

Kuidas uurida filmi?

Peeter Torop 17.04.2014

KAUNITE KUNSTIDE FILOSOOFIA/kevad 2014

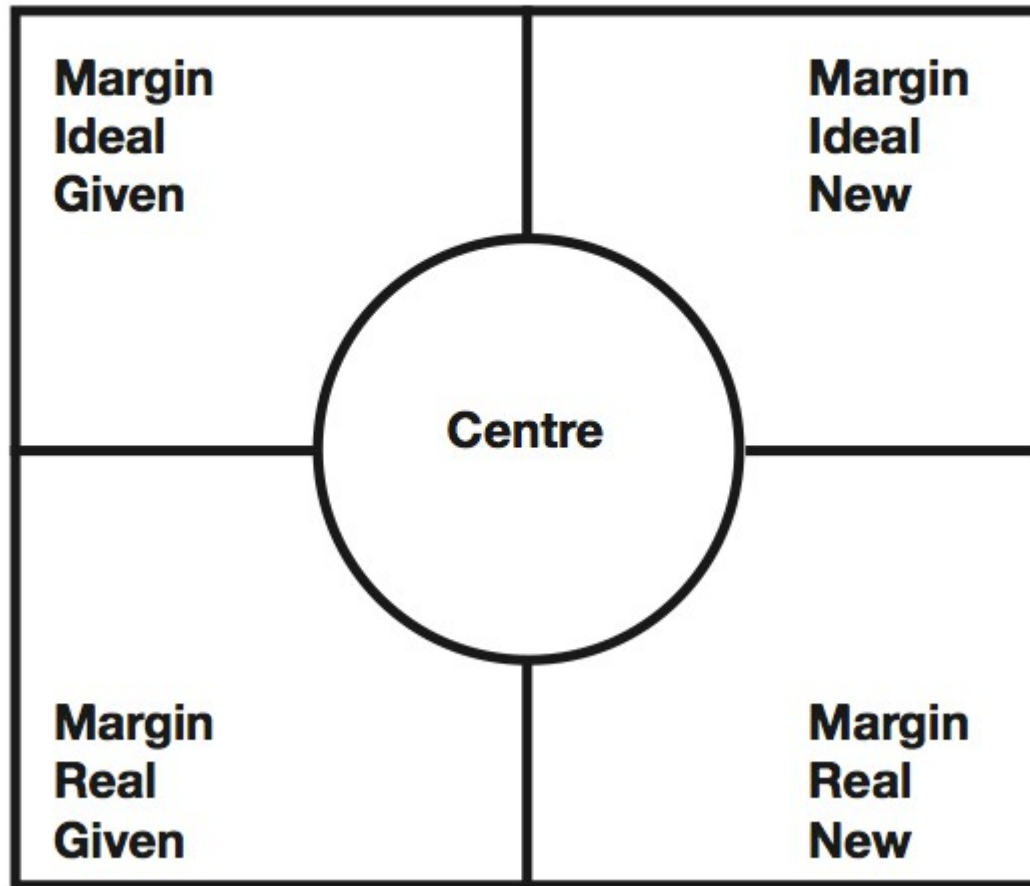


Rein Raamat „Põrgu“ (1983)

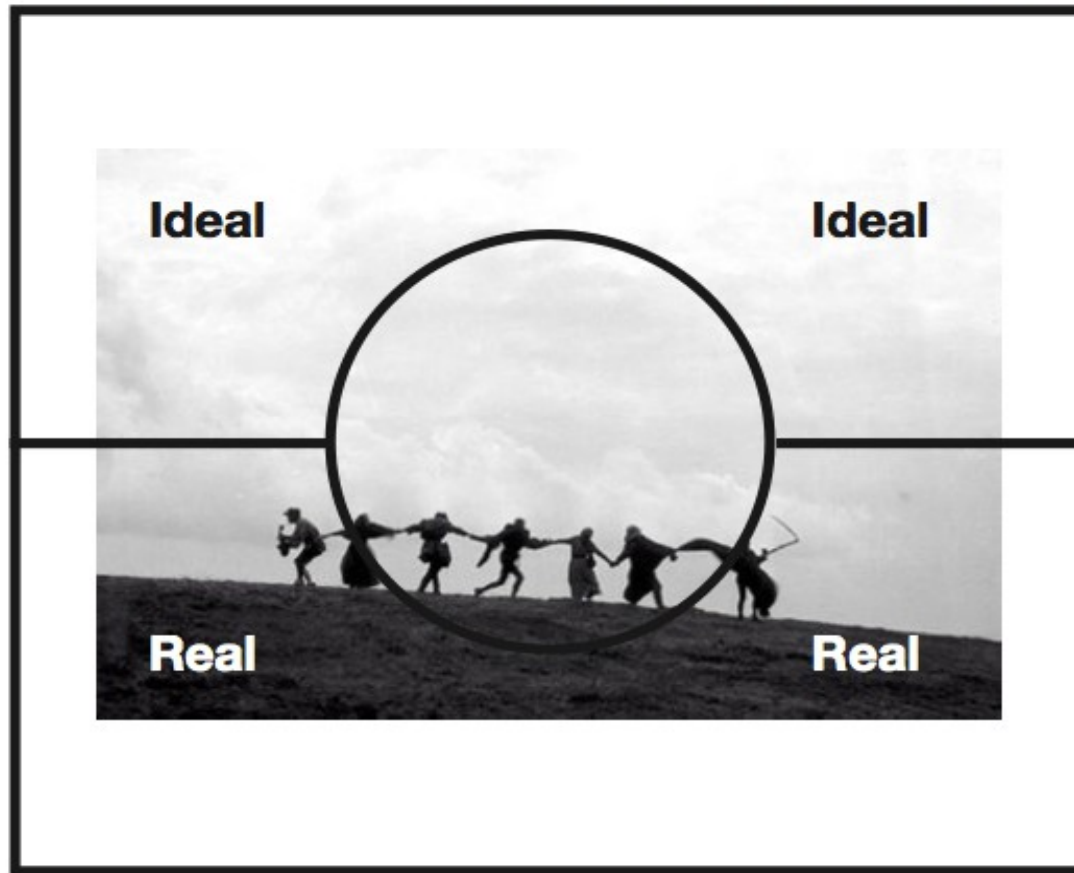


Kaadri Rein Raamatu *Põrgust* 1983

READING IMAGES



READING IMAGES



J.Monaco. How to read a film.

