Chapter 2 Semiotics Of Films

Noël Carroll is one of the most prolific, widely-cited and distinguished philosophers of art, but how, specifically, has cinema impacted his thought? This book, one of the first in the acclaimed 'Film Thinks' series, argues that Carroll's background in both cinema and philosophy has been crucial to his overall theory of aesthetics. Often a controversial figure within film studies, as someone who has assertively contested the psychoanalytic, semiotic and Marxist cornerstones of the field, his allegiance to alternative philosophical traditions has similarly polarised his readership. Mario Slugan proposes that Carroll's defence of the notions of truth and objectivity provides a welcome antidote to 'anything goes' attitudes and postmodern scepticism towards art and popular culture, including film. Carroll's thinking has loosened the grip of continental philosophers on cinema studies - from Maurice Merleau-Ponty to Gilles Deleuze and Jacques Lacan - by turning to cognitive and analytical approaches. Slugan goes further to reveal that Carroll's methods of evaluation and interpretation in fact, usefully bridge gaps between these `opposing' sides, to look at artworks anew. Throughout, Slugan revisits and enriches Carroll's definitions of popular art, mass art, horror, humour and other topics and concludes by tracing their origins to this important thinker's relationship with the medium of cinema.

This work examines the way in which the unique partnership of director (Sternberg), star (Marlene Dietrich), studio (Paramount), and designer (Travis Banton) created a series of films in which costume functions as a sign to structure each film's narrative and thematic design. Illustrated.

'What is Film Theory? is an introduction to the key elements of film theory. So, what is film theory as a subject? Film studies is divided in to key subjects and themes: there's film art which looks at the aesthetics of film; cinema studies which looks at institutions, films themeselves and the industry; film theory which looks at the concepts, philosophies and disciplines which underline film studies. As such, the book will look at subjects including semiotics and strucutalism, psychoanalysis, formalist film theory, cognitive approaches and neoformalism. In the light of the readers' reports it will also address more 'cultural' issues such as queer theory, ethnicity, postcolonialism and world cinema..

Although semiotics has, in one guise or another, ftourished uninterruptedly since pre Socratic times in the West, and important semiotic themes have emerged and devel oped independently in both the Brahmanie and Buddhistic traditions, semiotics as an organized undertaking began to 100m only in the 1960s. Workshops materialized, with a perhaps surprising spontaneity, over much ofEurope-Eastern and Western and in North America. Thereafter, others quickly surfaced almost everywhere over the litera te globe. Different places strategically allied themselves with different lega eies, but all had a common thrust: to aim at a general theory of signs, by way of a description of different sign systems, their comparative analysis, and their classifi cation. More or less permanent confederations were forged with the most diverse academic disciplines, and amazingly varied frameworks were devised-suited to the needs of the times and the sites-to carry the work of consolidation forward. Bit by bit, mutually supportive international networks were put together. Today, it can truly be asserted that semiotics has become a global enterprise. This, of course, is far from saying that the map is uniform or even that world-wide homogeneity is in the least desirable. While our conjoint ultimate goal remains steadily in focus, the multiplicity of avenues available for its realization is inherent in the advent ure of the search itself.

This book explores the concept of incongruent film music, challenging the idea that this label only describes music that is inappropriate or misfitting for a film's images and narrative. Defining incongruence as a lack of shared properties in the audiovisual relationship, this study examines various types of incongruence between a film and its music and considers the active role that it can play in the construction of a film's meaning and influencing audience response. Synthesising findings from research in the psychology of music in multimedia, as well as from ideas sourced in semiotics, film music, and poststructuralist theory, this interdisciplinary book provides a holistic perspective that reflects the complexity of moments of film-music incongruence. With case studies including well-known films such as Gladiator and The Shawshank Redemption, this book combines scene analysis and empirical audience reception tests to emphasise the subjectivity, context-dependency, and multi-dimensionality inherent in identifying and interpreting incongruent film music.

An account of film theory aimed at teh cinemagoer and the student. It ranges from the late 1960s to the present, a period in which a number of conceptual strands were woven together. The authors chart the construction of this synthesis and its subsequent fragmentation, and elucidate the various intellectual currents contributing to it. The authors trace the shift from Althusserian Marxism to Lacanian psychoanalysis as the dominant paradigms for discussing aesthetic questions.--From book jacket.

