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From the “Big” Movie of the World to the Personal One and Back. *127 Hours* as a Case Study

Abstract: This paper is analyzing the definition of the term *postcinema* trying to reveal its content, extent and usefulness. In the second part the research is based on a case study dedicated to *127 Hours*, directed by Danny Boyle. Cataloging the images taken by Aron with his personal camera, their content, place and role in the story, this article is trying to find and define what sort of “space” is established when Aron is filming and taking pictures with his video camera. Another question is what is the role of this “space” in the overall narrative, and what kind of discourse does it serve?

Keywords: cinematic, postcinematic, personal camera, intimate space, confession.

1. Postcinema. The concept and its utility

“Cinema died several times”, says at the end of his *History* Jean Paul Leutrat, He is citing some of these “deaths” following Raymond Borde who mentions the waves of “destructions” that took place in cinema around 1920 and 1930. After the First World War movies became longer, and those belonging to the so called “old cinema” were doomed. Many movies were lost around the thirties when cinema passed from “silent” to the “talked” movies. Others were lost when acetate film was replaced by nitrate (qtd. in Leutrat 97).

The apparition and the development of television, of video tapes (that disappeared in the meantime), of DVDs (that will have most probably the same ending), of personal computers and personal video cameras, of the

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