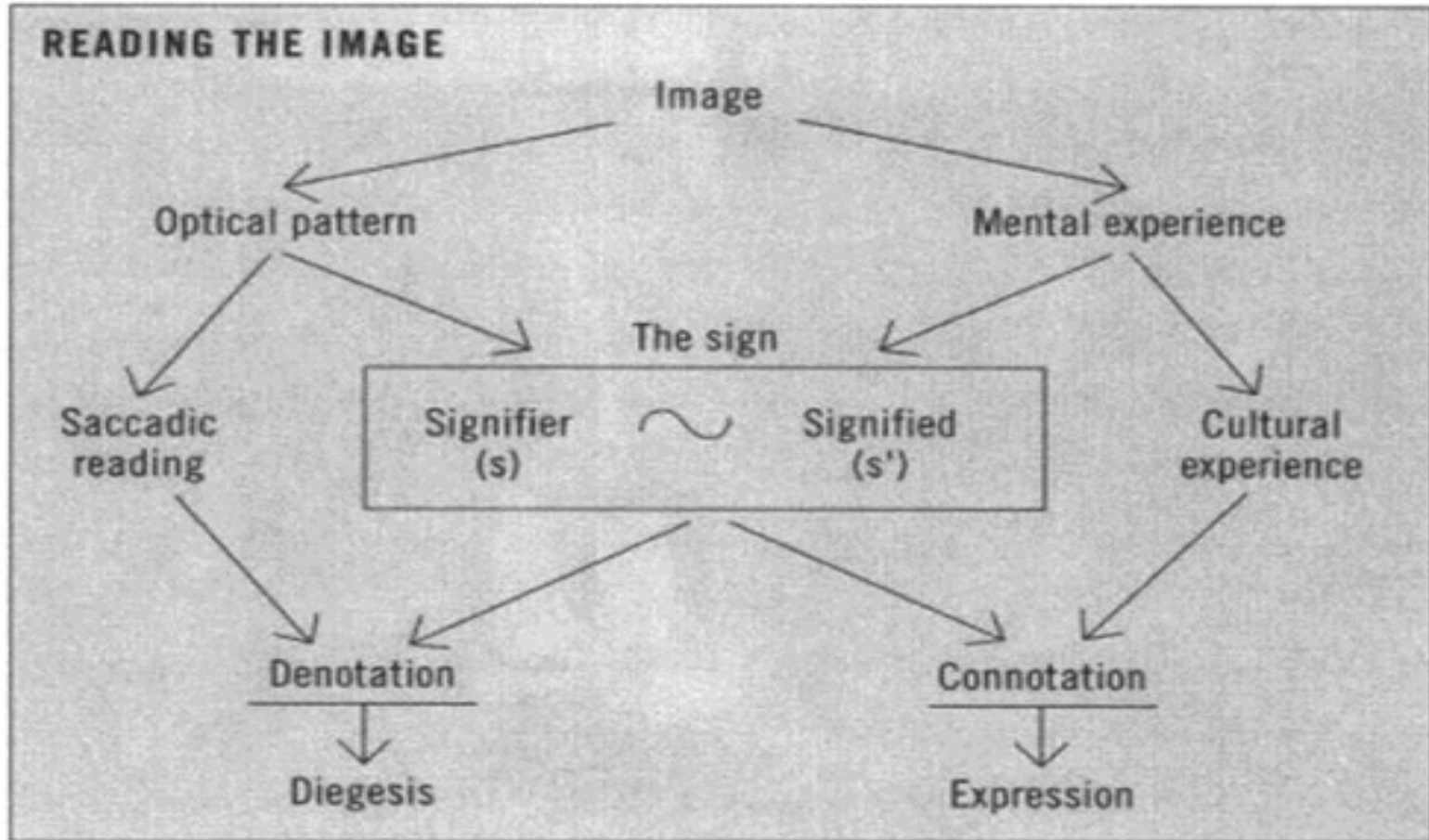
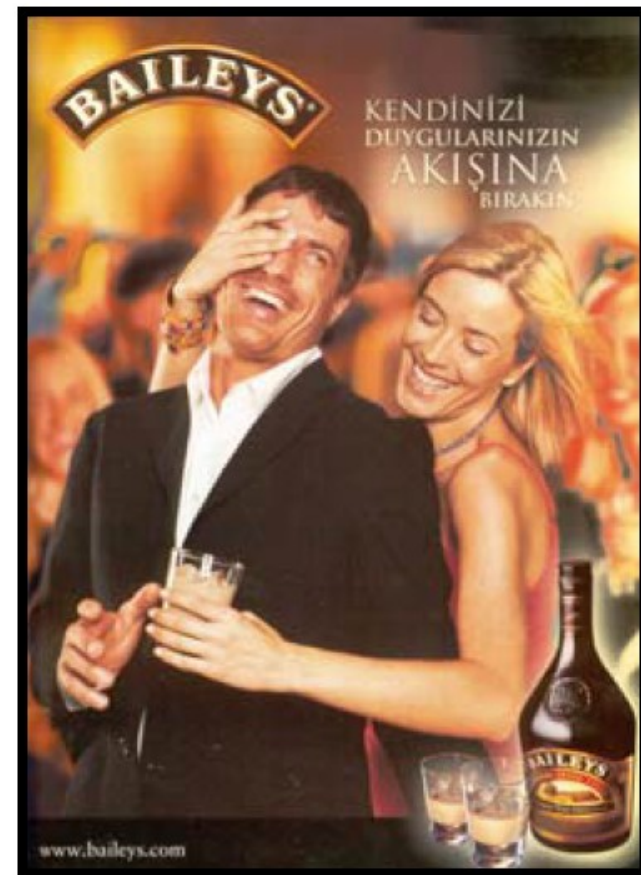


DIAGRAM H. READING THE IMAGE: The image is experienced as both an optical and a mental phenomenon. The optical pattern is read saccadically; the mental experience is the result of the sum of cultural determinants, and is formed by it. Both optical and mental intellection combine in the concept of the sign, where signifier (s) is related to signified (s'). The signifier is more optical than mental; the signified, more mental than optical. All three levels of reading—saccadic, semiotic, and cultural—then combine with each other in various ways to produce meaning, either essentially denotative or essentially connotative.

