analysis, bringing together theories from linguistics and cognitive science, and applying them to the screen. Individual analyses of classical narratives form the basis of a complex study of every aspect of filmic fiction exploring, for example, subjectivity in *Lady in the Lake*, multiplicity in *Letter from and Unknown Woman*, post-modernism and documentary in *Sans Soleil.*

Auch als Hörbuch: Enskede [Stockholm]: TPB 2004, 1 CD-ROM.

Rev. (Belmans, Jacques) in: *Script* (France), 16/17, Autumn/Winter 1992, S. 19.

Rev. (Belton, John) in: *Choice Reviews* 30,9, May 1993, S. 1473.

Rev. (Easthope, Anthony: "Story Time") in: *Sight & Sound,* 3, Jan. 1993, S. 38–39.

Rev. (Prince, Stephen) in: *Film Quarterly* 47,2, 1993, S. 57–58.

Rev. (Vidovic, Boris: „Kerronta: kommunikaatiota vai ajatellutapa?") in: *Lahikuva*, 1, 1993, S. 55–56.

Rev. (Messaris, Paul) in: *Journal of Communication* 44,2, 1994, S. 157–159.

Rev. (Odin, Roger) in: *Iris: Revue de théorie de l'image et du son / A Journal of Theory on Image and Sound,* 17 (1994): 210–215.

Rev. (Odin, Roger: "Narrative Comprehended") in: *Quarterly Review of Film and Video* 15,3, 1994, S. 35–46.

Rev. (Rothschild, Wayne) in: *Cinémas: Révue d'Etudes Cinématographiques* 4,3, 1994, S. 177–182.

Rev. (Ruthrof, Horst: "Beyond Film: Branigan's Narrational World") in: *Continuum* 7,2, 1994: Special issue: "Screening Cultural Studies", ed. by Tom O'Regan & Toby Miller, S. 380–394; [URL].

Rez. (Füzi, Izabella: „*Megismerés és narráció.* Edward Branigan kognitív narratíva-modellje") in: *Apertúra: Film – Vizualitás – Elmélet* 2006, [URL].

Textauszüge:

Überarb. v. Kap. 1 als "Towards a Pragmatics of Narrative" in: *Towards a Pragmatics of the Audiovisual: Theory and History. 2*. Ed. by Jürgen E. Müller. Münster: Nodus Publikationen 1995, S. 1–38.

Überarb. v. Kap. 2 als "Story World and Screen: Selection" in: *Narratology: An Introduction*. Ed. Susana Onega & José Angel García Landa. London: Longman 1996, S. 234–248 (Longman Critical Readers.).

Überarb. v. Kap. 4 als "Levels of Narration" in: *Film Theory: Critical Concepts in Media and Cultural Studies. 2*. Ed. by Philip Simpson, Andrew Utterson, & K[aren] J[ayne] Shepherdson. London: Routledge 2003, S. 311–360 (Critical Studies in Media and Cultural Studies.).

Kommentierte Auszüge als "Narrative, Comprehension and Film" in: Bennett, Peter / Hickman, Andrew / Wall, Peter: *Film Studies: The Essential Resource.* London/New York: Routledge 2007, S. 61–65 (The Essentials Series.).

Dt.: Kap. 4 als „Fokalisierung" (übers. v. Christine N. Brinckmann) in: *Montage/AV: Zeitschrift für Theorie & Geschichte Audiovisueller Kommunikation* 16,1, 2007, S. 71–82.

Poln. [Auszug aus Kap. 1]: „Schemat fabularny" [Übers. v. Jacek Ostaszewski] in: *Kognitywna teoria filmu: Antologia przekładów*. Pod red. Jacka Ostaszewskiego. Współpr. red. Alicja Helman i Iwona Ostaszewska. Kraków: Wydawnictwo Baran i Suszczyński 1999, S. 112–154.

Schwed. [Auszug aus Kap. 1]: „Berättelseschema". In: *Modern filmteori. 1*. Ed. By Lars Gustaf Andersson & Erik Hedling. Lund: Studentlitteratur 1995, S. 84–128.

Tschech. [Auszug aus Kap. 7] als „Nefikční snímky: Teorie rozumění nefikčnímu filmu skrze konvence a jejich porušování" [Übers. v. Tereza Hadravová] in: *dok.revue* [Praha] (13.10. 2014), [URL].

Ungar.: Kap. 3 (S. 63–85) als „Narráció" in: *Vizuális és irodalmi narráció: komparatív vizsgálat*. [Übers. v.] Izabella Füzi. Szeged: Bölcsész Konzorcium 2006 [online]; auch als: *Vizuális és irodalmi narráció: Szöveggyűjtemény*, [URL].

1993

On the Analysis of Interpretive Language, Part I. In: *Film Criticism* 17,2/3, Winter/Spring 1993: Special Issue: "Interpretation, Inc.", S. 4–21.

