

TABLE OF CONTENTS

CHAPTER ONE: VISION AND KNOWLEDGE	
I. Introduction.....	1
II. Vision and Ocularcentric Epistemophilia.....	5
III. Perspective as Symbolic Form and Visualization of Sight.....	21
IV. Literary Visualization of Sight.....	24
V. Cinematic Ocularcentrism.....	34
CHAPTER TWO: DISPLACEMENT OF OCULARCENTRIC SUBJECTIVITY	
I. Deconstruction of the Metaphysics of Visionary Presence.....	41
II. Ideology and Enunciative Apparatus.....	53
III. Psychogenetic Critique of Vision and De-Centering of the Subject.....	62
IV. Critique of the Cinematic/Literary Apparatus of Subject-Positioning.....	82
CHAPTER THREE: FILM AS WRITING--TWO OR THREE THINGS <i>I KNOW ABOUT HER</i>	
I. Cinematic <i>Différance</i> and Metacinema.....	106
II. Stratifications of the Diegesis in a Document.....	117
III. Indeterminacy in the Generic Hybridity.....	123
IV. Syntagm and Paradigm.....	128
V. Subject/Object.....	149
VI. Film Montage as Writing.....	156
CHAPTER FOUR: CRACKING THE ACOUSTIC MIRROR--SAMUEL BECKETT'S TRILOGY OF NOVELS	
I. <i>Différance</i> and Metafictional De-Centering...	165
II. Stratifications of the Diegesis in the Trilogy.....	168
III. Indeterminacy in Characterization.....	184
IV. The Separation of Voice and Language/Subject/Object.....	195
V. Cracking the Acoustic Mirror.....	212
CHAPTER FIVE: CONCLUSION.....	218
BIBLIOGRAPHY.....	227