

Predgovor za prvo izdanje	27
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PROBLEMI ESTETIKE

POETIČNOST FILMA	33
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Poetičnost filma i bukvalna slikovna ilustracija pesme. Poetsko delovanje filmskog kadra, samog za sebe i u vezi sa drugima. Jedinstvo teksta i slike: eksperimenti pojedinih reditelja i vizuelna analiza nekih pesama. Filmska poema i filmska poezija. Poetsko dejstvo crtanog filma.

FILM I ROMAN	43
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Razlika između epskog i filmskog pričanja događaja. Dilema: vernost originalu ili zadovoljenje kinematografskog načina izražavanja. Primeri ekranizovanja velikih romana. Uprošćavanje literarne materije. Roman kao inspiracija. Vizuelno-dinamički potencijal romana. Uzajamni uticaji.

SCENARIO I DRAMA	57
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Mehaničko kopiranje: snimljeno pozorište. Specifičnosti filmske dramaturgije: razbijanje jedinstva vremena i mesta. Rampa — prepreka za gledaoce; ekran — sredstvo za identifikaciju. Problem ekranizovanja dramskih dela: „Tramvaj nazvan čežnja“, „Naslednica“. Film — opera i balet. Filmska registracija krležinske konverzacije.

FILM I POZORIŠTE	69
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Razlika u glumi na sceni i pred filmskom kamerom: kontinuitet i fragmentarnost igre. Uzajamni uticaji i sve veće približavanje. Principi modernog izraza: govor, mimika, gest, maska. Izgradnja karaktera i njihova primena na filmu. Teorija i praksa. Specifičnosti pozorišne i filmske režije.

FILM I TELEVIZIJA

79

Odnos filma prema njemu bliskim auditivnim i vizuelnim medijumima. Televizija — prozor u svet, TV drama, TV film. Auditivno dejstvo radio-igre, „drama za glasove”. Razlike pisanja za pozorište, film, televiziju i radio. Principi rada na filmu, radiju i televiziji. Televizija — konkurencija filmu. Psihološko dejstvo malog ekrana.

FILM, VREME I PROSTOR

89

Vreme na filmu i vreme u životu. Efemernost filma: promena u načinu izražavanja tokom vremena. Film i savremenost. Film — slika aktuelnog života. Savremena problematika i moderan filmski izraz. Dilema filma: ka apstraktnosti ili ka stvarnosti. Odnos filma prema istoriji i tradiciji. Dinamika „filmskog vremena”.

MONTAŽA

99

Poseban način izražavanja filma bez zvuka i govora. Razne koncepcije montaže: Ejzenštejn, Balaž, Maj, Spotisvud, Pudovkin, Hičkok. Primeri iz klasičnih nemih filmova: paralelna asocijativna, metaforična, intelektualna, dinamička montaža. Zapostavljanje montaže u modernom filmu. Unutarnji ritam.

VIZUELNO UOBLIČENJE

111

Režijski postupak u pozorištu i na filmu. Režija nemog filma i zanemarivanje montaže u zvučnom filmu. Složenost posla: organizacija i umetničko rukovođenje mnogim elementima. Zamisao i realizacija: od scenarija do knjige snimanja i gotovog filma. Metodi velikih reditelja. Ko je autor filma?

RAZDOBLJA I RODOVI

GOVOR FILMA BEZ REČI

123

Sazrevanje nemog filma: od pseudoromantizma do ekspresionizma. Filmovi spektakla. avantura i pustolovina. Prvi pokušaji otkrivanja psiholoških i socijalnih vrednosti. Snimljeno pozorište, montažni filmovi, romantični zaplet, sentimentalno delovanje filmske slike. Dekompozicija dekora u ekspresionističkim filmovima. Vizuelnost „novog talasa”.