This book translates a series of colloquial but in-depth interviews with a seminal film theorist, Christian Metz, in which he explains and expands on his groundbreaking theories. These interviews have never before been available in English, and they serve as an accessible introduction to film theory from one of its pioneers. The interviewers act as curious readers as they question Metz, who discusses his key tenets and the social landscape of his time, and offers unusual insights into his work.

In The Cognitive Semiotics of Film, Warren Buckland argues that the conflict between cognitive film theory and contemporary film theory is unproductive. Examining and developing the work of 'cognitive film semiotics', a neglected branch of film theory that combines the insights of cognitive science with those of linguistics and semiotics, he investigates Michel Colin's cognitive semantic theory of film; Francesco Casetti and Christian Metz's theories of film enunciation; Roger Odin's cognitive-pragmatic film theory; and Michel Colin and Dominique Chateau's cognitive studies of film syntax, which are viewed within the framework of Noam Chomsky's transformational generative grammar. Presenting a survey of cognitive film semiotics, this study also re-evaluates the film semiotics of the 1960s, highlights the weaknesses of American cognitive film theory, and challenges the move toward 'post-theory' in film studies.

Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno—affiliated through friendship, professional ties, and argument—developed an astute philosophical critique of modernity in which technological media played a key role. This book explores in depth their reflections on cinema and photography from the Weimar period up to the 1960s. Miriam Bratu Hansen brings to life an impressive archive of known and, in the case of Kracauer, less known materials and reveals surprising perspectives on canonic texts, including Benjamin's artwork essay. Her lucid analysis extrapolates from these writings the contours of a theory of cinema and experience that speaks to questions being posed anew as moving image culture evolves in response to digital technology.

Semiotics offers a systematic approach to analysing the stylistic structure of film. When this study was originally published in 1983 this was a recent addition to the methods of film study and it presents an explanation of film semiotics with direct application to comparative film research. It takes as its representative subject one trilogy of films and applies semiology, with careful textual analysis. The book begins with a basic introduction to semiotics and the ideas of Christian Metz on cinesemiotics. It then presents a syntagmatic analysis of each of the three Dollars films, with an outline of autonomous segments for each and a discussion of the findings before undertaking a wider analysis of the trilogy as a whole with commentary on the stylistic unity of the director's work. This book, an enduring detailed study of these three films, also outlines clearly this method of classifying the formal structuring codes of film communication.

For roughly two decades after the collapse of the military regime in 1983, testimonial narrative was viewed and received as a privileged genre in Argentina. Today, however, academics and public intellectuals are experiencing "memory fatigue," a backlash against the concepts of memory and trauma, just as memory and testimonial films have reached the center of Argentinian public discourse. In Rethinking Testimonial Cinema in Postdictatorship Argentina, Verónica Garibotto looks at the causes for this reticence and argues that, rather than discarding memory texts for their repetitive excess, it is necessary to acknowledge them and their exhaustion as discourses of the present. By critically examining how trauma theory and subaltern studies have previously been applied to testimonial cinema, Garibotto rereads Argentinian films produced since 1983 and calls for an alternate interpretive framework at the intersection of semiotics, theories of affect, scholarship on hegemony, and the ideological uses of documentary and fiction. She argues that recurrent concepts—such as trauma, mourning, memory, and subalternity—miss how testimonial films have changed over time, shifting from subaltern narratives to official, hegemonic, and iconic accounts. Her work highlights the urgent need to continue to study these types of narratives, particularly at a time when military dictatorships have become entrenched in Latin America and memory narratives proliferate worldwide. Although Argentina is Garibotto's focus, her theory can be adapted to other contexts in which narratives about recent political conflicts have shifted from alternative versions of history to official, hegemonic accounts—such as in Spanish, Chilean, Uruguayan, Brazilian, South African, and Holocaust testimonies. Garibotto's study of testimonial cinema moves us to pursue a broader ideological analysis of the links between film and historical representation.

