ments onto an equal level. In "The Filmic Fourth Dimension" Eisenstein calls for just such neutralization, for an acknowledgment of the "secondary vibrations" beyond the "central stimulus."[82]

Neutralization is one place where the *cinematic* counterpoint that we have discussed does work. Overtones, though not necessarily what and how Eisenstein foresaw, ring off the apparent struck note; and it's in phenomenology that they do so.

Eisenstein came to advocate consideration and validation of the totality, and in doing so found himself moving from the conceptual oppositions of original cinematic counterpoint to true polyphony, luxuriating thereby in the resulting overdeterminations and overabundances of meaning.

The implications? Conceivably, chaos. Dudley Andrew says that the great flaw of Eisenstein's theory is the mountain of arcane data that constantly clutters and obscures it.[83] But this clutter contains a powerful truth, and the ultimate consistency of all of Eisenstein's multifarious investigations: everything is integrally connected, everything fits, even the remainders left at the end of the equations. In fact, without remainders, the equation has not been honestly worked out.[84]

Given all this, Eisenstein's first thoughts about intellectual montage are not so much invalidated as multiplied. Theses and antitheses create syntheses, but they are richer (and more difficult to contain) than he at first suspected. This remains true, even given, especially given the failure of the dialectical experiment with the historical Soviet audience. Its misperceptions and unresolved contradictions simply point up the need for a more complex phenomenological and overtonal model. As with the trajectory of Eisenstein's montage aesthetics—perception, emotion, cognition—so now emerges a neutralization based on a broader definition of cinema, one properly providing for the receiver.[85] To use Nattiez's terms we must move through every signifying space, from poietic through neutral to esthetic.

INDETERMINACY

In this chapter we have moved from the artist's plan to the audience's experience, considering how each is important to the un-