1997

Sound, Epistemology, Film. In: Allen, Richard / Smith, Murray (eds.): *Film Theory and Philosophy*. Oxford: Clarendon Press 1997, S. 95–125.

Repr. 1999; 2001; 2003.

Abstract: This chapter focuses on the intuitive perception of sound. Different aspects of the perception of sound are sorted out to reconcile the nature of sound: sound as adjective, sound in the middle world, two perceptions of time, sound as information, sound within epistemological boundaries, and sound under description. Sound as adjective happens when a word or group of words come to mind in order for the perception to be intelligible. Sound in the middle world is our ability to hear sounds, and this exists in parallel with the ability to make sounds. The two perceptions of time are about the diversity of top-down and bottom-up processes. Sound as 'information' and its units may oppose each other but sound and light has no intrinsic contradiction. Sound within epistemological boundaries refers to sound as not having an absolute quality. Sound under description refers to two categories by Donnellan: existential and nominal.

Ungar. als: „Hang, episztemológia, film" [Übers. v. Kocsis Katalin & Szalóky Melinda] in: *Apertúra: Film – Vizualitás – Elmélet* (Szeged), 2007, [URL].

To Zero and Beyond: Noël Burch's *Theory of Film Practice.* In: *Defining Cinema.* Ed. and with an introd. by Peter Lehman. London: Athlone Press / New Brunswick, NJ: Rutgers University Press 1997, S. 149–170 (Rutgers Depth of Field Series.).

1999

Quand y a-t-il caméra? In: *Champs Visuels: Révue interdisciplinaire de récherches sur l'image*, 12–13, Janvier 1999: "Penser, cadrer: le *project* du cadre", numéro dir. par Guillaume Soulez, S. 18–32.
　　　　First publication of the essay, "When Is a Camera?".

2002

Nearly True: Forking Plots, Forking Interpretations: A Response to David Bordwell's *Film Futures.* In: *SubStance: A Review of Theory and Literary Criticism* 31,1, 2002: Issue 97: "The American Production of French Theory", S. 105–114; [URL].
　　　　Excerpt (by author): I would like to examine what is "nearly true." This phrase is not meant to characterize David Bordwell's exceptional essay, "Film Futures," which I would summarize with Orson Welles's film title, *It's All True.* However, since Welles never quite finished that film, perhaps I might supplement Bordwell's argument with a few thoughts about the matter of interpreting film, specifically, about interpreting what is "nearly true" in a plot. I believe that what is "nearly true" is an important kind of "fork" in a plot and has an impact on a film's future, that is, how a film acquires value after having been seen. Bordwell demonstrates that what he calls "forking-path" plots in such films as *Sliding Doors* and *Run Lola Run* have certain fundamental properties that are quite familiar to us from classical narratives. For example, forking-path plots are well-marked, linear, developed, cohesive, unified with one another, ordered sequentially to make the final path a climax, and designed to pinpoint clear, contrasting parallels (e.g., the parallels among the three different women in the three lives of the protagonist of *Blind Chance*). One might say that "chance" is anything but "blind" in forking-path narratives. The river of time may have divided two or three times (so that a person may step into the same river more than once) but otherwise this most familiar sort of time just flows on – on course. Wittgenstein, Lakoff and Johnson, and others have analyzed this folk psychological concept of the river of time. In the present context, I want to emphasize that the river flows in those channels that have been dug out and excavated by both a filmmaker and spectator as well as constructed through, shall we say, a history of filmmaking and interpreting. As Bordwell shows, narrative is not built on principles of physics or philosophy, but with the use of folk psychology. The screen is not blank before a film begins: a spectator does not watch with no preconceptions, memories, or reasoning strategies. Hence in comprehending a narrative we normally reason from a single case using an enormous variety of judgment heuristics (which also generate appearance/reality motifs); we focus on first impressions using stereotypes and prototypes; we rely on shortcuts, templates, and schemata; and, in general, we cheerfully risk faulty inferences and erroneous conclusions. We do this because it is efficient and adaptive to our everyday environment. I am not forgetting that our environment is always ideologically charged, for a social setting provides one of the major shaping influences on folk psychology. Filmmakers employ the psychology of the everyday in order to aid spectators in comprehending a narrative. Filmmakers also employ this psychology against spectators when it is important that something not be seen or fully understood during the telling of a story (e.g., to create mystery or surprise), or when the spectator must understand in a new way (e.g., in a metaphorical way or through a sudden revelation), or when something disturbing or traumatic must be reconfigured by the text or repressed. As spectators, we make mistakes in making inferences because we are systematic in drawing inferences, and authors count on that. Bordwell's detailed analyses of our thought processes while watching a forking-path narrative is reminiscent of Daniel Dennett's argument for a "multiple drafts" model of consciousness as opposed to the traditional notion of a "Cartesian theater." (Indeed, at the conclusion of his

essay Bordwell renames the forking-path narratives as "multiple-draft" narratives.) Dennett speaks of consciousness not as located in some special place like a movie theater in the mind, but instead as a series of "distributed" internal states, a series of disparate "causal trains." "At any point in time," Dennett says of the stream of consciousness, "there are multiple drafts of narrative fragments at various stages of editing in various places in the brain" (135, my emphases). This sentence, invoking both "narrative" and "editing," illustrates how the activities of both writing and filmmaking have become fertile metaphors for the study of mind. I might add that for Dennett the sound track of a film–in the form […].