Baileys Original Irish Cream Advertisement (in Harper's Bazaar – Feb. 2004)



	Sample
Sign	Baileys magazine advertisement
Signifiers	An image of a man and a woman embracing each other while smiling and having a glass of drink in their hands.
Signified	A perfectly harmonious couple, happiness, beauty, health, pure love and romanticism

Product: Baileys Original Irish Cream

Literal Syntagms: BAILEYS, "LET YOU INTO THE FLOW OF EMOTIONS" – www.baileys.com.

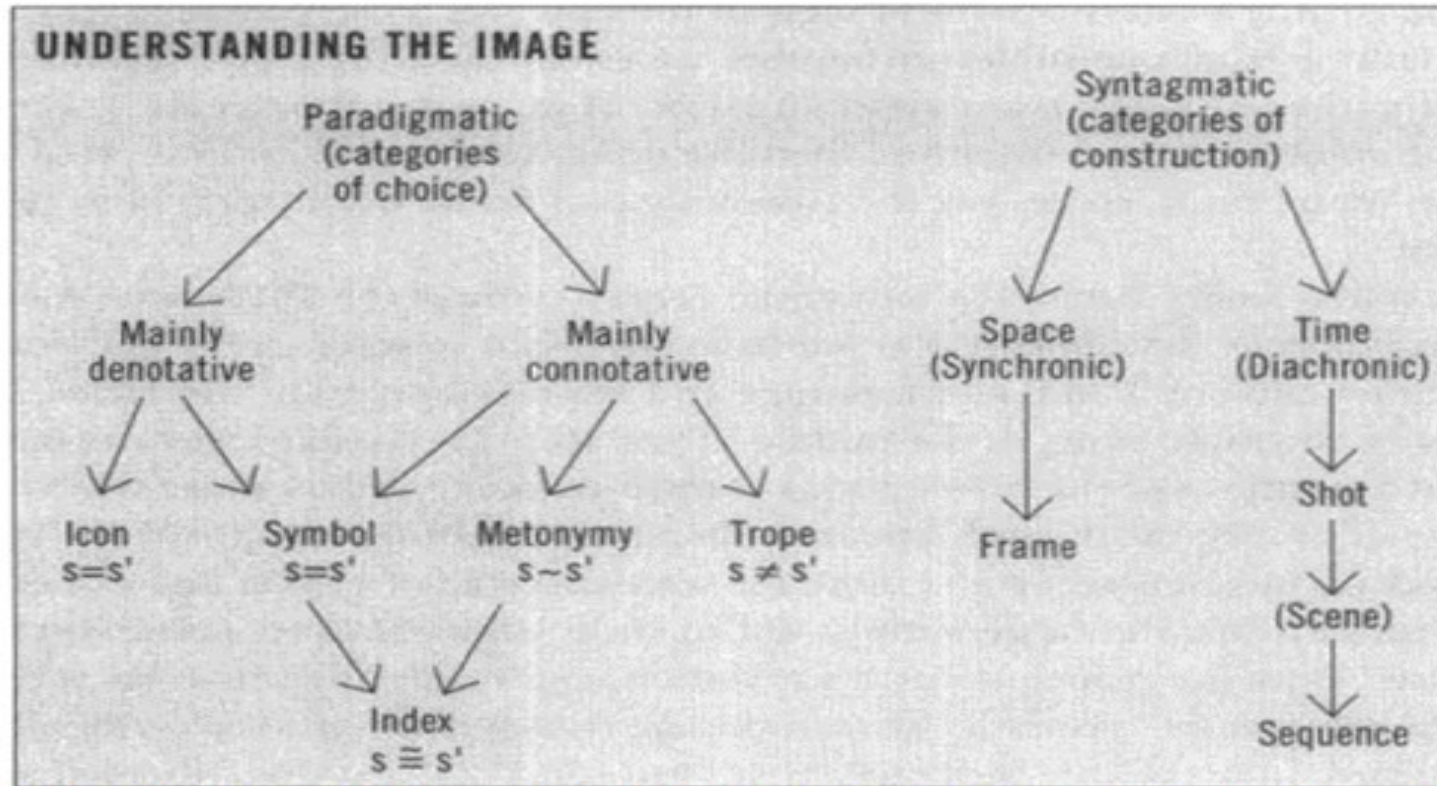


DIAGRAM I. UNDERSTANDING THE IMAGE: We understand an image not only for itself, but in context: in relation to categories of choice (paradigmatic) and in relation to categories of construction (syntagmatic). The categories of choice are variously denotative or connotative, and each variety, none of whose boundaries are sharply defined, is characterized by the relationship between signifier and signified. In the iconic image, signifier is identical with signified. In symbols the signifier is equal to the signified, but not identical. In metonymies and synecdoches, signifier is similar in some way to signified, while in tropes, the signifier is not equal to (distinctly different from) the signified. Here the relationship is



Figure 3-9. **ICON.** Liv Ullmann in Ingmar Bergman's *Face to Face* (1975). This stark image is what it is.



