



Bordwell, Bazin y la ilusión cinematográfica. El sueño de Zavattini como la pesadilla de Bordwell [

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text (article)

Analítica

Undoubtedly, David Bordwell is by now the most important English-speaking film theoretician and his cognitive theory of narrative film has important advantages that allowed it to oust rival film theories such as the semiotic, the psychological, and the Marxist ones. Due to its cognitivist foundations, Bordwell's theory has a strong empirical tendency and it emphasizes the continuity between the perceptual and cognitive operations in real life and in narrative cinema. Yet, just the cognitivist character of the theory has the negative effect of letting out of the picture properly aesthetic phenomena and categories. It is possible to say that Bordwell's theory is a naturalization of film theory by virtue of which the aesthetic dimension of cinema practically disappears from the theoretical consideration. Particularly, the phenomenon of the cinematographic technological illusion as aesthetical experience results completely eliminated from the theory. In order to recover such phenomenon, which is basic for the cinematographic experience, in this text we resort to Bazin's film theory and contrast it with Bordwell's theory and we show that Bordwell refers to the well-known practice of editing for completely letting out of his theoretical frame the aesthetical phenomenon of illusion, whereas, on the contrary, Bazin's criticism of editing goes hand in hand with a keen awareness of the phenomenon of the specifically cinematographic illusion. Particularly, we emphasize Bazin's thesis that letting out of consideration the phenomenon of the cinematographic illusion leads to reducing the filmic experience to the merely literary one

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