2003

How Frame Lines (and Film Theory) Figure. In: *Film Style and Story: A Tribute to Torben Grodal.* Ed. by Lennard Højbjerg & Peter Schepelern. Copenhagen: Museum Tusculanum Press 2003, S. 59–86.

2005

Wittgenstein, Language-Games, Film Theory. [Vortrag.] *Society for Cinema and Media Studies 2005 Conference*, London, England, March 31 – April 3, 2005, Panel 12: "Film (Theory) in the Light of Philosophy", April 2, 2005, 6 S.; [URL].

2006

Projecting a Camera: Language-Games in Film Theory. New York/London: Routledge 2006, xxv, 424 S.
> *Inhalt:* Terminological Note – 1. The Life of a Camera: The Death of the Author – A Camera as Impersonal Subject – How Should Analysis Proceed? Vertical Dissection versus Horizontal Intersection – Apercu: Things to Come. – 2. A Camera-in-the-Text: Motivation [I]: Camera Movement and Time – Motivation [II]: Camera Movement and Causality – Motivation [III]: Camera Movement and Scale – Anthropomorphism: Camera Movement and the Human Body – Point of View: Camera Movement and Subjectivity – Some Kinds of Movements: Camera Movement and Space – When Things Change: Camera Movement and Attention. – 3. What is a Camera?: Reworking the Question – Four Cameras: From Machine to Subject – Four More Cameras: From Psyche to Society – Mental Models and Gravity. – 4. How Frame Lines (and Film Theory) Figure: World, Language, Ambiguity – Some Radial Meanings of "Frame" – How Do We Think in the Cinema? – A Role for the Body – The Container Schema – Color as Container – Caesura and Suture – Envoi: The Indefinite Boundary – Coda: The Camera. – 5. When is a Camera?: Motion and Movement – Motion Picture – Camera Fiction – Releasing and Receiving – Sustaining and Other Causes – Wittgenstein – Mental Camera – When – Under Description – Language. – Notes – Works Cited – Index.
> *Abstract:* In *Projecting a Camera*, film theorist Edward Branigan offers a groundbreaking approach to understanding film theory. Why, for example, does a camera move? What does a camera "know"? (And when does it know it?) What is the camera's relation to the subject during long static shots? What happens when the screen is blank? Through a wide-ranging engagement with Wittgenstein and theorists of film, he offers one of the most fully developed understandings of the ways in which the camera operates in film. With its thorough grounding in the philosophy of spectatorship and narrative, *Projecting a Camera* takes the study of film to a new level. With the care and precision that he brought to *Narrative Comprehension and Film*, Edward Branigan maps the ways in which we must understand the role of the camera, the meaning of the frame, the role of the spectator, and other key components of film-viewing. By analyzing how we think, discuss, and marvel about the films we see, *Projecting a Camera*, offers insights rich in implications for our understanding of film and film studies (*Verlag*).
> Rev. (Buckland, Warren: The Death of the Camera: A Review and Rational Reconstruction of Edward Branigan's *Projecting a Camera: Language-Games in Film Theory*) in: *New Review of Film and Television Studies* 4,3, Dec. 2006, S. 311–330.

Abstract: In this paper I examine how Edward Branigan, in his new book uses Wittgenstein's later philosophy to describe the multiple, contradictory, literal and metaphorical meanings of fundamental concepts in film theory-such as 'movement', 'point of view', 'camera', 'frame and 'causality'. Towards the end of the paper I rationally reconstruct Branigan's main arguments in chapter 3, 'What Is a Camera?' I use Rudolf Botha's philosophical study into the conduct of inquiry to analyze the way Branigan formulates conceptual and empirical problems, and how he solves them.

Rev. [zu Kap. 3] (Buckland, Warren): The Death of the Camera: Edward Branigan's 'What Is a Camera?'. In: Buckland, Warren: *Film Theory: Rational Reconstructions.* London/New York: Routledge 2012, S. 166–178.

Rev. (Kemper, Thomas) in: *International Journal of Communication* 1, 2007, S. 143–148.

2009

Of Prepositions: Lost and Found. In: *The Velvet Light Trap: A Critical Journal of Film and Television* 64,1, Fall 2009: Dossier: Perspectives on Failure, S. 95–98; [URL].

