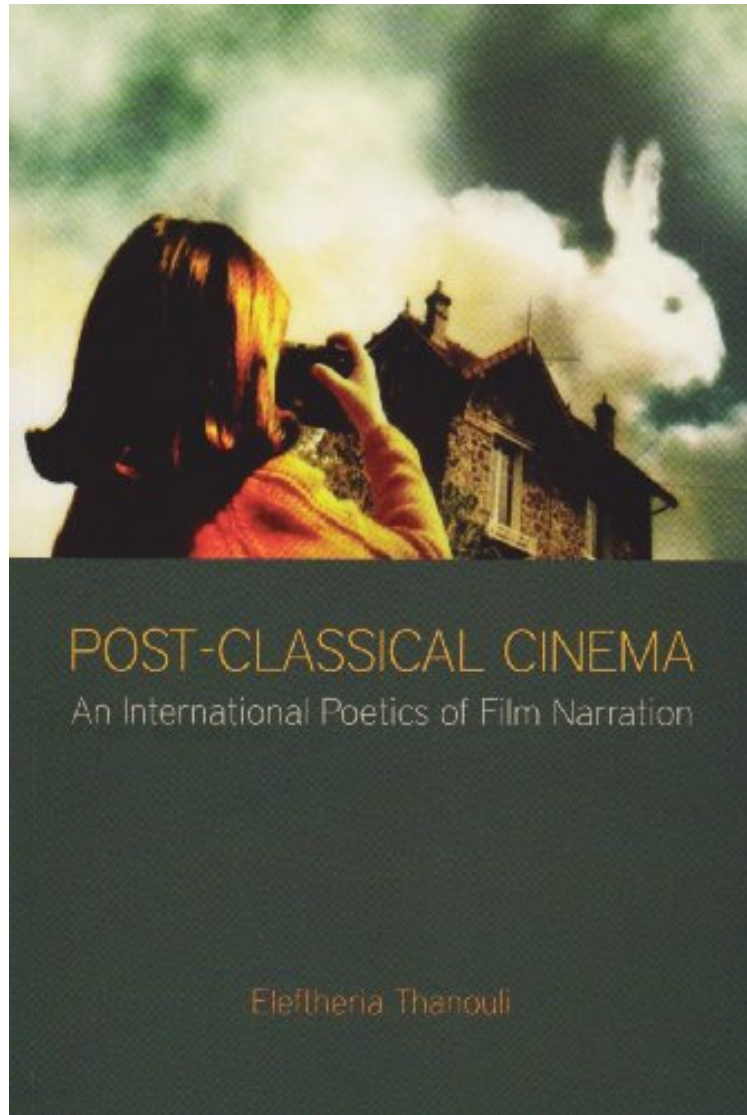


(Free) Post-Classical Cinema: An International Poetics of Film Narration

Post-Classical Cinema: An International Poetics of Film Narration

Eleftheria Thanouli

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Eleftheria Thanouli : Post-Classical Cinema: An International Poetics of Film Narration before purchasing it in order to gage whether or not it would be worth my time, and all praised Post-Classical Cinema: An International Poetics of Film Narration:

3 of 6 people found the following review helpful. Groundbreaking project!By K. EfstathiosThis is the first time someone presents a solid case for post-classical cinema in strictly formal terms. Going against Bordwell's well-known thesis about the persistence of the classical narration well after the 60s, Thanouli gives us a thorough outline of a post-classical mode of narration in the cinema across the globe from the nineties onwards. She builds her post-classical

paradigm upon the same analytical principles that Bordwell used to create the classical Hollywood model, as he presented it in the co-authored volume *The Classical Hollywood Cinema: Film Style Mode of Production to 1960*. In a way, this book also works as a supplement to Bordwell's *Narration in the Fiction Film*, while it tries to regenerate a scholarly interest in historical poetics, an approach that never quite reached the center of international film studies. All in all, it is a groundbreaking project that will be duly discussed in the years to come.

Does the term 'post-classical' have any relevance in current debates on contemporary cinema? This book offers a positive answer with the help of historical poetics and a number of contemporary popular films from across the globe. *Chungking Express* (1994), *Trainspotting* (1996), *Run Lola Run* (1998), *Fight Club* (1999), *Magnolia* (1999), *Requiem for a Dream* (2000), *Amelie* (2001), *Moulin Rouge* (2001), *City of God* (2002), and *Oldboy* (2003) are some of the examples analysed here in depth in order to map the formal principles of post-classical cinema. With a strong foothold in the United States, Europe, Asia and Latin America the post-classical mode of narration offers contemporary filmmakers a fresh set of creative options for staging, framing and editing their stories. With meticulous emphasis on formal distinctions this volume differentiates the post-classical paradigm from the powerful classical Hollywood tradition and opens up the territory for new formal frameworks and concepts.

An extraordinary book.... Highly recommended. (Choice)About the AuthorEleftheria Thanouli is lecturer in film history at Aristotle University of Thessaloniki.