

Casetti's "Unreal Objective Shot" and Intermedial Moments

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- ▶ the linguistic-pragmatic notions of the enunciator (in this case: the audiovisual fiction filmic image, perhaps the narrator), the enunciatee (in this case: the viewer of the film), and the énoncé (the cinematic and filmic experience of a narrated diegetic world)
- ▶ theorizing on the possible relationships between these elements, Casetti elaborates a system of four shot-types: “the objective shot”
 - “the impossible objective shot”
 - “the shot as interpellation”
 - “the subjective shot”

Francesco Casetti: *Inside the Gaze: The Fiction Film and Its Spectator* (1996/1998)

Warren Buckland: *The Cognitive Semiotics of Film* (2003)

►“(. . .) contains the marks of production rather than those of style (. . .). (. . .). Passages like this turn entirely upon an unforeseen and unforeseeable expansion of the visual field. (...)These camera movements which alter the shot compositions are not intended to clarify the narrative content, but rather to inflate the affective quality. They clearly indicate the presence of the point of view from which they have been fabricated and in relation to which the event has been organized. Such a transformation of the image exceeds simple narrative utility to the point of exhibitionism (. . .).”

(Casetti 1998: 56)

- ▶ “the impossible objective shot” “[it] refer[s] to unusual camera angles. This type of shot is characterized by the inability to attribute it to a character, and by the absence of enunciator and addressee (only the camera’s look is present).”
- ▶ In the case of the “unreal objective shot”, the spectator-addressee is invited for “an identification with the camera” .

(Buckland 2003: 62-63).



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- ▶ sporadic examples of such “impossible objective shots” in post-2000 Hungarian and Romanian films
 - ▶ John Fiske's and Friedrich Kittler's conceptualizations of symbolic (visual) media as presentational media involving the human body (in my sample: theatre, circus, ballet) through representational media (such as sculpture/symbolic objects) encoding presentational media and finally mechanic media (such as camera/film), electronically coding both representational and presentational media

John Fiske: *Introduction to Communication Studies* (1982/2002)

Friedrich Kittler: *Gramophone, Film, Typewriter* (1986/1999)



Szabolcs Hajdu's *Bibliothèque Pascal* (2010):

the metadiegetic space destroying the room



Szabolcs Hajdu's *Bibliothèque Pascal* (2010):

Viorel as torero: the POV in illusionary space



Szabolcs Hajdu's *Bibliothèque Pascal* (2010):

