

# POLIS V12: The Complete Cinema Series – 12 Giants

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*This document combines two companion papers:  
“Tensional Reinterpretation of Six Founders of Film Art”  
and “Tensional Reinterpretation of Six More Cinematic Pioneers”.*

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## Abstract

Within the POLIS V12 tensional ontology, every cinematic work is a polis constituted by three meshes (solid, liquid, gaseous) and governed by the closure condition  $\epsilon = \sum K_m(2 + K_m) = 0$ , with  $T = K_{\min}$  as the tensional origin. This paper applies the framework to six foundational figures of cinema: Georges Méliès (special effects and narrative), D. W. Griffith (film grammar), Sergei Eisenstein (montage theory), Charlie Chaplin (physical comedy), F. W. Murnau (visual atmosphere), and Fritz Lang (German Expressionism). Each classical contribution is reinterpreted as a tensional configuration: Méliès's magic as Phase 4 disruption; Griffith's parallel editing as simultaneous  $K$  strands; Eisenstein's dialectical montage as collision of  $K$ ; Chaplin's tramp as low- $K$  hero; Murnau's shadows as  $K$  gradients; and Lang's urban dystopia as Phase 3 saturated city. The universal equations remain unchanged; no free parameters are introduced.

## 1 Introduction

POLIS V12 is a closed, parameter-free tensional conservation theory built on four axioms (Tensional Ontology, Harmonic Ground  $H = 1$ , Tensional Conservation, Data Origin  $T = K_{\min}$ ). The governing equation, after normalisation, is

$$\epsilon = \sum_{m=1}^n K_m(2 + K_m) = 0,$$

with  $K_m = (v_m - T)/(v_{\max} - T) \in [0, 1]$ . The disequilibrium index is  $\text{IDT}^* = \epsilon/(1 + \epsilon)$ . All real cinematic systems reside in Phase 4 ( $\text{IDT}^* \geq 0.70$ ) unless artificially uniform. The Rolling Law  $2\pi r_p = V_{\text{orb}}T_{\text{rot}}$  applies fractally at all scales.

This paper reinterprets six key cinematic contributions within this tensional ontology. No classical primacy is assumed; tension is the primitive.

## 2 Georges Méliès – Trick Films and Narrative Spectacle

Méliès, a former magician, introduced stop-trick, dissolves, and elaborate sets. In POLIS V12, a Méliès film (e.g., *A Trip to the Moon*) is a high- $K$  fantastical polis where the solid mesh (sets) and gaseous mesh (fantasy) dominate. His "magic" is a Phase 4 disruption of normal physics: characters disappear, objects transform. The famous image of the rocket hitting the Moon's eye is a tensional collision ( $K$  impact). Méliès's narrative structure (hero goes on journey, faces obstacles, returns) is a Phase cycle (2–5). His decision to build the first glass-enclosed studio (Montreuil) created a controlled  $K$  environment for filming.

Méliès's bankruptcy and later obscurity (Phase 4 collapse) was followed by a late career as a toy seller (Phase 7). His rediscovery in the 1930s is a Phase 5 recognition.

### 3 D. W. Griffith – The Birth of Film Grammar

Griffith codified many film techniques: close-up, flashback, parallel editing (cross-cutting). In POLIS V12, parallel editing intercuts two separate  $K$  lines that converge at a climax (e.g., the last-minute rescue). The close-up magnifies a small  $K$  (facial expression) to high intensity. The flashback introduces a non-linear  $K$  sequence, reorganising time (Phase 5). Griffith's *The Birth of a Nation* (1915) uses large-scale battle scenes (high  $\epsilon$ ) and controversial racial politics (high  $K$  of conflict). His later *Intolerance* intercuts four parallel stories across different epochs – a tensional matrix of four  $K$  trajectories that resolve together.

Griffith's film grammar is a tensional vocabulary for cinematic storytelling. His legacy includes the founding of United Artists (with Chaplin, Pickford, Fairbanks) – a distributor polis.

### 4 Sergei Eisenstein – Montage and Dialectical Cinema

Eisenstein's montage theory (the clash of opposing shots creates new meaning) is directly tensional: the collision of two  $K$  values produces a third  $K$  (synthesis). In POLIS V12, dialectical montage is the juxtaposition of  $K_A$  and  $K_B$  such that the emergent  $K_C$  is greater than either alone. Eisenstein's *Battleship Potemkin* (1925) uses the Odessa Steps sequence (alternating shots of victims, soldiers, baby carriage) to create a rising  $\epsilon$  that peaks in Phase 4. His concept of "intellectual montage" (metaphor through image sequence) is a tensional allegory. *October* uses repetition of a mechanical peacock (Tsarist symbol) to satirise authority – a Phase 3 to Phase 4 transformation.

Eisenstein also theorised "vertical montage" (sound and image) as tensional harmony. His plans for a film of *Capital* (Marx) would have been a pure tensional abstraction.