Figure 3-10. **INDEX.** Liv Ullmann in Bergman's *Shame* (1968). The offer of money—the roll of cash on the pillow—is an index of prostitution and, hence, of Eva's shame.

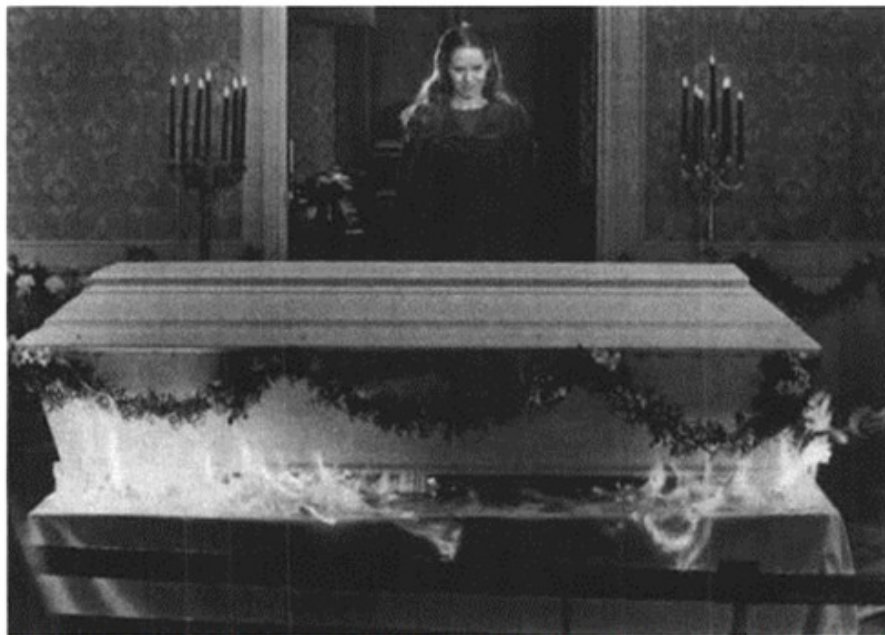


Figure 3-11. **SYMBOL.** Bergman often uses coffins and corpses as symbols in his films. Here, Ullmann again in *Face to Face* ...



Figure 3-14. METONYMY. In Claude Chabrol's *Leda* (1959), André Jocelyn portrays a schizophrenic character. The image in the cracked mirror is a simple, logical metonymy.

To cite this article: Chiao-I Tseng (2013) Analysing characters' interactions in filmic text: a functional semiotic approach, *Social Semiotics*, 23:5, 587-605, DOI: [10.1080/10350330.2012.752158](https://doi.org/10.1080/10350330.2012.752158)

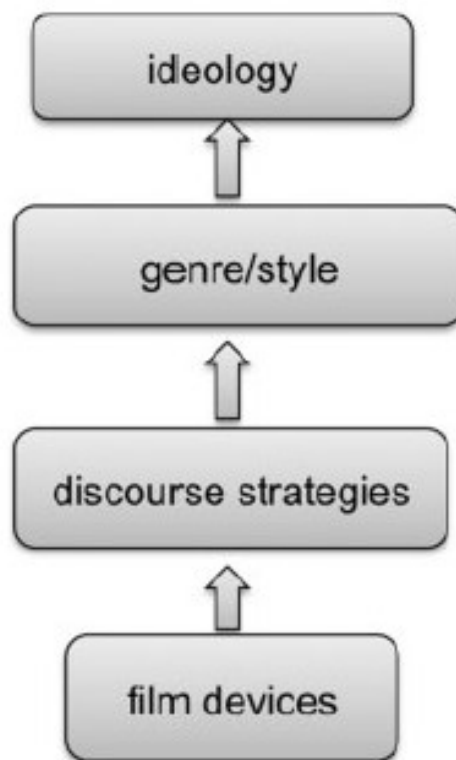


Figure 2. Strata of filmic meaning realisation. The arrows depict the process of meaning realisation.

Lily Alexander. Storytelling in Time and Space: Studies in the Chronotope and Narrative Logic on Screen. *JNT: Journal of Narrative Theory* 37.1 (Winter 2007): 27–64.

The four components create film architectonics:

- * symbolic (meanings originated in the macrosemantics of culture),
- * dramatic (meanings originated in the structure of a given film as a drama),
- * psychological (meanings originated in the life of human psyche), and
- * cinematographic (image-meanings originated in the film's visual semantics).

Blow up 1966 Michelangelo Antonioni



Blow up 1966 Michelangelo Antonioni



Fight Club 1999 David Fincher



Fight Club 1999 David Fincher



Smoke 1995 Wayne Wang



Smoke 1995 Wayne Wang



Smoke 1995 Wayne Wang



Andrew Darley. Bones of Contention: Thoughts on the Study of Animation. *Animation* 2007; 2; 63-76.

“Live action copies reality, animation transforms it. Live action presents physical reality and is concerned with how things look, animation with metaphysical reality, and what things mean” (Durley 2007:73).