Mona as Kalotaszeg beauty: the metadiegetic look

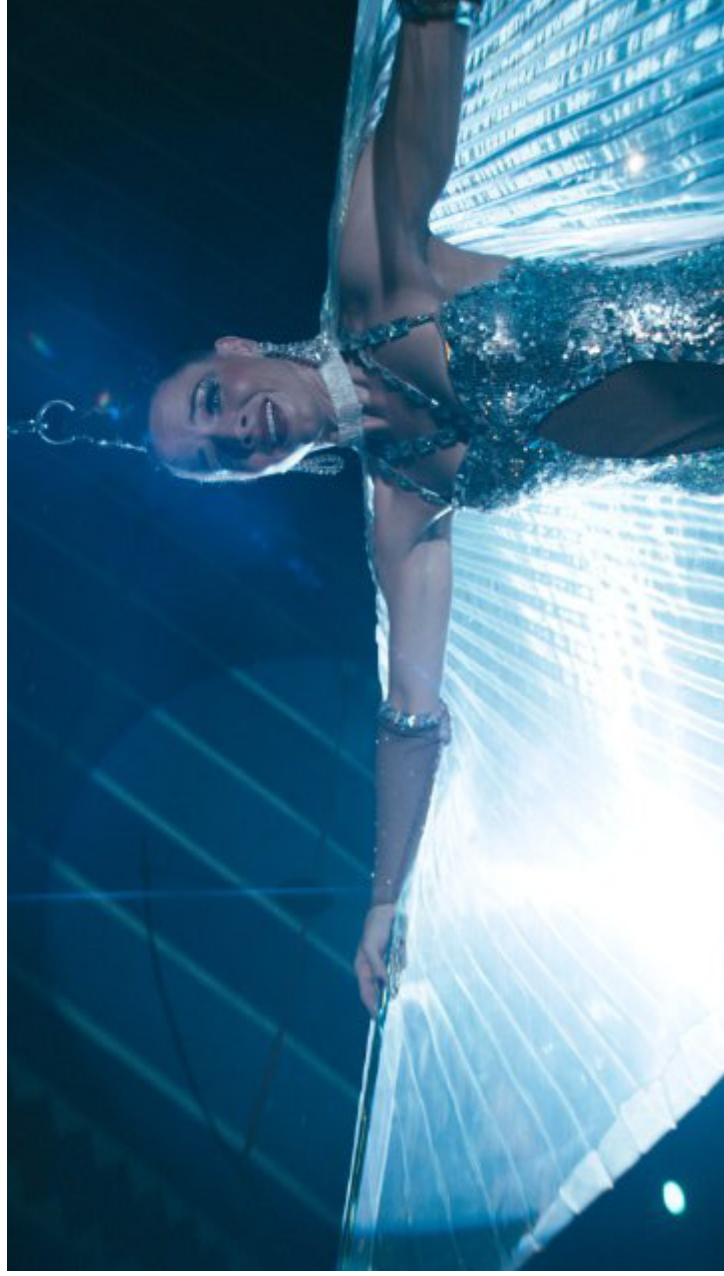


Szabolcs Hajdu's *Bibliothèque Pascal* (2010):

the (intra)diegetic character in space

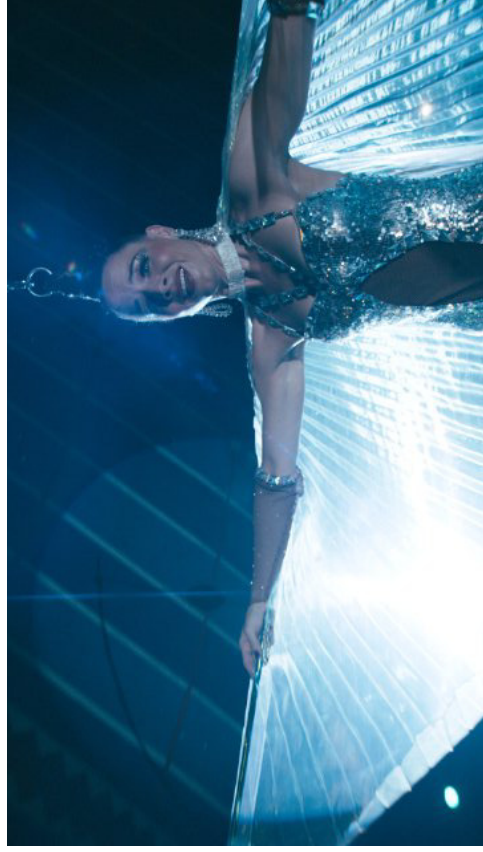


Krisztina Deák's 2012 Aglaja:
the flying mother not seen by anyone



Krisztina Deák's 2012 *Aglaja*:

the flying mother not seen by anyone



- ▶ de-constructing the diegetic (spatial) structure, yet making extreme efforts to validate the first-level diegesis
- ▶ In Gérard Genette's terms this would be the (intra)diegetic as devoured by the metadiegetic level
- ▶ Gérard Genette: *Narrative Discourse. An Essay in Method* (1980/1983)

