



Enunciation, or film as narrative discourse

- Stephen Heath
 - Film as a *signifying practice*--how subjectivity is constructed through a narrative discourse.
- Daniel Dayan (after Jean-Pierre Oudart)
 - *Suture*: How narration includes the field of the spectator's vision as a space that must be accounted for and folded into the space of the film.
- Kaja Silverman
 - How the system of suture trades on sexual difference.





Stephen Heath, “Narrative Space”

- Point of view as a narrative process that weaves the spectator’s eye and mind into the film.
- The spectator’s vision must be *framed* and *mobilized*:
 - Framed: lined up and centered according to the rules of perspective rendering;
 - Mobilized: taken up as part of the patterned development of editing and camera movement.
- Narrative space moves forward by introducing conflict, dissymmetries, and discontinuities in order to resolve them.



Narrative space synchronizes the spectator's look with the flow of images.

- To maximize the spectator's identification. . .
- . . . at a price: participation is controlled by a fixed narrative logic.
- Produces an imaginary sense of the unity and coherence of pictured events that makes them appear as natural, inevitable, and unchangeable.
- Pleasure defined as minimizing the spectator's activity, and maximizing a fantasy of visual omniscience and a "naturally" meaningful world.



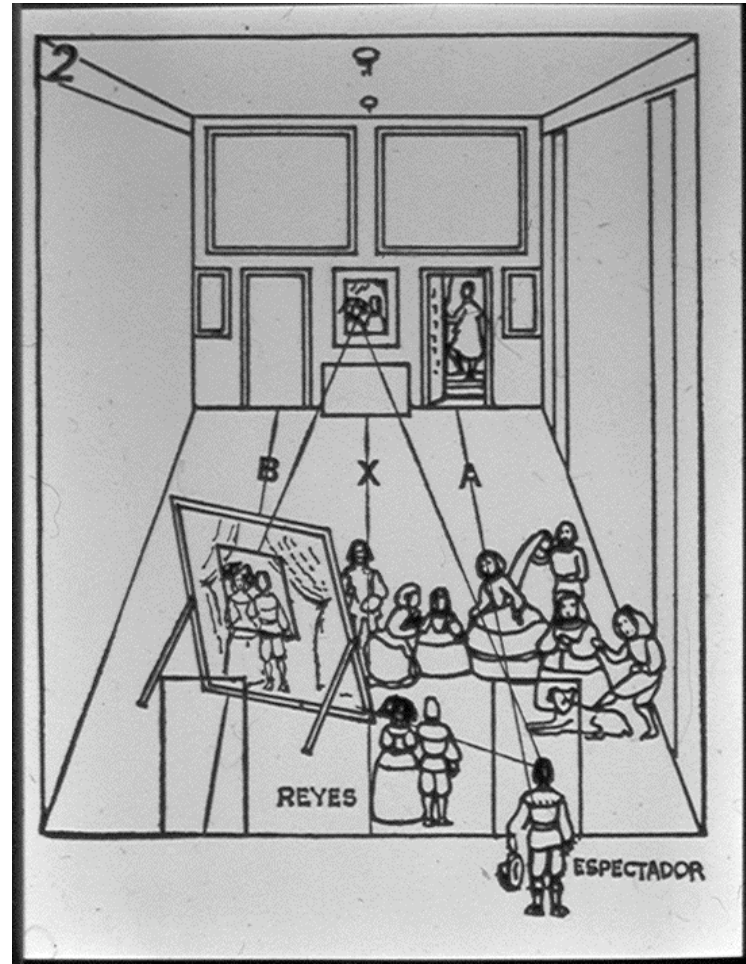
Daniel Dayan

- Enunciation as a system that negotiates the viewer's access to the film.
- Suture:
 - Defines the logic of filmic statements (syntax grouping shots in a meaningful way).
 - What is film's specific use of the Imaginary; i.e., how is the spectator's vision structured ideologically by this syntax?
 - Masks the ideological origin and nature of cinematographic statements.



Jean-Pierre Oudart

- Suture and the “double stage”
 - 1. The space where the drama unfolds visually.
 - 2. The place from which the spectator looks.
- Suture and the “entrapment” of the spectator
 - Representation: Composition of the image as a space that embodies the glance of a spectator.
 - Defines in advance the place of an ideal spectator and thus predetermines a reading of the image.
 - When seen from this ideal angle, codes of composition become invisible to the actual spectator.





The system of the suture as an imaginary consequence of the shot/reverse shot figure

- Shot 1. Spectator sustained in the ideal look of the absent one (camera).
- Moving from one shot to the next implies a threat.
 - The look of the spectator and that of the ideal absent one come out of sync.
 - Spectator becomes aware of the camera and how it controls their vision.
- In reverse shot, this ideal look is attributed retroactively to a character.
 - Absent ideal glance is “naturalized” as that of a character present on the screen, who no longer threatens the security and coherence of the spectator’s vision.



Narrative space and counter-cinema

- The regulation of the spectator's looking and identification is never complete, even in the classic Hollywood cinema.
 - Within, between, and across shots, movement presents the constant possibility of what Heath calls *negation* or negativity: disruption, contradiction, distance.
- For a narrative, political modernism.
 - Discontinuities inherent in the movement between shots can be emphasized rather than suppressed.
 - Calls spectator's attention to work of film form and its construction of norms of realism, coherence, and continuity.
 - The shot constitutes a complete statement; reading is no longer suppressed.
 - The absent one is continuously perceived by the spectator.