ROSENCRANZ AND GUILDENSTERN ARE DEAD

1990 TOM STOPPARD



ROSENCRANZ AND GUILDENSTERN ARE DEAD

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ROSENCRANZ AND GUILDENSTERN ARE DEAD
1990 TOM STOPPARD



ROSENCRANZ AND GUILDENSTERN ARE DEAD

1990 TOM STOPPARD

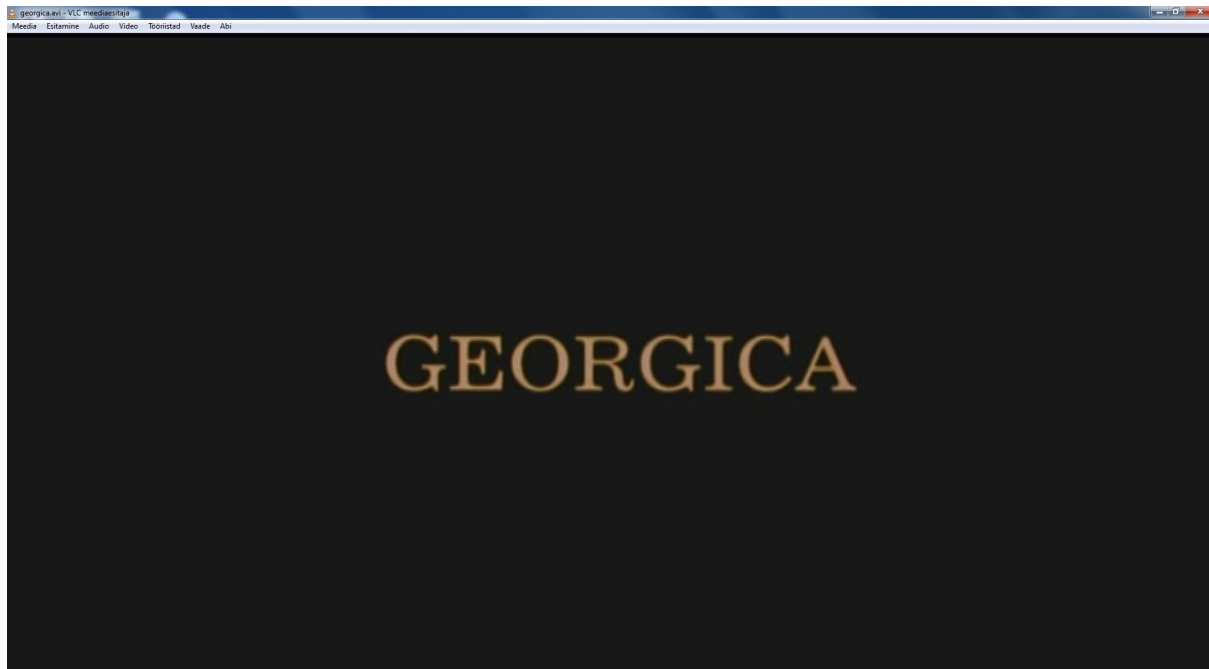


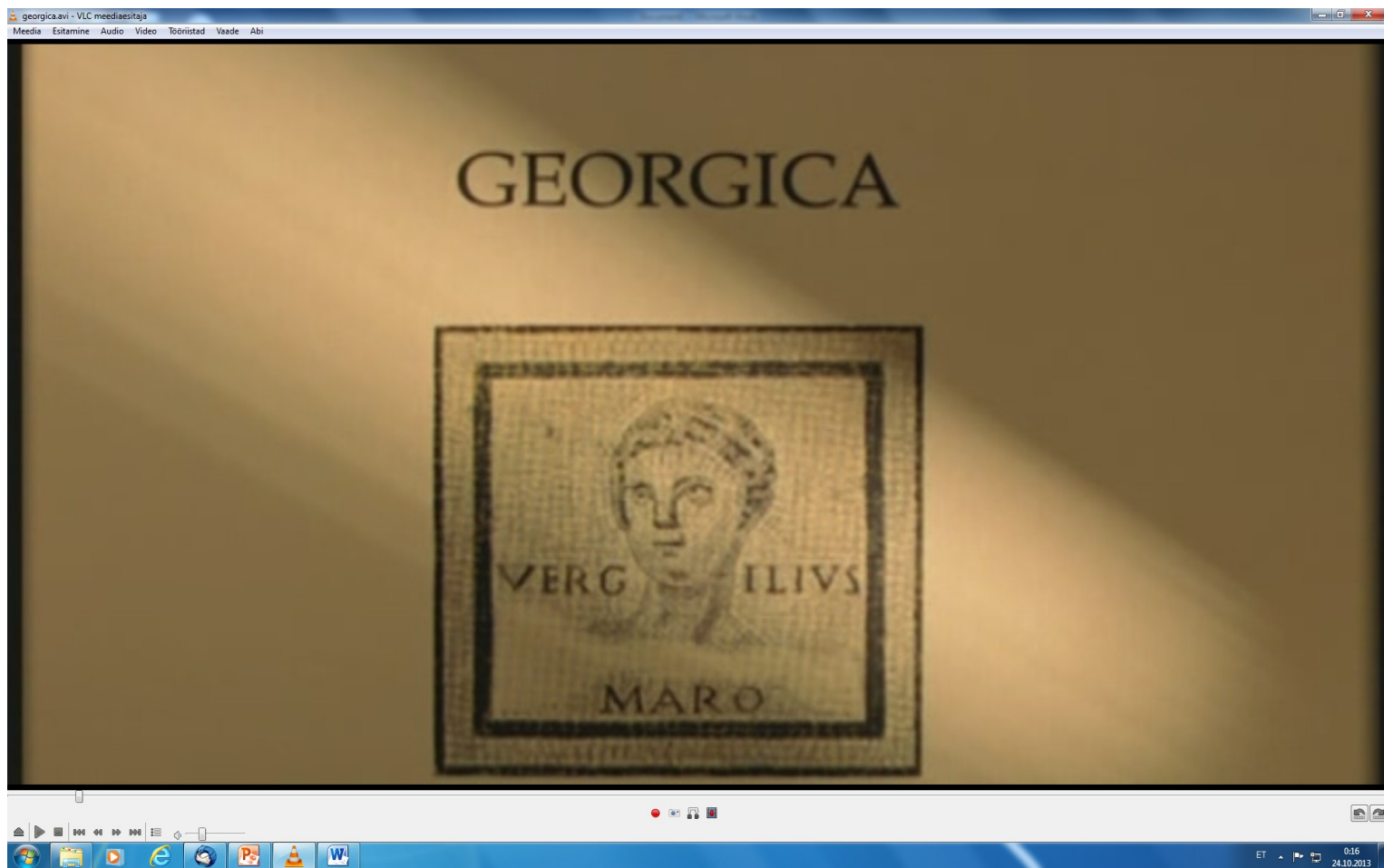
1. Loo simultaanne esitus ühes tekstis:

