

TABLE OF CONTENTS

Translator's Preface	v
1. The Film and Its Signs	1
Premises	1
The Metalanguage of Linguistics	9
The Film	11
Language	12
Sociality	15
The Sociality of Cinematic Signs	17
A Certain Degree of Sociality	21
Plurisituationality	25
The Inadequacy of Traditional Linguistics	29
The Linguistic Unit	31
The Sentence	33
The Sentence and the Film	35
Double Articulation	38
The Syntax of the Film	44
Analysis of the Film	47
Semiology and the Cinema	50
Premises for a Semiology of the Film	56
2. For a Theory of Film Making	72
Subjective Intervention in the Reproductive Process	72
The Illusion of Similarity	74
The Lighting	77
The Actor	80
The Dynamics of the Film-Camera	93
The Illusion of Movement	96
The Cutting	98
The Sound-Track and Its Influence as a Sign Element	111
Colour	120

The Sign Functions of the 'Photographic' Film	125
3. Film Cutting and Television Cutting. The Invasion of Reality and the Permanence of the Image's Semantic Value	128
Film Cutting and Television Cutting	128
Ideogram and Cutting	130
Functions of Cinematographic Language	132
The Reproductive Aspect	134
Cutting and the Author's Intentions	136
The Documentary Film	137
The Film as Expression	141
Cutting for Television	147
The Decline of Cutting as a Specific Component	152
The Linguistic Revolution Brought About by Sound	156
The Civilization of the Talking Image	160
Cinema and Linguistics	162
The Linguistic Influence of Television	164
Jean-Luc Godard	168
The 'Plan-Séquence'	174
Appendix	180
The Cinematographic Sign as Autosignification of the Object	180
The Cinematographic Sign as 'Icon'	183
The Sense of the Film	190
References	193
Index of Films cited	199
Index of Names	201