Abstract: The author considers the use and functions of prepositions in the language of discussing films, considering Gilles Deleuze's question "What is it to have an idea 'in' something" as well as other alternative prepositions. He touches on communication about seeing films, the failure to appreciate how film theorists deploy prepositions, and offers examples of how prepositions can be "put back into scholarship."

2010

Soundtrack in Mind. In: *Projections: The Journal of Movies and Mind* 4,1, 2010, S. 41–67; [URL].

Abstract: Contemporary film theory is noted for its sturm und drang, though in the case of the soundtrack, incompatible attitudes and methods are found mostly below the surface where theoretical presuppositions are ruled by unpredictable melodic contours and accents. This article provides a comprehensive overview of philosophical issues concerning audition. It aims to orient a diverse array of sound theories in relation to a set of core issues involving perceptual processing, language, and mind. The article sounds out various cognitive frameworks, where each type of frame projects a favored description and explanation of sonic phenomena. It argues that what is heard in a sound depends on how one listens, and with what purpose.

2012

Teaching Film Theory. In: *Teaching Film.* Ed. by Lucy Fischer & Patrice Petro. New York : The Modern Language Association of America 2012, S. 26–39 (Options for Teaching. 35.).

2014

Butterfly Effects upon a Spectator. In: *Hollywood Puzzle Films.* Ed. by Warren Buckland. New York/London: Routledge 2014, S. 233–264 (AFI Film Readers.).

If-then-else: Memory and the Path Not Taken. In: *Interactive Frictions: A Decade of Discourse on Digital Culture.* Ed. by Marsha Kinder, Tara McPherson & Alison Trope. Berkeley/Los Angeles: University of California Press 2014, S. 45–79.

The Routledge Encyclopedia of Film Theory. Ed. by Edward Branigan & Warren Buckland. London/New York: Routledge 2014, xl, 526 S.

Repr. 2015.

Darin:

Introduction (II): Concept and Theory (S. xxi–xl).

Apparatus Theory (Plato) (S. 21–33).
Epilogue: Death in (and of?) Theory (S. 494–504).
Scepticism (mit P. Schmerheim u. Warren Buckland), (S. 413–419).

2015

Remarks on Godard's *Adieu au langage* and Film Analysis. In: *Academia.edu*, 14. May 2015, [URL].

2018

Tracking Color in Cinema and Art: Philosophy and Aesthetics. New York/London: Routledge 2018, xxxi, 343 S.

> *Inhalt:* Preface. – 1. Introduction and Overview through *Two Paintings: Dagwood.* – 2. Living with Chromophilia. – 3. To Stand in Place or to Track? – 4. What's *in* White? – 5. Making it Color-full – Relations and Practices. – 6. Musical Hues: Color Harmonies. – 7. Track This in Place. – 8. Track That in Movement. – 9. Summary. – 10. Conclusion: How It Finally Matters. – Appendix: Wittgenstein/Context: Two Philosophy Lessons about Color and Sound [Febr. 2015 version: URL]. – Works Cited and Further Reading. – Name Index. – Subject Index.

> *Abstract:* In this book Edward Branigan investigates color, surveying a wide range of issues concerning the aesthetics of color displays in film and painting, with an additional close analysis of how color words generate mental images in poetry. Drawing from Wittgenstein's final and unfinished manuscript, *Remarks on Colour,* as well as contemporary theories in cognitive science, memory, and language, Branigan offers a roadmap for acquiring the concepts necessary for analyzing color, for rethinking the role of sensation in art generally, and for grappling with problems that arise when thinking about color philosophically. – Color is one of cinema's most alluring formal systems, building on a range of artistic traditions that orchestrate visual cues to tell stories, stage ideas, and elicit feelings. But what if color is not—or not only—a formal system, but instead a linguistic effect, emerging from the slipstream of our talk and embodiment in a world? This book develops a compelling framework from which to understand the mobility of color in art and mind, where color impressions are seen through, and even governed by, patterns of ordinary language use, schemata, memories, and narrative (Verlag).

Christian Metz['] Correspondence with Edward Branigan, Including Annotations and a Comment on Metz's "Language" of Cinema (Letter XII), September 30, 1991 – September 2, 1993 (Metz died September 7, 1993). In: *Researchgate.net*, 28. Aug. 2018, [URL].

> *Abstract:* The following correspondence between Christian Metz and myself was conducted in English by means of typed letters unless otherwise noted. The twelve letters are the entirety of the correspondence that I was able to locate. Some additional letters are referred to, but are missing. I have tried to preserve as much as possible of the original letters, including punctuation, capitalization, and spelling. It will be seen that Metz displays an exceptional command of the English language. One can hear in his ordinary use of language the careful precision for which he was famous as a theorist of film. The letters also reveal a personal side of his life. Metz's generosity of spirit, sincere decency, gentle nature, and incisive thinking about the cinema are sadly missed today. A recent 484-page book of 23 new essays clearly demonstrates the relevance of Metz's work to contemporary film theory.