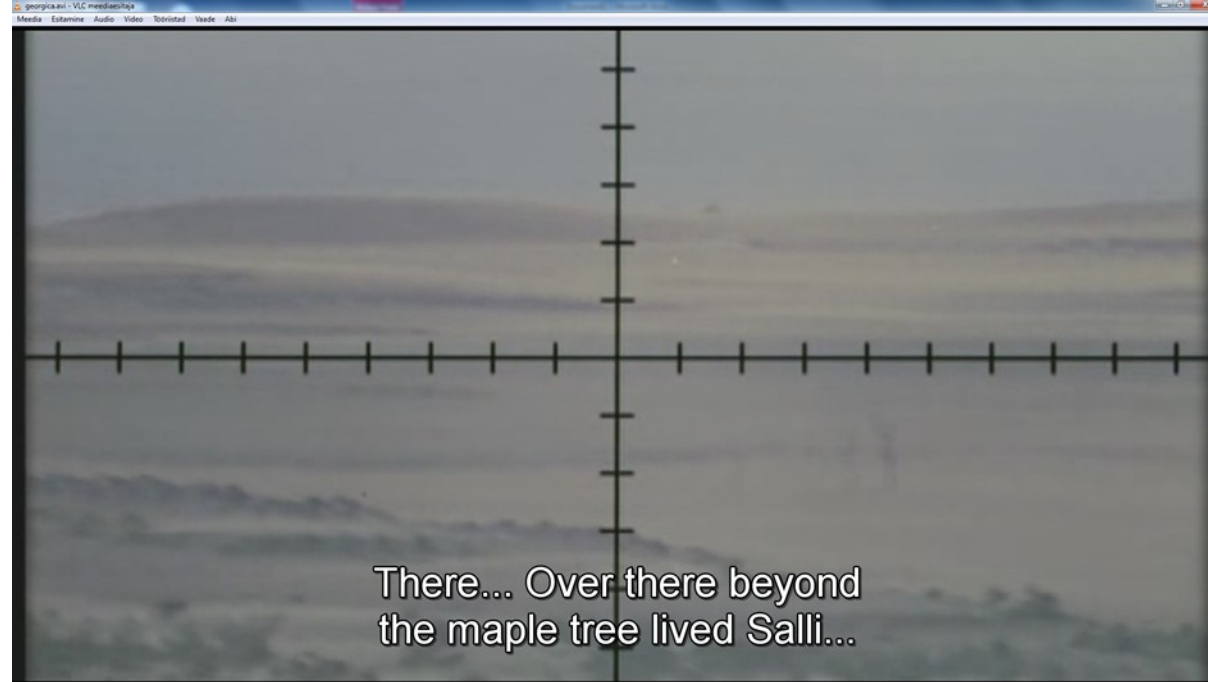
ROSENCRANZ JA GUILDENSTERN ON SURNUD
1990 TOM STOPPARD

2. Loo simultaansus kultuuris:

Piibel filmis: Pasolini 1964, Scorsese 1988, Gibson
2004, Zeffirelli 1977







kronotoobitasandid

		SEMIOTISEERIMISE SFÄÄR	
TASANDID	NARRATIIV SÕNA	ESITUS PILT	
TOPOGRAAFILINE KRONOTOOP HOMOFOONIA	LUGU	VÕIMALIK MAAILM INTERTEKSTUAALSUS	SÜNDMUS(ED)
PSÜHHOLOOGILINE KRONOTOOP POLÜFOONIA	JUTUSTAMINE	VÕIMALIK KONFLIKT ISE JA TEINE MULTIMODAALSUS	ESITAMINE/ ETENDAMINE
METAFÜÜSILINE KRONOTOOP HETEROFOONIA	VERBAALNE KIRJELDAMINE	KONTSEPTSIOON MULTIMEEDIALISUS	PILDILINE/ LAVASTUSLIK KUJUTAMINE

1. Topograafiline kronotoop:
konkreetne aeg ja ruum:
homofoonia.

2. Psühholoogiline kronotoop:
subjektiivne aeg ja ruum:
polüfoonia

3. Metafüüsiline kronotoop:
mentaalne aeg ja ruum:
heterofoonia









New York City
1846



16 Years Later

16 aastat hiljem





AN IRISH INVASION

While the North invades the South,
the Irish invade New-York.

Talk about locusts! Irish and more Irish.
This you are here to see and hear of them.

Iriri invasioon - Ostke uus "Tribune".
- Astuge armeesse. Kolm lobi päevas.



Eri linnaosade võmmid kemplesid
omavahel ja ka tänavajõukudega.