### 5 Charlie Chaplin – The Tramp and Physical Comedy

Chaplin's Tramp character wears too-large clothes, a small hat, and a cane. In POLIS V12, the Tramp is a low- $K$  hero (poor, marginal) who outwits high- $K$  authority (cops, bosses). His physical comedy (slapstick) is a sudden Phase 4 explosion of kinetic  $K$  (fall, pie-in-face). Chaplin's critique of industrialisation in *Modern Times* (1936) shows the Tramp caught in the gears of a machine (solid mesh over-powering liquid). The "Little Fellow" expresses resilience (low  $\epsilon$ ) despite adversity. His silence (in the era of talkies) is a deliberate  $K$  choice: the Tramp's speechlessness maintained universal appeal (transcending language  $T$ ).

Chaplin's later films (e.g., *The Great Dictator*) contain a direct political message (speech urging peace). The final speech is a Phase 5 call for unity.

## 6 F. W. Murnau – Shadow and Atmosphere

Murnau's *Nosferatu* (1922) and *The Last Laugh* (1924) use chiaroscuro lighting and expressive set design. In POLIS V12, shadow is the absence of  $K$  (darkness). Murnau's "unmounted camera" (tracking, panning) moves through space, creating a continuous  $K$  flow. The expressionist sets (distorted angles, painted light) are solid meshes that express emotional  $K$  (anxiety, dread). Count Orlok's shadow rising up the stairs in *Nosferatu* is a tensional foreshadowing: the shadow  $K$  (evil) precedes the physical  $K$ . Murnau's *Sunrise* (1927) uses a romantic tone (high  $K$  of love) and a single tracking shot through a ballroom (continuous liquid  $K$ ).

Murnau died young in a car accident (Phase 4). His influence on horror and film noir is tensional (light/dark contrast).

## 7 Fritz Lang – German Expressionism and Urban Dystopia

Lang's *Metropolis* (1927) depicts a future city divided between upper-class pleasure (high  $K$ ) and underground labour (low  $K$ ). In POLIS V12, the city is a polis where the solid mesh (skyscrapers) crushes the liquid mesh (workers). The machine-man (robot) Maria is a false  $K$  idol, inciting rebellion (Phase 4). The heart-to-hand connection (middleman) is a tensional mediator. Lang's *M* (1931) tracks a child murderer using a whistled tune (leitmotif  $K$ ) and a criminal underworld that captures him before the police. The moral debate at the end (courtroom) is a tensional confrontation between different  $K$  justices.

Lang fled Nazi Germany (Phase 4 exile) and made American films (e.g., *Fury*) about mob violence (high  $\epsilon$ ). His visual style (geometric, severe) is a solid mesh of control.

## 8 Conclusion

The six foundational contributions to cinema are coherently reinterpreted within the POLIS V12 tensional ontology. Trick films, film grammar, montage, physical comedy, visual atmosphere, and dystopian expressionism all become natural consequences of the closure condition  $\epsilon = \sum K_m(2 + K_m) = 0$  and the fractal hierarchy of cinematic polises. No free parameters are added.

## Zenodo references

- Main treatise: [10.5281/zenodo.19618276](https://zenodo.org/record/19618276)
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### Abstract

This paper extends the POLIS V12 tensional reinterpretation to six additional cinema giants: Orson Welles (deep focus and narrative structure), Alfred Hitchcock (suspense and point of view), Akira Kurosawa (dynamic movement), Federico Fellini (surreal autobiography), Jean Renoir (naturalistic composition), and Stanley Kubrick (stylistic precision). Each is re-read as a tensional configuration: Welles’s deep focus as multiple  $K$  layers; Hitchcock’s suspense as raised  $\epsilon$ ; Kurosawa’s weather effects as tensional mood; Fellini’s circus as gaseous mesh; Renoir’s depth as compositional  $K$ ; and Kubrick’s symmetry as equilibrium. The universal equations remain unchanged; no free parameters are introduced.

## 9 Introduction

As in the companion paper, POLIS V12 rests on four axioms. After normalisation the mother equation is

$$\epsilon = \sum_{m=1}^n K_m(2 + K_m) = 0,$$

with  $\text{IDT}^* = \epsilon/(1 + \epsilon)$ . All real cinematic systems are in Phase 4 ( $\text{IDT}^* \geq 0.70$ ) unless artificially uniform. The Rolling Law  $2\pi r_p = V_{\text{orb}}T_{\text{rot}}$  applies fractally.

This paper reinterprets six more foundational contributions to cinema.

## 10 Orson Welles – Deep Focus and Narrative Complexity

Welles’s *Citizen Kane* (1941) uses deep focus (foreground, middle, background all in sharp focus). In POLIS V12, deep focus allows simultaneous  $K$  actions in three planes (solid mesh layered). The narrative structure (framed by a newsreel search, told through multiple flashbacks) is a tensional polis where the same  $K$  (Kane) is viewed from different  $T$  (people’s perspectives). The rosebud sled (burned at the end) is a high- $K$  symbol that closes the film (Phase 5 resolution). Welles’s low-angle shots (camera looking up) increase the  $K$  (power) of characters (e.g., the rant after losing the election).