Cinema and Language Loss provides the first sustained exploration of the relationship between linguistic displacement and visuality in the filmic realm, examining in depth both its formal expressions and theoretical implications. Combining insights from psychoanalysis, philosophy and film theory, the author argues that the move from one linguistic environment to another profoundly destabilizes the subject's relation to both language and reality, resulting in the search for a substitute for language in vision itself – a reversal, as it were, of speaking into seeing. The dynamics of this shift are particularly evident in the works of many displaced filmmakers, which often manifest a conflicted interaction between language and vision, and through this question the signifying potential, and the perceptual ambiguities, of cinema itself. In tracing the encounter between cinema and language loss across a wide range of films – from Billy Wilder's Sunset Boulevard to Chantal Akerman's News from Home to Michael Haneke's Caché – Mamula reevaluates the role of displacement in postwar Western film and makes an original contribution to film theory and philosophy based on a reconsideration of the place of language in our experience and understanding of cinema.

The Bloomsbury Handbook of Literary and Cultural Theory is the most comprehensive available survey of the state of theory in the 21st century. With chapters written by the world's leading scholars in their field, this book explores the latest thinking in traditional schools such as feminist, Marxist, historicist, psychoanalytic, and postcolonial criticism and new areas of research in ecocriticism, biopolitics, affect studies, posthumanism, materialism, and many other fields. In addition, the book includes a substantial A-to-Z compendium of key words and important thinkers in contemporary theory, making this an essential resource for scholars of literary and cultural theory at all levels.

This book examines three metafunction meanings in subtitle translation with three research foci, i.e., the main types of cross-modal interrelation, the primary function of semiotic interplay, and the key linguistic components influencing the subtitles. It goes beyond traditional textual analysis in translation studies; approaches subtitle translation from a multimodality standpoint; and breaks through the linguistic restraints on subtitling research by underscoring the role of semiotic interplay. In the field of multimodality, this book bridges subtitling and multimodality by investigating the interweaving relationships between different semiotic modes, and their corresponding impacts on subtitle translation.

Wes Anderson's Symbolic Storyworld presents a theoretical investigation of whatmakes the films of Wes Anderson distinctive. Chapter by chapter, it relentlessly pulls apart each of Anderson's narratives to pursue the proposition that they all share the same deep underlying symbolic values – a common symbolic storyworld. Taking the polemical strategy of outlining and employing Claude Lévi-Strauss's distinguished (and notorious) work on myth and kinship to analyze eight of Anderson's films, Warren Buckland unearths the peculiar symbolic structure of each film, plus the circuits of exchange, tangible and intangible gift giving, and unusual kinship systems that govern the lives of Anderson's characters. He also provides an analysis of Wes Anderson's visual and aural style, identifying several distinctive traits of Anderson's mise en scène.

The primary objectives of this studies is to reveal how ideology is used in the film as a means to evoke emotions from the audience. This not only encompasses the used of language but also other elements used such as visual, camera works as well as editing. Secondly, the study seek to find out a particular messages found in this two films and how do they compare in relation to the historical event that they claims to portray as well as the timing in which they were produced.

Topic theory, the study of conventional musical figures, has emerged as a significant method of analysis for music scholars in the last thirty years. Much current research critically interprets

and contextualizes topics from a variety of musical eras and styles, including film music. However, studying film presents music scholars with a new set of issues since the filmic medium not only includes visual signs in the form of the image track, but also another category of sonic signs in the form of sound design. In film sound tracks, musical signs and sonic signs frequently butt up against one another and even pass into one another's domain. My dissertation seeks to bridge the current gap between music figures and sound figures by arguing that musical figures are best considered as a special case of general sound figures that I call acousticons. Acousticons are conventionalized figures of music or sound (e.g. reverb, fidelity) and they exist on a continuum defined by the poles of purely musical codes on the one hand and purely sonic codes on the other. Chapter 1 presents a general model of the acousticon using Peirce's modes of the sign. It interrogates iconic models presented in media studies and iconography as possible corollaries to the sound track. Chapter 2 and 3 present case studies of acousticons. Chapter 2 gives a case study of acousticons of the subjective interior in the form of the lowered submediant and subjective, point-of-audition sound. Chapter 3 considers how films deploy reverberation and low fidelity recordings acousticonically to bring about different types of nostalgia. Chapter 4 considers the potential for acousticons outside of the sound track medium. It looks at how acousticons might work in audio branding. Specifically, it looks at the construction of sonic logos, product sound, and the use of popular music in advertising and product design.