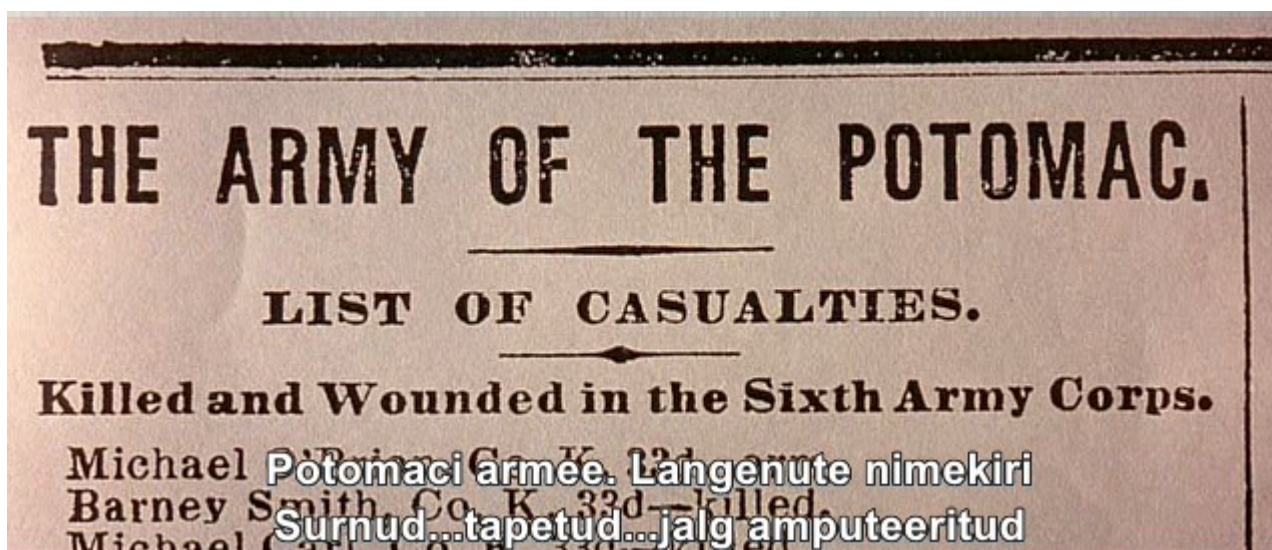




Peapiiskop isiklikult õlg öla kõrv
poolte Viie Nurga iirlastega.



Munk on juba võitnud ja saanud
3000 häält rohkem, kui valijaid on.



THE ARMY OF THE POTOMAC.

LIST OF CASUALTIES.

Killed and Wounded in the Sixth Army Corps.

Michael O'Brien, Co. K, 12th arm.
Barney Smith, Co. K, 33d - killed.
Michael Carl, Co. K, 33d - killed.

Potomaci armee. Langenute nimekiri
Surnud...tapetud...jalg amputeeritud





300 politseinikku haavatud või kadunud.
Saata 100 meest laiali ajama rahvast,



kes rüüstab linnapea Opdyke'i maja.
Rahvahulk süütas 33.Tänaval asuva maja.







Freytag's Triangle

Climax

Snapping back from the story telling, the family doctor comes and tells William that Edward doesn't have much time left. William tries to talk to Edward but Edward avoids the topic with a joke. Later tells his son he knows the way he dies and this is not it.

Rising Action

Recalling tales his father had told him in the past. William soon realizes that he doesn't know much about his father. Retelling the tales his father told him William finds it hard because they are so fabricated. But Edward states that they are all true.

Exposition

Edward sense birth has been a "big fish" living his life through extravagant stories. Diagnosed with Cancer, William his son discusses how his fathers gradual seath shocked everyone who thought he was invincible.

Climax

Falling Action

Falling Action

Edward dreams about death which is the way the old lady told him he would go indicating death is near. Edward tells William he is worried about leaving him and William tells him he was a good father.

Conflicts:
Man vs. Man
Man vs. Self
Man vs. Nature

Exposition

Inciting Moment

Edward Bloom was a man of many stories and lives an exciting life all of which his son William finds hard to believe.

Resolution

Resolution

Edward tells William he wants to leave the room. William takes Edward for a drive and they pull over near a body of water. Edward tells William to carry him to the water and he jumps in. Edward metaphorically turns into a fish.

