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Nota di contenuto	Introduction: Rethinking Ambiguity -- Part One: Considering Context and Convention -- 1. Difficulty of Explanation: The Enigmatic Vase Shots in Late Spring -- 2. Perplexing Style: The Programmatic Editing Strategy of Ten -- 3. Appropriateness of Clarification: Analytical Découpage and the Reductive Viewpoint -- Part Two: Reading in Detail -- 4. Depth of Suggestion: The Demonstrative Gestures in In a Lonely Place -- 5. Uncertainty of Understanding: The Unsettling Direct Look in Beyond a Reasonable Doubt -- Part Three: Coming to a Close -- 6. Questioning Closure: The Inconclusive Final Moments of Force Majeur -- Concluding Remarks: Reason and Responsibility.
Sommario/riassunto	This book defends an account of ambiguity which illuminates the aesthetic possibilities of film and the nature of film criticism. Ambiguity typically describes the condition of multiple meanings. But we can find multiple meanings in what appears unambiguous to us. So, what makes ambiguity ambiguous? This study argues that a sense of uncertainty is vital to the concept. Ambiguity is what presses us to inquire into our puzzlement over a movie, to persistently ask "why is it as it is?" Notably, this account of the concept is also an account of its criticism. It recognises that a satisfying assessment of what is ambiguous

involves both our reason and doubt; that is, reason and doubt can work together in our practice of reading. This book, then, considers ambiguity as a form of reasonable doubt, one that invites us to reflect on our critical efforts, rethinking the operation of film criticism. .