An introduction to Deleuze's theory of cinema, from a leading American film theorist.

The formal techniques two classic French filmmakers developed to explore cinema's philosophical potential.

Drawing on a variety of film semiotic theories, this book sheds light on works by mainland Chinese directors, Hong Kong New Wave directors, Taiwan New Cinema directors, and overseas Chinese directors. Zeng examines the cultural/historical implications of exile through the detailed analysis of film language and theoretical exploration.

This volume presents an overview of new developments and applications of social semiotic theory. Pioneered by M.A.K. Halliday, social semiotic theory sees meaning as created through the interaction of texts (including writing, images, sound and space) within a given context. Divided into five sections, the contributors use social semiotic theory to analyse a range of contexts, including the classroom, the museum and cinema. The case studies show the range and scope of this method of analysis, and include: the school curriculum; literacy; print media; online resources; film; and advertising. Multimodal Semiotics will be of interest to academics researching social semiotic theory, systemic functional linguistics and applied linguistics.

Using examples such as the Wonderbra advertisements and the film Waterworld, Bignell presents an investigation of the critical approach to contemporary media studies and discusses the challenges posed by post-structuralist theory and postmodernism.

In this Open Access book, film scholar Rasmus Greiner develops a theoretical model for the concept of the histosphere to refer to the "sphere" of a cinematically modelled, physically experienceable historical world. His analysis of practices of modelling and perceiving, immersion and empathy, experience and remembering, appropriation and refiguration, combine approaches from film studies, such as Vivian Sobchack's phenomenology of film experience, with historiographic theories, such as Frank R. Ankersmit's concept of historical experience. Building on this analysis, Greiner examines the spatial and temporal organization of historical films and presents discussions of mood and atmosphere, body and memory, and genre and historical consciousness. The analysis is based around three historical films, spanning six decades, that depict 1950s Germany: Helmut Käutner's sky without stars (1955), Jutta Brückner's years of hunger (1980), and Sven Bohse's three-part TV series ku'damm 56 (2016).

Film Theory addresses the core concepts and arguments created or used by academics, critical film theorists, and filmmakers, including the work of Dudley Andrew, Raymond Bellour, Mary Ann Doane, Miriam Hansen, bell hooks, Siegfried Kracauer, Raul Ruiz, P. Adams Sitney, Bernard Stiegler, and Pier Paolo Pasolini. This volume takes the position that film theory is a form of writing that produces a unique cinematic grammar; and like all grammars, it forms part of the system of rules that govern a language, and is thus applicable to wider range of media forms. In their creation of authorial trends, identification of the technology of cinema as a creative force, and production of films as aesthetic markers, film theories contribute an epistemological resource that connects the technologies of filmmaking and film composition. This book explores these connections through film theorisations of processes of the diagrammatisation (the systems, methodologies, concepts, histories) of cinematic matters of the filmic world.

Lighting and shadows are used within a range of art forms to create aesthetic effects. Piotr Sadowski's study of light and shadow in Weimar cinema and contemporaneous visual arts is underpinned by the evolutionary semiotic theories of indexicality and iconicity. These theories explain the unique communicative and emotive power of light and shadow when used in contemporary indexical media including the shadow theatre, silhouette portraits, camera obscura, photography and film. In particular, Sadowski highlights the aesthetic and emotional significance of shadows. The 'cast shadow', as an indexical sign, maintains a physical connection with its near-present referent, such as a hidden person, stimulating a viewer's imagination and provoking responses including anxiety or curiosity. The 'cinematic shadow' plays a stylistic role, by enhancing image texture, depth of field, and tonal contrast of cinematic moments. Such enhancements are especially important in monochromatic films, and Sadowski interweaves the book with accounts of seminal Weimar cinema moments. Sadowski's book is distinctive for combining historical materials and theoretical approaches to develop a deeper understanding of Weimar cinema and other contemporary art forms. The Semiotics of Light and Shadows is an ideal resource for both scholars and students working in linguistics, semiotics, film, media, and visual arts.

