Contents

Acknowledgments — IX

1	Splitting the Spectator — 1
1.1	Introduction — 1
	An Affective History — 1
	Fissured Feeling —— 5
	The Shock of Freedom —— 9
1.2	Cinematic Expressivity —— 13
	Emotion in Film Theory —— 13
	Cinematic Movement and the Spectator —— 16
	The Whole and the Duration —— 19
	Expression and Experience —— 21
	Cinematic Movement and Emotion —— 22
1.3	The Cinema of New Hollywood —— 27
	The Term New Hollywood —— 27
	The Incoherent Text —— 36
	The New in New Hollywood —— 40
	Shock and Freedom: Affective Modes —— 43
2	Suspense: Forms of Cinematic Thinking — 45
2.1	Theoretical Basis — 45
	The State of Research on Suspense — 47
	Suspense and Cinematic Movement — 53
	Suspending: Delaying —— 56
2.2	Suspending. Detaying 30
2.2	Analysis — 59
2.2	
2.2	Analysis —— 59
2.2	Analysis —— 59 Carrie —— 59
2.2	Analysis — 59 CARRIE — 59 The Prom Night Sequence — 60
2.2	Analysis — 59 CARRIE — 59 The Prom Night Sequence — 60 The Tracking Shot — 63
2.2	Analysis — 59 CARRIE — 59 The Prom Night Sequence — 60 The Tracking Shot — 63 Rhythm and Perspective — 69
2.2	Analysis — 59 CARRIE — 59 The Prom Night Sequence — 60 The Tracking Shot — 63 Rhythm and Perspective — 69 The Crowning and the Humiliation — 72
2.2	Analysis — 59 CARRIE — 59 The Prom Night Sequence — 60 The Tracking Shot — 63 Rhythm and Perspective — 69 The Crowning and the Humiliation — 72 Swinging Escalation — 79
2.3	Analysis — 59 CARRIE — 59 The Prom Night Sequence — 60 The Tracking Shot — 63 Rhythm and Perspective — 69 The Crowning and the Humiliation — 72 Swinging Escalation — 79 The Time of the Imagination — 80
	Analysis — 59 CARRIE — 59 The Prom Night Sequence — 60 The Tracking Shot — 63 Rhythm and Perspective — 69 The Crowning and the Humiliation — 72 Swinging Escalation — 79 The Time of the Imagination — 80 Face and Grimace — 85

3	Paranoia: Forms of Mediatization —— 101
3.1	Historical Context and Theoretical Basis — 101
	Definition Difficulties —— 104
	Paranoid Style and Intellectual Feelings —— 107
	Paranoia and Post-Classical Cinema — 109
3.2	Analysis —— 113
	The Parallax View —— 113
	The Opening Sequence —— 115
	The Groundlessness of History —— 121
	Flatness and Protrusion — 124
	Zapruder and the Split Spectator — 129
	Ironic Temporality —— 134
	Perception between Television and Cinema — 136
	The Combinatorial Linkage of the Elements —— 141
3.3	Historical Outlook —— 151
	Paranoia in New Hollywood —— 151
	Beyond New Hollywood: Paranoid Cinema of Action —— 159
4	Melancholy: Ways of Perceiving History —— 163
4.1	Genealogical Background —— 163
	The Voraciousness of Cinema —— 167
	The Mirror and the Immediate Moment —— 169
	Film as a Mirror of Death —— 175
	Kracauer, Anger, and the Shift Towards the Spectator — 179
	Melancholia and Cannibalism —— 185
4.2	Analysis —— 187
	Electra Glide in Blue —— 187
	The End of the Film —— 190
	Accusation and Paradoxical Temporality —— 196
	The Camera as Angel of (Film) History —— 200
	Atomized Time —— 205
	Tonality and Pathos —— 208
	Mood and Dissonance: Landscape and Texture — 211
	The Self-Alienation of Movement —— 217
4.3	Historical Outlook —— 220
	Melancholy in New Hollywood —— 220
	The Spectrum of Moods and the Search for Balance — 226

A History of Feeling — 230 5 5.1 The Interplay of the Affective Modes and the Generation of New Forms — 230 Classifying the Affective Modes — 230 Cannibalism: The End of the World in the Horror Film - 234 Suspended Suspense in the Road Movie — 239 Paranoia and Melancholy in the Neo-Noir — 243 Futures Past: Cinema after 9/11 — 248 5.2 List of figures — 255 2 Suspense: Forms of Cinematic Thinking — 255 3 Paranoia: Forms of Mediatization — 255 4 Melancholy: Ways of Perceiving History — 255 Bibliography — 256 Subject index — 270 Name index — 273