2019

A Process Philosophy Framework for Film Theory and Aesthetics. In: *New Review of Film and Television Studies* 17,2, 2019, S. 1–26.

> *Abstract:* Process Philosophy has a long history as a disciplined way of thinking about the world. Process thinking flows in film theories, too, though often unacknowledged as a

framework. This essay contrasts process and substantialist accounts of the world, film, and aesthetics. Processual accounts promise new descriptions of photography, film, color, narrative, narration, fiction, the camera, semiotics, and the self. Performative aspects of aesthetic texts may be measured by such dynamic events as temporal gestalts, patterning, procedural schemata, judgment heuristics, working memory (which includes the stream of consciousness, adverbial sensing, and a flowing sense of selfhood), projections, radial associations, reidentifications (frequency, vibration), and the ever-present possibilia of paradigms and the nearly true. Processes engender immediacy and directionality – a flow toward continual becoming. The result is a new perspective on the nature of textuality – its fluid properties, its collective behavior – without necessarily displacing substantialist accounts that rely on long-term memory and the immobile signposts of sign, cue, form, and thingness.

3. Ausgewählte Sekundärliteratur und Analysebeispiele

Alber, Jan (2010): Hypothetical Intentionalism: Cinematic Narration Reconsidered. In: *Postclassical Narratology: Approaches and Analyses.* Ed. by Jan Alber & Monika Fludernik. Columbus, OH: Ohio State University Press 2010, S. 163–185 (Theory and Interpretation of Narrative.).

Alber, Jan (2017): The Representation of Character Interiority in Film: Cinematic Versions of Psycho-narration, Free Indirect Discourse and Direct Thought. In: *Emerging Vectors of Narratology.* Ed. by Per Krogh Hansen, John Pier, Philippe Roussin & Wolf Schmid. Berlin/Boston: de Gruyter 2017, S. 265–283 (Narratologia. 57.).

Albright, Michael A. (2016): *Embodied Viewpoints: The Moving Cameraperson.* Ph.D. thesis, Santa Barbara, CA: University of California, Santa Barbara 2016, 214 S.

Abstract: In this dissertation, I present a comprehensive analysis of moving images from the viewpoint of the cameraperson and forge key intersections with live-action film/television and documentary to challenge industrial and conceptual hierarchies that have systematically erased his or her presence from the frame. In doing so, I introduce new ways to theorize production corporeality from the profilmic viewpoint of the cameraperson who I argue is an embodied author of moving images. – By excavating the camera operator from the margins of film and media studies, I establish the framework for what I classify as "cinematographic embodiment"–Instances when the camera operator's bodily movements and perceptions are recorded or "embodied" along with the object(s) in the frame. Whether these movements are spontaneous or choreographed beforehand, I address the synchronicity that transpires between the cameraperson and the actor/subject by making key intersections with camera operation and the performing arts, including acting and dance. Additionally, I examine instances when a "cine-body" is constructed to represent the impression of a point of view of an embodied character that in practice is actually comprised of multiple bodies performing from behind the camera. – My analysis of camera operation extends beyond the frame to account for extratextual discourses that reveal material practices, physical labor, industrial rules and regulations, as well as the haptic and tactile sensations that result from holding, touching, and moving the camera. In doing so, I apply terminology and concepts from direct cinema and cinema verite to live-action film/television and combine research methodologies from phenomenology and production studies to analyze interviews with camera operators and directors of photography. Since many of these practitioners theorize in practice, I expand on the discourse in professional trade publications such as Camera Operator, American Cinematographer, and British Cinematographer to further contextualize their lived experiences within critical frameworks in film and media studies. Thus, I forge intersections between theory and practice to underscore a less emphasized, yet crucial dimension of production corporeality to reveal embodied viewpoints of the moving cameraperson.

Bacon, Henry (1994): *Continuity and Transformation: The Influence of Literature and Drama on Cinema as a Process of Cultural Continuity and Renewal.* Helsinki: Suomalainen Tiedeakatemia 1994, 233 S. (Annales Academiae Scientiarum Fennicae. Dissertationes humanarum litterarum. 73.).

Diss. Helsinki: University of Helsinki 1994.

