

Contents

1	Introduction	1
1.1	Making Sense of Film	2
1.2	Investigating Filmic Textuality	6
1.3	Exploring Filmic Narrative	11
1.4	Towards the Logic of Film Discourse Interpretation	14
1.5	Organisation of the Book	19
2	The Logic of Film Discourse Interpretation	21
2.1	Relational Meaning-Making in Film	22
2.2	Model of Analysis	31
2.2.1	The Analytical Vocabulary for Multimodal Film Analysis	32
2.2.2	The Formal Framework for Film Discourse Analysis	36
2.2.3	The Logical Form of Discourse Segments	53
2.2.4	The Experimental Set of Film Discourse Relations	59
2.2.5	The Syntax for Segmented Film Discourse Representation Structures	75
2.2.6	Glue Language and Discourse Update in Filmic Discourse	79
2.3	Conclusion of Chapter 2	84
3	Analysis	87
3.1	<i>The Lives of Others</i> (2006)	88
3.1.1	Summary of the Extract	89
3.1.2	Analysis	90
3.1.3	Conclusion	107
3.2	<i>Vanilla Sky</i> (2001)	110
3.2.1	Summary of the Extract	111
3.2.2	Analysis	112
3.2.3	Conclusion	122
3.3	<i>Amélie</i> (2001)	123
3.3.1	Summary of the Extract	123
3.3.2	Analysis	124
3.3.3	Conclusion	135
3.4	<i>Requiem for a Dream</i> (2000)	138
3.4.1	Summary of the Extract	138
3.4.2	Analysis	139
3.4.3	Conclusion	163
3.5	Conclusion of Chapter 3	164

4 Multimodal Narrative Construction in Filmic Text	167
4.1 The Functional Framework for Multimodal Film Analysis	170
4.2 The Strata of Film Discourse Interpretation	178
4.2.1 Intersemiotic Meaning Construction in Filmic Discourse	179
4.2.2 Metafunctional Diversification	183
4.2.3 Knowledge Sources for Building Logical Forms	186
4.2.4 Summary: A Stratificational View of Filmic Logical Forms	190
4.3 The Narrative Logic of Film Interpretation	192
4.4 Towards a Paradigmatic Organisation of Film Discourse Relations	196
4.5 Conclusion: Common Sense in Multimodal Film Analysis .	200
5 Conclusions and Outlook	202
5.1 A Method for Constructing Logical Forms of Filmic Discourse	202
5.2 Towards New Perspectives of Analysis	204
5.3 Towards Bridging the Gaps in Film Theory	207
5.4 Moving on to a Comprehensive Film Theory	210
A Transcriptions	212
A.1 WORDS (Everyone, 2010)	213
A.2 The Lives of Others (Henckel von Donnersmarck, 2006) .	227
A.3 Vanilla Sky (Crowe, 2001)	231
A.4 Amélie (Jeunet, 2001)	245
A.5 Requiem for a Dream (Aronofsky, 2000)	248
<i>Filmography</i>	265
<i>Bibliography</i>	266
<i>Index</i>	274