

( « » « »)

«         » (Dust, 2001).

• « » « » (*Before the Rain*, 1994).

$$(\dots), - \quad (\dots)$$





<sup>1</sup> . « »: Gunning Tom: "The Cinema of Attractions: Early Film, Its Spectators and the Avant-Garde" in Wide Angle 8 (Fall, 3-4, 1986).

<sup>2</sup> ..: Bordwell D., Staiger J. & Thompson K.: *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. New York: Columbia University Press, 1985.



<sup>3</sup> .: Bordwell, David: Making Meaning. Inference and Rhetoric in the Interpretation of Cinema. Cambridge & London: Harvard University Press, 1989.





1920-

4

<sup>5</sup> Bordwell, David: *Narration in the Fiction Film*. London: Routledge: 1997 [1985].

... : « »; ... : « »; ... : « »;









<sup>6</sup> Bordwell, David *Narration in the Fiction Film*. London: Routledge: 1997, p. 157.

<sup>7</sup> Bordwell, David. Op.cit., p. 3.

---

<sup>8</sup> Bordwell, David. Op.cit., p. 49.

1944

<sup>9</sup> .. Gorbman, Claudia 'Narratological Perspectives on Film Music', in Claudia Gorbman Unheard Melodies: Narrative Film Music (London and Bloomington: BFI Publishing/Indiana University Press, 1987).

<sup>10</sup> « » . : Ankersmit, F.R. «The Reality Effect in the Writing of History: The Dynamics of Historiographical Topology», in F.R. Ankersmit History and Tropology. The Rise and Fall of Metaphor (Berkeley - Los Angeles - London: University of California Press, 1994, pp. 125-161).







1992-93