Abstract: This thesis is a study of how literature and drama have influenced cinema. A brief historical review demonstrates this influence in the formation of the classical Hollywood style, and cinema as a narrative art is compared to drama and literature. A combination of Vivian Sobchack's phenomenological and Edward Branigan's cognitive approach explains how cinematic narration conveys simultaneously a sense of presence–in the filmic image–and pastness–the mode of all narration. Trevor Whittock's analysis of cinematic metaphors is quoted to show that cinema has its own rhetorical means, independent of tropes in literature. Paul Ricoeur's hermeneutical studies of metaphor and narrative; time and temporality are introduced to focus on how narratives, understood as metaphorical refigurations of the experience of the real world, can offer "a poetic solution to the basic aporia of time". Tradition is discussed as a continuing process consisting of sedimentation and innovation. It is less the universal structures than the specificity of a work of art which enables it to become a meaningful experience for us. Adaptation is treated as one of the major forms of continuing and renewing cultural tradition. Traditional approaches based on the concept of fidelity are criticized and a more dialogical and hermeneutical approach is proposed. The need to take the original work fully into possession in order to rearticulate it in terms of the new medium is emphasized. Because of its ability to combine presence and pastness cinema is found to be a particularly powerful medium for creating a dialectic between horizons of expectation. Selected films by Luchino Visconti are analyzed as an example of how literary sources as well as certain forms of drama have inspired films ranging from faithful adaptations to works which could be described as revisions or critical commentaries of the original. Furthermore, literary tradition is shown to have influenced Visconti also in a more general sense in his efforts to address both social and existential concerns as well as the fundamental problems of temporality, history, and tradition.

Bazo, Daniel (2016): *The Metaphorical Camera: Automation and Embodiment in Visual Narrative.* Ph.D. thesis, Santa Barbara, CA: University of California, Santa Barbara 2016, 149 S.

Bennett, Peter / Hickman, Andrew / Wall, Peter (2007): *Film Studies: The Essential Resource.* London/ New York: Routledge 2007, xvii, 428 S. (The Essentials Series.).

Darin: Edward Branigan: Narrative, Comprehension and Film (S. 61–65).

Benoit, James (2006): *Working Through the Ambiguities of Focalization with the Films of Edward Yang.* M.A. thesis, Montreal, QC: McGill University 2006, [6], 113 S.; [URL].

Buckland, Warren (2001): Narration and Focalisation in *Wings of Desire.* In: *CineAction* 56, 2001, S. 26–33.

Abstract: In *Narrative Comprehension and Film*, Edward Brannigan asserts that film narrative during the 1980s and 1990s moved away from a text-based structural analysis toward a cognitive analysis. This is due to the growth in film spetators' "narrative competence," which allowed films to give them cues of a storyline rather then explain it. Brannigan's cognitive theory of film narration is applied to Wim Wenders' *Wings of Desire,* John Lasseter's *Knick Knack,* and Alfred Hitchcock's *Psycho.*

Buckland, Warren (2006): The Death of the Camera: A Review and Rational Reconstruction of Edward Branigan's *Projecting a Camera: Language-Games in Film Theory.* In: *New Review of Film and Television Studies* 4,3, Dec. 2006, S. 311–330.

Abstract: In this paper I examine how Edward Branigan, in his new book uses Wittgenstein's later philosophy to describe the multiple, contradictory, literal and metaphorical meanings of fundamental concepts in film theory-such as 'movement', 'point of view', 'camera', 'frame and 'causality'. Towards the end of the paper I rationally reconstruct Branigan's main arguments in chapter 3, 'What Is a Camera?' I use Rudolf Botha's philosophical study into the conduct of inquiry to analyze the way Branigan formulates conceptual and empirical problems, and how he solves them.

Buckland, Warren (2012): The Death of the Camera: Edward Branigan's 'What Is a Camera?'. In: Buckland, Warren: *Film Theory: Rational Reconstructions.* London/New York: Routledge 2012, S. 166–178.

Cassity, George Kris (2005): *Narrating Transcendence: The Temporal Potentials of Arundhati Roy's 'The God of Small Things' and Tom Tykwer's 'Run Lola Run'.* M.S. thesis, Anchorage, AK: University of Alaska Anchorage, College of Arts and Sciences 2005, iii, 167 S.

Abstract: This study investigates the temporal arrangements of narrative and how the interplay of these forms influences–and perhaps determines–narrative outcomes. The inquiry considers conceptions of narrative intimated in J. Hillis Miller's description of coherence and closure in narrative fictions, Frank Kermode's notions of narrative concord and readerly skepticism, Edward Branigan's idea of narrative efficacy,

and David Bordwell's explication of knowledge and ambiguity in film narration. The examination proceeds to assay the narrative cast of language; the iterative disposition of language and narrative; the connate natures of personification, determinism, and temporality; and the lyric temper of narrative. Two texts, Indian author Arundhati Roy's novel, The God of Small Things (1997), and German filmmaker Tom Tykwer's movie, Run Lola Run (1998), are appraised from these theoretical frames of reference. Finally, this analysis proposes an account of the figurative effects of temporal dialectic and metanarrative rupture and their redemptive potentials.

[Chang Woo-jin] 장우진 (2005): 영화의 시점: 다성성과 수사학 (Point of View in Films: Multiplicity and Rhetoric). In: 영화연구 *(Cinema Studies)* 27, 2005, S. 247–275 [Text in Koreanisch].