AKCIJA I PSIHOLOGIJA

131

Razvoj filma od prikazivanja mehaničkog, fizičkog pokreta i sukoba do vizuelnog razotkrivanja čovekove psihologije. Evolucija trilera: od Fejadovog *Žideksa* do Hičkokovog *Konopca*. Dinamika ratnog filma. Majstori ratnog filma: Gans, Dovženko, Vidor, Majlston i drugi. Analiza psihe: Breson, Rene.

WESTERN NEKAD I SAD

145

Istorijski razvoj vesterna: od Porterove *Velike pljačke voza* do Zinemanovog filma *Tačno u podne*. Džon Ford — poezija vesterna. Uslovnost žanra: akcija, potera, tuča, gradovi u preriji. Novi elementi: karakteri, psihologija, filozofija, poetičnost. Dinamičko-vizuelne osobenosti žanra.

VIZUELNA I VERBALNA KOMEDIJA

153

Postupci i delovanje komičara nemog filma: Baster Kiton i Čarli Čaplin. Gegovi nemih klovnova. Pojava govora i komika dijaloga. Karikatura, burleska, satira, revija. Komika modernog filma u čorsokaku: Fernandel, Toto, Braća Marks, Red Skelton. Novi karakterni komičari: Alek Ginis, Žak Tati, Čarls Loton.

NEOREALIZAM — FILM BEZ UGLAĐENOSTI	163
Uslovi pod kojima se razvio neorealizam.	
Karakteristike: dramaturgija bez spoljašnjeg zapleta, autentična slika života, pesimistička negacija društva. Poezija De Sikinih i Zavatinijevih filmova o malom čoveku, filozofski smisao Felinijeve <i>Ulice</i> , vizuelna simbolika Viskontijevog filma <i>Zemlja drhti</i> . Teorije i rasprave o stilu novog filmskog žanra. Antonionijeva traganja. Uticaji.	
EKSPERIMENTALNI FILM I AVANGARDA	173
Apsolutni film — čista vizuelna umetnost. Veza avangarde sa nadrealističkim pokretom u književnosti i slikarstvu. Značaj eksperimenta za bogaćenje specifično filmskog načina izražavanja: Bunjuel, Dilak, Epsten, Leže, Kler, Deren, Vorkapić i drugi. Sinopsis: <i>Snovi koji se mogu kupiti za novac</i> Hansa Rihtera. Uticaji psihoanalize.	
ZAKLJUČAK	183
Dva gledanja na film: komercijalno i artističko. Suprotnosti filma: industrija i umetnost. Problem vaspitanja ukusa široke publike. Filmska kultura kao problem opšteg obrazovanja. Odnos između kritike i većine gledalaca. Upoznavanje sa specifičnostima kinematografskog jezika. Sociologija filma. Gledaočeva identifikacija sa likom i nadgradnja filmske slike.	
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THE PROBLEMS OF AESTHETICS

THE POETRY OF FILM

33

The poetry of cinema and the photographic and textual illustrative qualities of poetry. The poetic effect of the film shot, by itself and in sequence. The unity of text and image: the experiments of several film directors and a visual analysis of a selection of poems. Cinematic poems and poetry.

FILM AND NOVEL

43

The differences between the epic and cinematic styles in presenting events. A dilemma: fidelity to the literary text or to the medium of cinematic expression. Some examples of great novels which have been set to screen. The simplification of the literary original in film. The novel as an inspiration for cinema. A comparison of original texts and their cinematic adaptations. The visual and dynamic potentials of the novel.

SCREENPLAY AND DRAMA

57

Mechanical reproduction: filmed theater. The particularities of cinematic dramaturgy: breaking the unity of time and place. The ramp — an obstacle set before the viewers; the screen — a means of identification. The issue of conveying dramatic works onto the screen: „A Streetcar Named Desire” by Kazan, „The Heiress” by Wyler.

CINEMA AND THEATER

69

How acting on the theater stage and in front of the camera differ: the continuity and fragmentary nature of acting. Mutual influences and points of contact. The principles of modern acting: diction, mimicry, gesticulation, makeup, character conceptualization. How to build up and implement a character in film. Theory and practice. The particularities of directing in film and theater.