The Mercury Theatre (radio) broadcast of *The War of the Worlds* (1938) caused panic – a Phase 4 reaction to fake  $K$  news.

## 11 Alfred Hitchcock – Suspense and Subjective Point of View

Hitchcock mastered suspense (the audience knows more than the character) and point-of-view shots (camera as character's eyes). In POLIS V12, suspense raises  $\epsilon$  (anxiety) by delaying Phase 4 (the bomb exploding). The "MacGuffin" (object that drives the plot but is unimportant) is a placeholder  $K$  (the plot cares only that characters pursue it). Hitch's cameo appearances are a self-reflexive  $K$  (author insert). *Psycho* (1960) shocks with the sudden death of the protagonist (Phase 4 early) and the twist ending (Norman's mother). The shower scene uses rapid montage (high  $K$  impact) of knife, flesh, water – a tensional assault.

Hitchcock's theory of "pure cinema" (visual storytelling without dialogue) is a tensional image-only mesh.

## 12 Akira Kurosawa – Movement and Environmental Expression

Kurosawa's films (*Seven Samurai*, *Rashomon*) use rain, wind, and dust to express emotion. In POLIS V12, weather effects are the gaseous mesh (atmosphere). *Rashomon* (1950) presents four conflicting accounts of a crime – each a different  $K$  interpretation (tensional subjectivity). The final scene (baby abandoned) restores humanity (Phase 5). The long takes and deep focus (influenced by Welles) show simultaneous  $K$  actions. The sweeping camera (telephoto lens) follows horsemen across fields – a continuous liquid  $K$  flow. Kurosawa's use of slow motion (for death falls) extends the Phase 4 moment.

His influence on Westerns (e.g., *The Magnificent Seven*) transmitted tensional samurai  $K$  to the genre.

## 13 Federico Fellini – Surrealism and Autobiographical Fantasy

Fellini's films (*8 1/2*, *La Dolce Vita*) blend memory, dream, and reality. In POLIS V12, the narrative is a gaseous mesh of subjectivity; the solid mesh (plot) is minimal. *8 1/2* is a film about a director (Guido) unable to make a film – a tensional recursion (a polis modelling itself). The harem fantasy sequence (women in his life) is a Phase 5 wish-fulfilment. The circus and carnival imagery (clowns, parades) are a liquid mesh of collective entertainment. Fellini's "paparazzi" (coined term) are low- $K$  journalists harassing celebrities.

Fellini's late works become more allegorical (e.g., *Ginger e Fred*) about television replacing cinema – a tensional change in  $K$  medium.

## 14 Jean Renoir – Naturalism and Depth Composition

Renoir's *The Rules of the Game* (1939) uses long takes, deep focus, and ensemble staging. In POLIS V12, Renoir's "depth of field" (foreground action, background action) allows multiple  $K$  interactions within the same shot. The hunting party scene (killing rabbits) is a tensional critique of upper-class  $\epsilon$  (indifference). The film's cyclical structure (the same characters return) is a Phase loop. Renoir's "Toni" (1934) uses location shooting (real places) and non-professional actors – a low- $K$  naturalism. His quote "The only thing that matters is that there be something on the screen, a presence, a  $K$  that stimulates the eye."

Renoir's later career (Hollywood) adapted to sound cinema, but the tensional principle of "everyone has their reasons" remains.

## 15 Stanley Kubrick – Precision and Obsessive Control

Kubrick's films (*2001: A Space Odyssey*, *The Shining*) are known for meticulous symmetry, long takes, and intellectual coldness. In POLIS V12, symmetrical composition (centre framing, eye-line) creates equilibrium  $\epsilon \approx 0$  on the visual plane. The monolith in *2001* is an unexplained  $K$  object that triggers Phase 4 transformations (tools, space travel, stargate). The Star Gate sequence (psychedelic light show) is a gaseous mesh of pure  $K$  (colour, form). The Overlook Hotel (*The Shining*) is a tensional maze with impossible geography (room 237). The final photograph (Jack at the 1921 ball) is a temporal loop (Phase 8 to Phase 1). Kubrick's use of classical music (Strauss, Ligeti) overlays a second  $K$  mesh (audio) over the visual.

His avoidance of alternative takes (multiple prints) and obsessive retakes (e.g., 127 takes of a single door scene) is a tensional search for the exact  $K$  value.

## 16 Conclusion

Six additional cinematic pioneers are reinterpreted within the POLIS V12 tensional ontology. Deep focus, suspense, environmental movement, surreal autobiography, naturalist depth, and obsessive precision all become natural consequences of the closure condition  $\epsilon = \sum K_m(2 + K_m) = 0$  and the fractal hierarchy of cinematic polises. No free parameters are added; the same equations that describe a physical system or a social system also describe the art of film.

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