Abstract: 'Point of view' is one of very difficult and complex problems in narrative theory. It is not a question of distinction between 'first person' and 'third person'. It is not limited to only images or visions, either. It has something to do with relations and distance between narrating subject and narrated objects. It is also related to the narrator's mental attitude to the narrated things, narrator's perception and the quality of the informations provided by that narrator. – This essay examines various opinions on point of view critically in general narrative theory and film narratology. For example, some arguments by Gerard Genette, Seymour Chatman and Susan Langer in general narrative theory, and then by François Jost, Nick Browne, Seymour Chatman (again), and Edward Branigan in film narratology are discussed. These arguments refreshed the concept of 'point of view', but I think they are not quite enough. – This essay presents three points of view on 'point of view' in films. First, we should distinguish between the point of view of representation(image and sound) and that of verbal or written narration in films. Second, 'point of view' should be explained by the whole effect by the interaction among various points of view because a film has multiple ways of narration(image, sound, verbal narration, written narration, and music) concurrently. Third, 'point of view' should be understood in dynamic system in which a text changes and moves among various points or view. – If we accept this concept of point of view in films, the discussion will not stay where it only propose the classification of types of point of view and go on to the level that analyze the characteristics and rhetoric of film narration.

Heldt, Guido (2013): *Music and Levels of Narration in Film: Steps Across the Border.* Bristol, UK/ Chicago, IL: Intellect 2013, x, 290 S.; [URL].
Insbesondere: Chapter II: The Conceptual Toolkit: Music and Levels of Narration (S. 19–133).

Kaul, Susanne / Palmier, Jean-Pierre (2016): *Die Filmerzählung: Eine Einführung.* Paderborn: Fink 2016, 192 S.

Keller, Virginia Lin (1989): *Multiple Points of View: Dialectics of Film Narration.* Ph.D. thesis, Evanston, IL: Northwestern University 1989, 185 S.

Lagerkranser, Johanna (2007): „*Repulsion*": *Subjektivitet och frågor kring det sociala.* MK-uppsats framlagd, Stockholm: Stockholms universitet, Humanistiska fakulteten, Filmvetenskapliga institutionen 2007, 63 S.; [URL].

Abstract: The scope of this investigation is the conditions under which readings of Repulsion (1965), and its depicted mental illness, took place in Sweden during the censorship debates in 1965, and also how the reception was related to narration and subjectivity in the film. The reason for this is the strongreactions to the images of the main character's inner state, and concerns about negative effects in the public, that were raised. One major concern is how the film articulates discourses through which meanings are produced; that is, how it works as social technology. My thesis is therefore structuredaround two levels; textual analysis and discourse analysis. In this way, I try to locate meaning and power relations both within and outside the film. My work draws mostly on Edward Branigan's cognitive theory of narration and Michel Foucault's thoughts on power and knowledge. I have partly deployed the approach presented by Annette Kuhn, to study the relations of power that are put into play in specific instances. To draw any conclusions I have studied Swedish newspaper articles from 1965 and a summary of the discussion within the Board of Censors.The major findings of the investigation show how the struggles to locate and regulate the meaning of Repulsion ended in the questioning of the very practice of censorship, which even seemed to suggest a moment of transition for the Swedish Board of Censors. Another important finding shows that concerns about Swedish mental care were raised; however, only regarding hospitalisation and treatment of patients and not about underlying, deeper social problems.

Loriguillo López, Antonio (2018): *La narración compleja en el anime postclásico: La ambigüedad narrativa en la animación comercial japonesa.* Tesi Doctorat, Castelló de la Plana: Universitat Jaume

I., Facultat de Ciències Humanes i Socials 2, Departament de Ciències de la Comunicació 2018, 553 S.; [URL].

Abstract: In this research, we propose to explore complex narration in anime through the historical poetics of modes of narration defined by David Bordwell and the tools of film analysis categorised by Edward Branigan. To make clear the relationship between narrative complexity and the documented evolution of anime as a medium in the context of Japanese entertainment, we propose a three-stage timeline for complex anime. Belonging to the last stage are our case studies (the film *Perfect Blue* and the series *The Melancholy of Haruhi Suzumiya*), which will be subject to an applied narratological analysis. The objective of this analysis is to prove that the idea of narrative simplicity normally attributed to anime is erroneous, and that the texts analysed represent milestones in the establishment of a different type of narration in its industry, a reflection of the exciting emergence of narrative experimentation in international commercial productions.

Mathiasson, Jonatan (2011): *Hur naturfilm berättas: Narrativa strukturer och verklighetsbeskrivning i naturfilm.* B.A. thesis. Huddinge: Södertörn University College, School of Communication 2011, 149 S., [URL].

Abstract 1: In our attempts to understand the world, wildlife films play a significant role. Wildlife films help us to see new places and learn about animals in remote locations, that we otherwise wouldn't be able to do. Yet wildlife films have throughout history been criticized, mainly for the ambivalent relationship between science and storytelling. While the films give us a scientific impression and say something about the "reality", they clearly have the intension to amuse, capture and entertain their audience. In doing this, the wildlife film shapes characters, plays dramatic music and creates narratives with beginnings and ends.