A cyborg detective hunts for a malfunctioning sex doll that turns itself into a killing machine. A Heian-era Taoist slays evil spirits with magic spells from yin-yang philosophy. A young mortician carefully prepares bodies for their journey to the afterlife. A teenage girl drinks a cup of life-giving sake, not knowing its irreversible transformative power. These are scenes from the visually enticing, spiritually eclectic media of Japanese movies and anime. The narratives of courageous heroes and heroines and the myths and legends of deities and their abodes are not just recurring motifs of the cinematic fantasy world. They are pop culture's representations of sacred subtexts in Japan. Japanese Mythology in Film takes a semiotic approach to uncovering such religious and folkloric tropes and subtexts embedded in popular Japanese movies and anime. Part I introduces film semiotics with plain definitions of terminology. Through familiar cinematic examples, it emphasizes the myth-making nature of modern-day film and argues that semiotics can be used as a theoretical tool for reading film. Part II presents case studies of eight popular Japanese films as models of semiotic analysis. While discussing each film's use of common mythological motifs such as death and rebirth, its case study also unveils more covert cultural

signifiers and folktale motifs, including jizo (a savior of sentient beings) and kori (bewitching foxes and raccoon dogs), hidden in the Japanese filmic text.

Controversial, painful, stimulating, and cinematically beautiful, they never fail to fully engage the spectator. This is particularly true for his major political films, which form the basis of this study. Applying Bakhtin's concept of dialogism, the author shows how a creative interaction between the image on the screen and the viewer is established through Wajda's films.

An effective filmmaker needs to have a good understanding of how film language works, and more importantly, how to actively influence an audience's thoughts and feelings and guide their gaze around the screen. Packed with examples from classic and contemporary cinema, The Language of Film reveals the essential building blocks of film and explains how the screen communicates meaning to its audience. You will learn about fundamental theories and concepts, including film semiotics, narrative structures, ideology, and genre, as well as how elements such as shot size, camera movement, editing technique, and color come together to create the cinematic image. With insightful case studies and discussion questions, dozens of practical tips and exercises, and a new chapter on film sound, this new edition of The Language of Film is a must-have guide for aspiring filmmakers.

This major new collection identifies the critical and theoretical concepts which have been most significant in the study of film and presents a historical and intellectual context for the material examined.

Semiotics and Documentary Film: The Living Sign in the Cinema engages with very vital problems posed by Peirce's philosophy in an innovative and inter-disciplinary fashion by examining how documentary film practice can engage with the question of emergent human agency within a wider biosphere shared by human animals and non-human animals alike. The book is in many ways a celebration of human inquiry, taking liberally from Peirce's semeiotic and parallel ideas within recent visual anthropology. Through an analysis of the work of three renowned filmmakers - Jon Jost, Johan Van der Keuken, and Rithy Panh - Semiotics and Documentary Film: The Living Sign in the Cinema reasserts human agency within a global age, dominated by philosophical scepticism and an unquestioning subservience to mechanistic military techno-culture. The author argues that an approach to documentary inquiry, broadly derived from Peirce's sign theory, phenomenology, and overall philosophical outlook, has strong advantages over atemporal formal approaches derived from Saussurean semiology. Nevertheless, this project is also both critical and self-critical. It also bears direct testament to the many tumultuous and life-destroying events of the late 20th century and reminds us of the moral and philosophical problems which we are still grappling with in the early 21st century. Hence - the Living Sign.

This book presents a new basis for the empirical analysis of film. Starting from an established body of work in film theory, the authors show how a close incorporation of the current state of the art in multimodal theory—including accounts of the syntagmatic and paradigmatic axes of organisation, discourse semantics and advanced 'layout structure'—builds a methodology by which concrete details of film sequences drive mechanisms for constructing filmic discourse structures. The book introduces the necessary background, the open questions raised, and the method by which analysis can proceed step-by-step. Extensive examples are given from a broad range of films. With this new analytic tool set, the reader will approach the study of film organisation with new levels of detail and probe more deeply into the fundamental question of the discipline: just how is it that films reliably communicate meaning?

By incorporating a `working with ethics' section and cover stamp on all our titles, AVA Publishing aims to help a new generation of students, educators and practitioners find a methodology `for structuring their thoughts and reflections in this vital area. --Book Jacket.