***Réka Kincses' Sex, Homeland, and Other
Inconveniences (2011)***

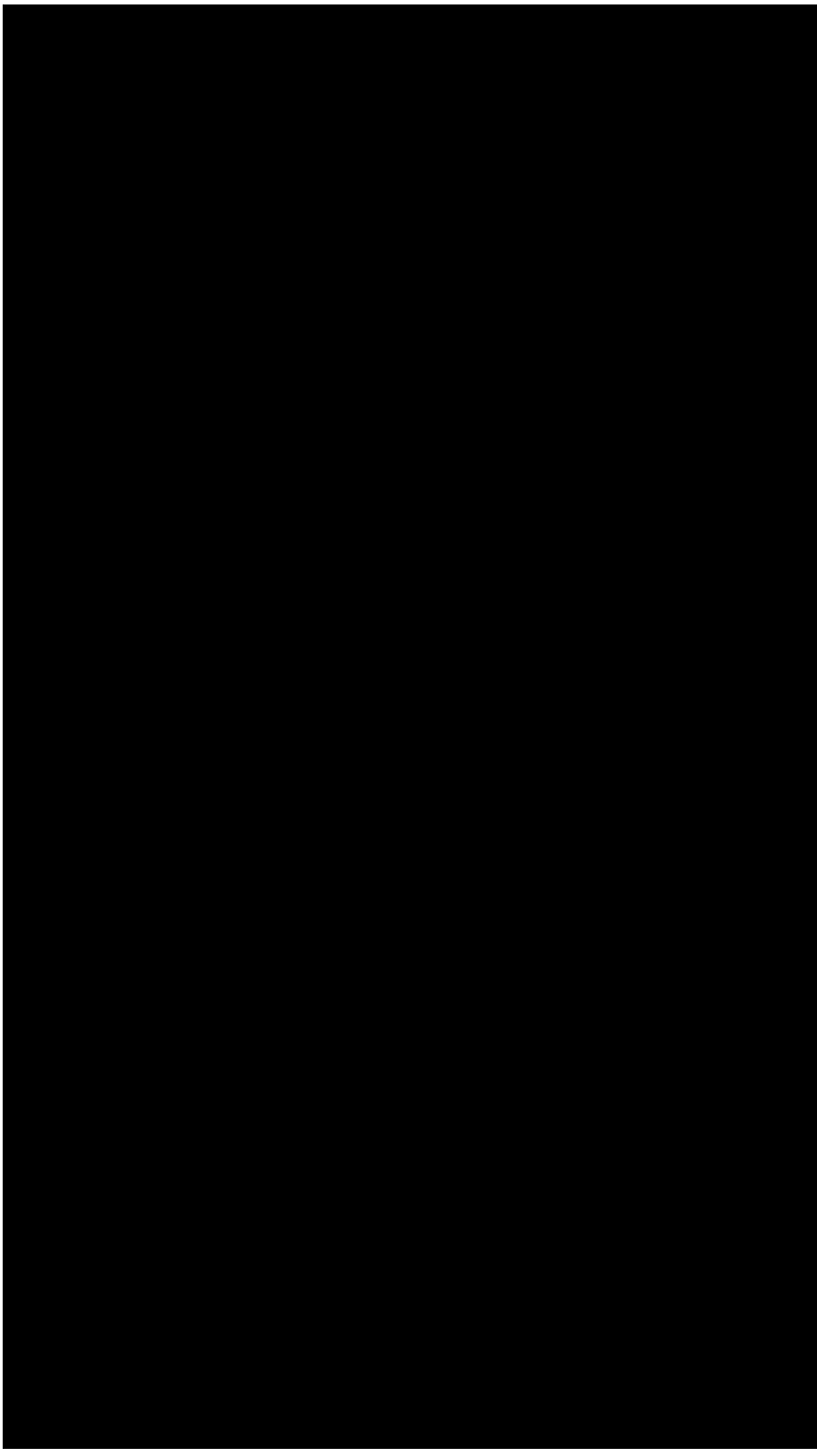


Adrian Sitaru's *From Love, with Best Intentions* (2012)

- ▶ After the nervous son leaves the apartment, the camera knowingly lingers on the closed door, with the rustling of keys outside audible
- ▶ the characters is not only enclosed and dominated by the cinematic space, as in *Bibliothèque Pascal* or *Aglaia*, but his role of organizing the narration is overtaken by the apartment as a cinematic space