Abstract 2: In this essay I study the narrative structures in five chosen parts of the BBC production *Life* (2009). I attempt to show how the parts can be seen through the narrative scheme that Labov and Waletzky introduce in 1967. The results are leading to a discussion about the way in which the narrative structures affects the science in the film parts. Mainly through the narrative need of spectacular points and breach from normality, and the way in which narrative structures contribute to anthropomorphism. – My intension is to show how the narrative structures are working in order to better, as a viewer, determine what´s fact and what´s fiction.

Keywords [en]: Narrative, wildlife film, William Labov, Joushua Waletzky, Edward Branigan, storytelling, Life, rhetoric, anthropomorphism.

Naaman, Dorit (2000): *Sensing Film: A Cognitive Approach to Film Narration and Comprehension.* Ph.D. thesis, Edmonton, AB: University of Alberta 2000, [8], 351 S.

Abstract: This dissertation is written within the sub-field of cognitive film theory. It demonstrates some of the benefits of cognitive science research for the understanding of cinematic narration and comprehension. In particular it tries to address a problem in film narratology, namely, that it relies heavily on literary models, and does not adequately describe the particulars of the film medium. This thesis makes a twofold claim: first, film interpretation should be considered not only as a procedure of high order cognitive mechanisms (such as problem solving, memory retrieval, etc.). Instead, interpretation should be considered to be based on the interaction between low order sense and medium specific perception (attention to visual and aural information from the environment), and the aforementioned high order cognitive mechanisms. Second, visual perception and cognition operate differently from language perception and cognition, and these differences affect the construction of the narrative by the spectator. These two claims are demonstrated by a close look at the issues of point of view (as an example of a device in narration), and gap filling (as a form of inference and hypotheses making by a perceiver, and therefore an essential tool of comprehension). The claims of this dissertation are supported by a shot by shot analysis of several scenes from conventional narrative films.

Ostaszewski, Jacek (1999): *Film i poznanie: Wprowadzenie do kognitywnej teorii filmu.* Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego 1999, 200 S. (Film i Media Audiowizualne.).

Darin: VI. Teoria narracji filmowej Edwarda Branigana.

Ostaszewski, Jacek (2017): Techniki subiektywizacji w filmie fabularnym. In: *Kwartalnik Filmowy* 39, 97/98, Spring-Summer 2017, S. 263–277.

Prill, Penelope Kay (1979): *Point of View in Literature and Film.* Ph.D. thesis, Columbus, OH: The Ohio State University 1979, vii, 266 S., [URL].

Reibling, Dylan (2005): *"They only see what they want to see": Narrative Strategies in Films with Ontological Revelations.* M.A. thesis, Montréal, QC: Concordia University, Faculty of Fine Arts, Mel Hoppenheim School of Cinema 2005, v, 90 S.; [URL].

Abstract: A number of films in recent years have presented characters whose state of existence is proven–by the end of the film–to be different than what the spectator may have originally assumed. Three films that display this feature–*The Others, The Sixth Sense* and *Fight Club*–disclose the information regarding the characters' ontological status in a single, revelatory moment. This study examines the narrative strategies that these films employ in terms of character presentation and event presentation in order to accomplish these ontological revelations. These tactics of narrative presentation are then compared and analysed in order to find out how they epistemologically position the film spectator.

Ruston, Scott W. (2008): *When a Story Calls: The Narrative Potential of Mobile Media.* Los Angeles, CA: University of Southern California 2008, viii, 267 S.; [URL].

Abstract: Recognizing the transmedia migration of narrative, this project argues that the mobile phone is particularly well suited as a platform for immersive and interactive narrative entertainment. The analysis incorporates three mutually informing vectors: an historical look at the narrative role of the telephone in film; a critical and theoretical analysis of the "mobisode" as an example of the convergence of television and the mobile phone; and an experiment creating an immersive and interactive narrative project using mobile media. The telephone has functioned in a prominent role as a narrative device in cinematic storytelling, while the mobisode represents televisual narrative on the mobile phone. I contend that the mobisode combines with the cinematic legacy of the telephone to lead toward mobile narrative entertainment forms that exist at the intersection of storytelling, game culture and mobile media technologies. The narrative potential of mobile media lies in capitalizing on the interactive qualities and history of telephony, the networked architecture of mobile communications, and the ubiquity of the mobile device to create a narrative experience that bridges the real and the imaginative, the physical and the virtual.

Seifert, Sally (2014): *Die TV-Serie „Misfits" und die Erzähltechnik der Fokalisierung nach Edward Branigan: Beeinflusst die Narration das Zuschauerverstandnis?* München: GRIN 2014, 19 S.

Hausarbeit, Freie Universität Berlin, Institut für Theaterwissenschaft, 2014, 19 S.