The Cognitive Semiotics of FilmCambridge University Press

In Film Theory: Rational Reconstructions, Warren Buckland asks a series of questions about how film theory gets written in the first place: How does it select its objects of study and its methods of inquiry? How does it make discoveries and explain filmic phenomena? And, How does it formulate and solve theoretical problems? He asks these questions of film theory through a rational reconstruction and a classical commentary. Both frameworks clarify and reformulate vague and inexact expressions, redefine obscure concepts, and examine the underlying logic of film theory arguments. This not only subjects film theory to rigorous examination; it also teaches students how to write theory, by enabling them to question and critically interrogate the logic of previous film theory arguments. The book consists of nine chapters that closely examine a series of canonical film books and essays in great detail, by Peter Wollen, Laura Mulvey, Thomas Elsaesser, Stephen Heath, and Slavoj Žižek, among others.

First published in 1969, Signs and Meaning in the Cinema transformed the emerging discipline of film studies. Remarkably eclectic and informed, Peter Wollen's highly influential and groundbreaking work remains a brilliant and accessible theorisation of film as an art form and as a sign system. The book is divided into three main sections. The first explores the work of Sergei Eisenstein as film-maker, designer and aesthetician. The second, which contains a celebrated comparison of the films of John Ford and Howard Hawks, is an exposition and defence of the auteur theory. The third formulates a semiology of the cinema, invoking cinema as an exemplary test-case for comparative aesthetics and general theories of signification. Wollen's Conclusion argues for an avant-garde cinema, bringing post-structuralist ideas into his discussion of Godard and other contemporaries. Published as part of the BFI Silver series, this fifth edition features a new foreword by film theorist David Rodowick and brings together material from the four previous editions, inviting the reader to trace the development of Wollen's thinking, and the unfolding of the discourse of cinema.

A pioneer in the field, Christian Metz applies insights of structural linguistics to the language of film. "The semiology of film . . . can be held to date from the publication in 1964 of the famous essay by Christian Metz, 'Le cinéma: langue ou langage?'"—Geoffrey Nowell-Smith, Times Literary Supplement "Modern film theory begins with Metz."—Constance Penley, coeditor of Camera Obscura "Any consideration of semiology in relation to the particular field signifying practice of film passes inevitably through a reference to the work of Christian Metz. . . . The first book to be written in this field, [Film Language] is important not merely because of this primacy but also because of the issues it raises . . . issues that have become crucial to the contemporary argument."—Stephen Heath, Screen

An introduction to Eco's contributions to a wide range of academic disciplines, as well as to his literary works.

A Handbook of Media and Communication Research presents qualitative as well as quantitative approaches to the study of media and communication, integrating perspectives from both the social sciences and the humanities. Taking methodology as a strategic level of analysis that joins practical concerns with theoretical issues, the Handbook offers a comprehensive and in-depth review of the field and a set of guidelines for how to think about, plan, and carry out media and communication studies in different social and cultural contexts. The second edition has been thoroughly updated with reference to the development of the internet, mobile, and other digital media. Each chapter addresses shifting configurations of established media organizations, media discourses, and media users in networked practices of communication. The introduction and one further chapter probe changing conceptions on mass and interpersonal, online and offline communication – in research as in everyday life. Three new chapters have been added to exemplify different forms of research employing multiple methods to study multiple media in multiple contexts. List of contributors: Klaus Bruhn Jensen, Barrie Gunter, Rasmus Helles, Annette

Hill, Stig Hjarvard, Peter Larsen, Amanda Lotz, Graham Murdock, Horace Newcomb, Paddy Scannell, Lynn Schofield Clark, Kim Christian Schrøder

Branigan effectively criticizes the communication model of narration, a task long overdue in Anglo-American circles. The book brings out the extent to which mainstream mimetic theories have relied upon the elastic notion of an invisible, idealized observer, a convenient spook whom critics can summon up whenever they desire to "naturalize" style. The book also makes distinctions among types of subjectivity; after this, we will have much more precise ways of tracing the fluctuations among a character's vision, dreams, wishes, and so forth. Branigan also explains the necessity of distinguishing levels of narration.