CINEMA AND TELEVISION

79

The relation between cinema and other forms of audiovisual media which are adjacent to it. Television — a window into the world, TV dramas, TV films. The effect of audio in radio programmes, „vocal dramas”. How works written for the theater, for film, for television and for radio differ. The principles of work in film, radio and television. Television — a competitor to cinema. The psychological effects of the small screen.

TIME AND SPACE

89

How time is conceived on the screen and in real life. The ephemeral quality of film: the evolution of expression in film through time. Film and the modern era. Film as a representation of actual life. Expression in modern film and problems which are contemporary to it. Towards the abstract or towards reality: the dilemma that is faced by modern cinema. The dynamic aspect of „cinematic time”.

EDITING

99

Special modes of expression available to film: the ability to express emotions without sound and without words. Different concepts of editing as expressed in the works of Eisenstein, Balázs, May, Spottiswoode. Some examples taken from silent films of the classic era: parallel, associative, metaphoric and intellectual montage. The neglect of editing in modern films. The internal consistency of rhythm in cinema.

VISUAL CONCEPTUALIZATION

111

How mise-en-scène is applied in theater and in film. The use of mise-en-scène in silent film and the neglect of editing in sound film. The complexities involved in making a film: the organization and artistic supervision of various elements. From conceptualization to realization: from screenplay to camera script to finished product. Methods applied by great film directors. Film as a collective art form. Who is the film's actual author?

ERAS AND GENRES

THE ELOQUENCE OF SILENT FILM

123

The evolution of silent film: from pseudo-Romanticism to Expressionism. The first „blockbusters”, adventure films and picaresque films. The first attempts at revealing psychological and sociological values in film. Filmed theater, films which rely on montage, romantic intrigue, the sentimental effect that images have, and expressionism of decor. Emphasis on the visual element in the „New Wave”.

ACTION AND PSYCHOLOGY

131

The evolution of film: from the presentation of physical and mechanical movement and gestures to the visual uncovering of human psychology. The evolution of the thriller as a film genre: from Feuillade's „Judex” to Hitchcock's „Rope”. The dynamism of war films. The grand masters of the war film genre: Gance, Dovzhenko, Vidor, Milestone and others. Psychoanalysis in the works of Bresson and Reinert.

WESTERNS: THEN AND NOW

145

The historical evolution of the Western as a film genre: from Porter's „The Great Train Robbery” to Zinnemann's „High Noon”. John Ford — the poetry of the Western as a genre. The exigencies of the genre: action, chases, fights, towns in the prairie. New elements peculiar to the Western: characters, psychology, philosophy, and poetry. The dynamic and visual particularities of the genre.

VISUAL AND VERBAL COMEDY

153

The actions and effects that comedians had on silent film: Buster Keaton and Charlie Chaplin. Gags as performed by clowns on the silent screen. The introduction of the spoken word and comic dialogue. Caricatures, burlesque, satire, and revues. The comedy of modern cinema at an impasse: Fernandel, Toto, the Marx Brothers, Red Skelton. New character comedians: Alec Guinness, Jacques Tati, Charles Laughton.

NEOREALISM — CINEMA UNREFINED	163
The conditions that led to the evolution of neorealism. Its characteristics: drama without intrigue, an authentic representation of life, a pessimistic representation of society. The poetry of films by De Sica and Zavattini regarding the „little” man; the philosophical meaning of Fellini’s „La Strada”; the visual symbolism of Visconti’s „La Terra Trema”. Theories and discussions surrounding the style of this new cinematic genre. Antonioni’s cinematic wanderings. Influences.	
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Absolute film — pure visual art. The links between the avant-garde and the surrealist movement in literature and in painting. The importance of experimentation in enriching a purely cinematic means of expression: Buñuel, Epstein, Dulac, Léger, Clair, Derain, Vorkapich and others. A synopsis: Hans Richter’s „The Dreams That Money Can Buy”. The influence of psychoanalysis on film.	
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