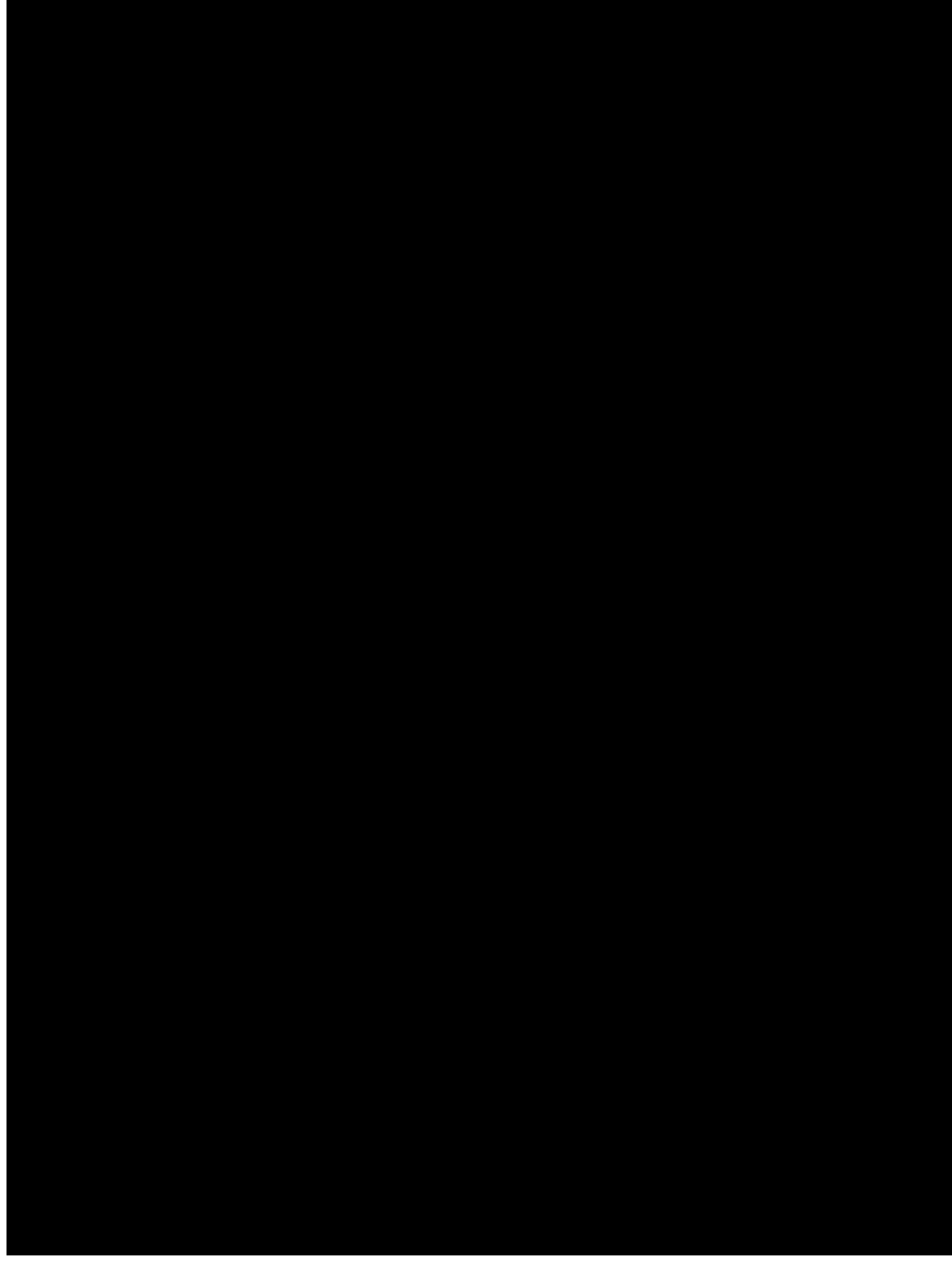
Cristian Mungiu's 4 months, 3 weeks, and 2 days (2007)



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- ▶ In its long-take and meticulously centre-composed quality the frame evokes the interior image of the empty door in *From Love with Best Intentions*, as if suggesting that there are other possible perspectives for the unfolding diegetic story to be told. At the same time it makes us aware, modernist-style, of the extradiegetic afilmic sphere (the camera and the cameraman doing their job) and the extradiegetic profilmic context's existence (these being the elements of the mise-en-scène chosen to play a role in the construction of the diegetic world).
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Cornelii Porumboiu's *Metabolism* (2013)

A stomach through endoscopy



- ▶ While in contemporary, mainstream-type cinematic representations Casetti's “impossible objective shot” has become a default, in-built requirement, capable of metadiscursively constructing, but also “figurativizing” (Casetti's term)/symbolizing the ever-expanding technical capacities of digital filmmaking, in (European) small cinemas such a practice cannot be widespread (because of material-financial-art ideological constraints) yet it is included when the changing limits between arts and media becomes explicit as a happening in the diegetic world;
- ▶ in a small cinematic context the manifestation of simple filmic technical virtuosity is not self-sufficient, but it is in the service of the spectacle of intermediality in filmic diegesis.

Thank you for your attention.

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Project title: *The Role of Generic Panels in
European Small Cinemas*

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