

**DOUBTING VISION: FILM AND THE REVELATIONIST  
TRADITION**

**Monique Sorensen**

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***Doubting Vision: Film and the Revelationist Tradition* : Projections**

Malcolm Turvey's *Doubting Vision: Film and the Revelationist Tradition* follows the last turn. *Doubting Vision* is a philosophical book that challenges film.

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In *Doubting Vision*, film scholar Malcolm Turvey argues that their work constitutes a distinct, hitherto neglected tradition, which he calls.

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This is not discovered through empirical inquiry but is learned when the concept of possessing English is learned. The poets are entirely mistaken. And at yet another time this same telephone will cry gaily:

Cinematography currently is the only instrument that records an event according to the way it is perceived. Let us imagine that a tribe of English-speaking people, who do not use cutlery or have any concept of cutlery, and who have never seen or heard of cutlery, is discovered in a remote corner of Wisconsin. The billowing drapes inside the Usher mansion. This theory can be used in various ways. In other words, the concept of doubt can only be used meaningfully when certainty is a logical possibility. Rather, we mean that what we see consists of unconnected perceptual stimuli.