



Post-Classical Cinema: An International Poetics of Film Narration

Eleftheria Thanouli

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Does the term 'post-classical' have any relevance in current debates on contemporary cinema? This book offers a positive answer with the help of historical poetics and a number of contemporary popular films from across the globe. *Chungking Express* (1994), *Trainspotting* (1996), *Run Lola Run* (1998), *Fight Club* (1999), *Magnolia* (1999), *Requiem for a Dream* (2000), *Amelie* (2001), *Moulin Rouge* (2001), *City of God* (2002), and *Oldboy* (2003) are some of the examples analysed here in depth in order to map the formal principles of post-classical cinema. With a strong foothold in the United States, Europe, Asia and Latin America the post-classical mode of narration offers contemporary filmmakers a fresh set of creative options for staging, framing and editing their stories. With meticulous emphasis on formal distinctions this volume differentiates the post-classical paradigm from the powerful classical Hollywood tradition and opens up the territory for new formal frameworks and concepts.

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