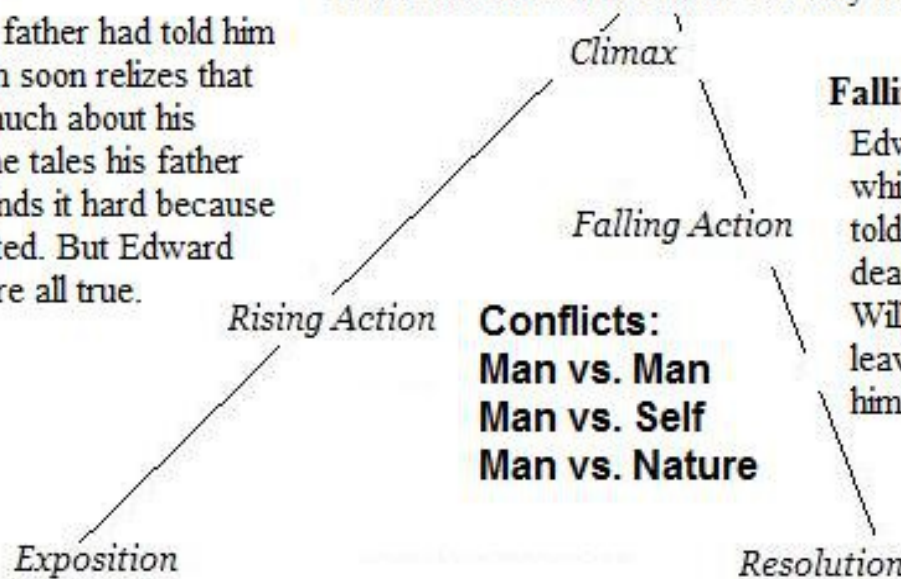
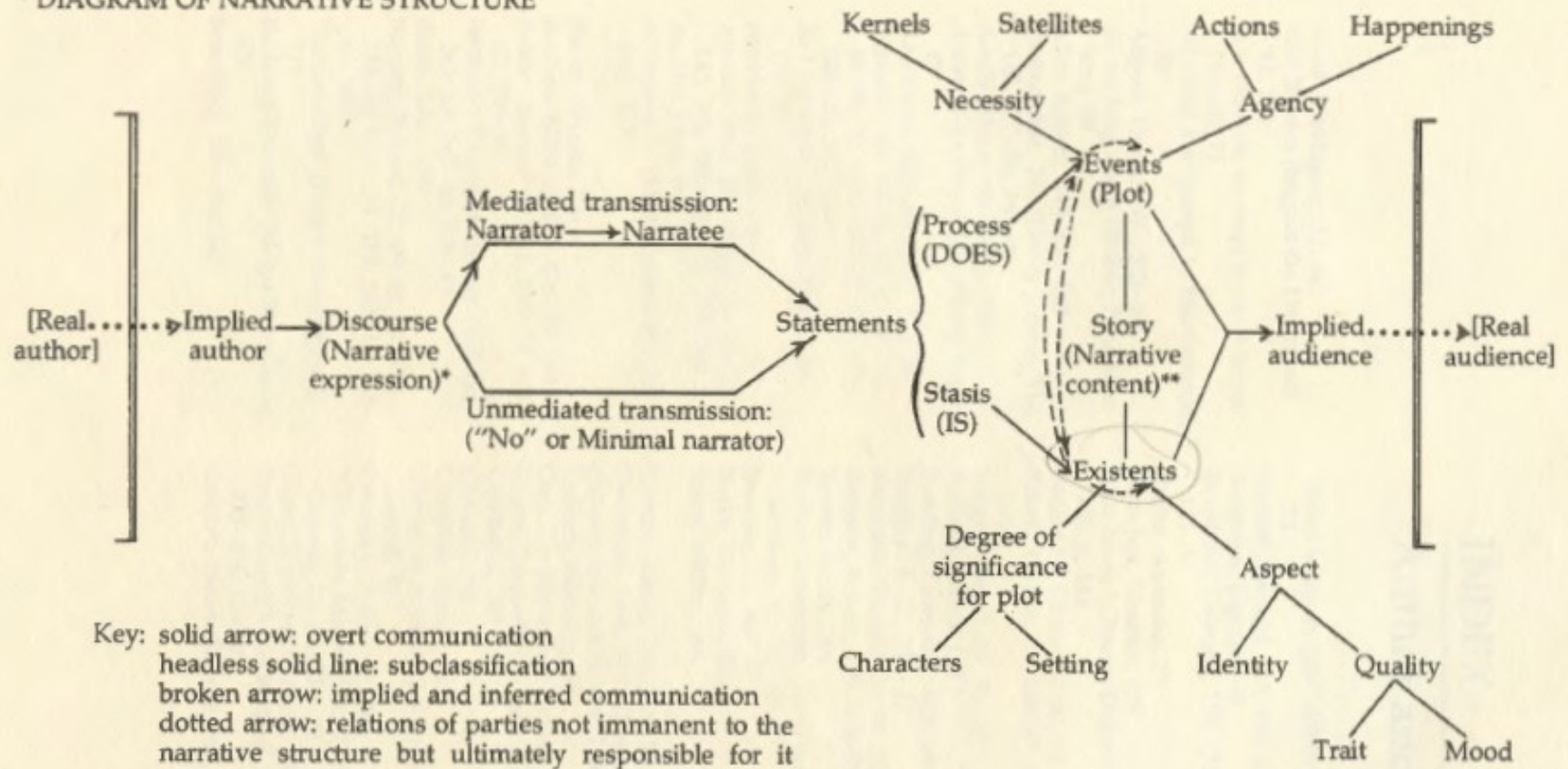
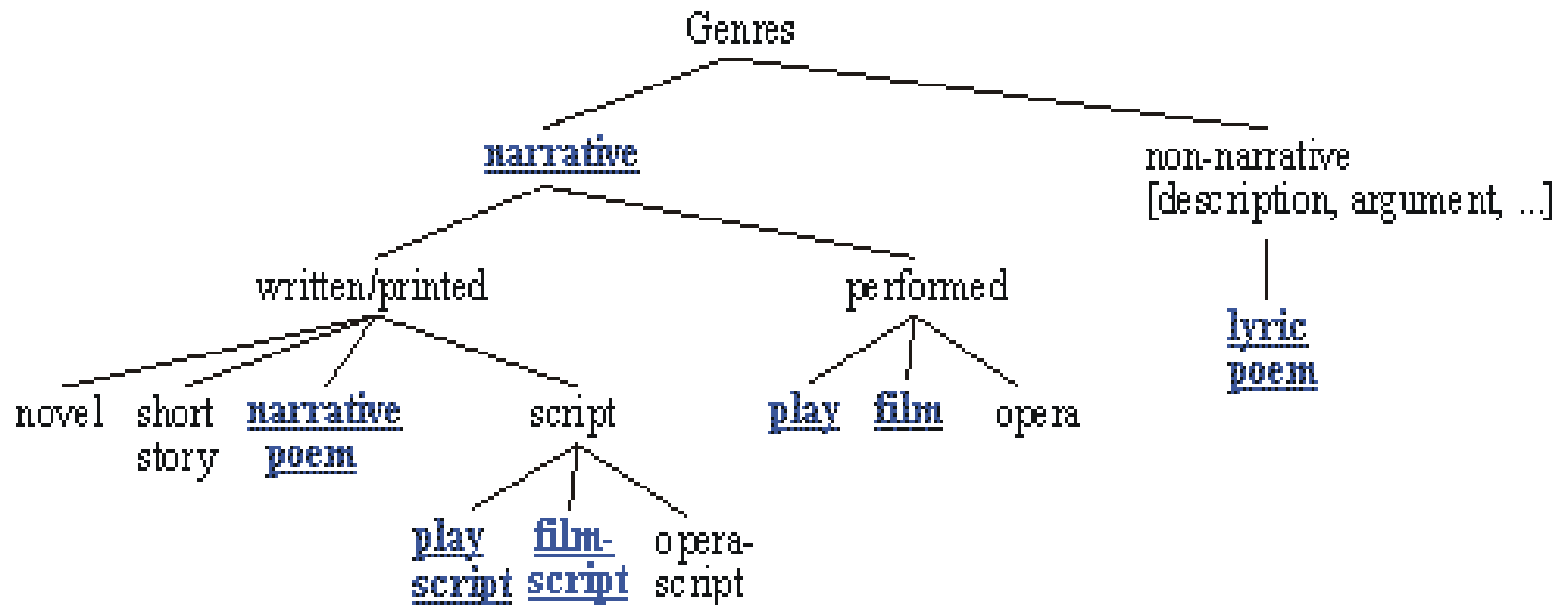
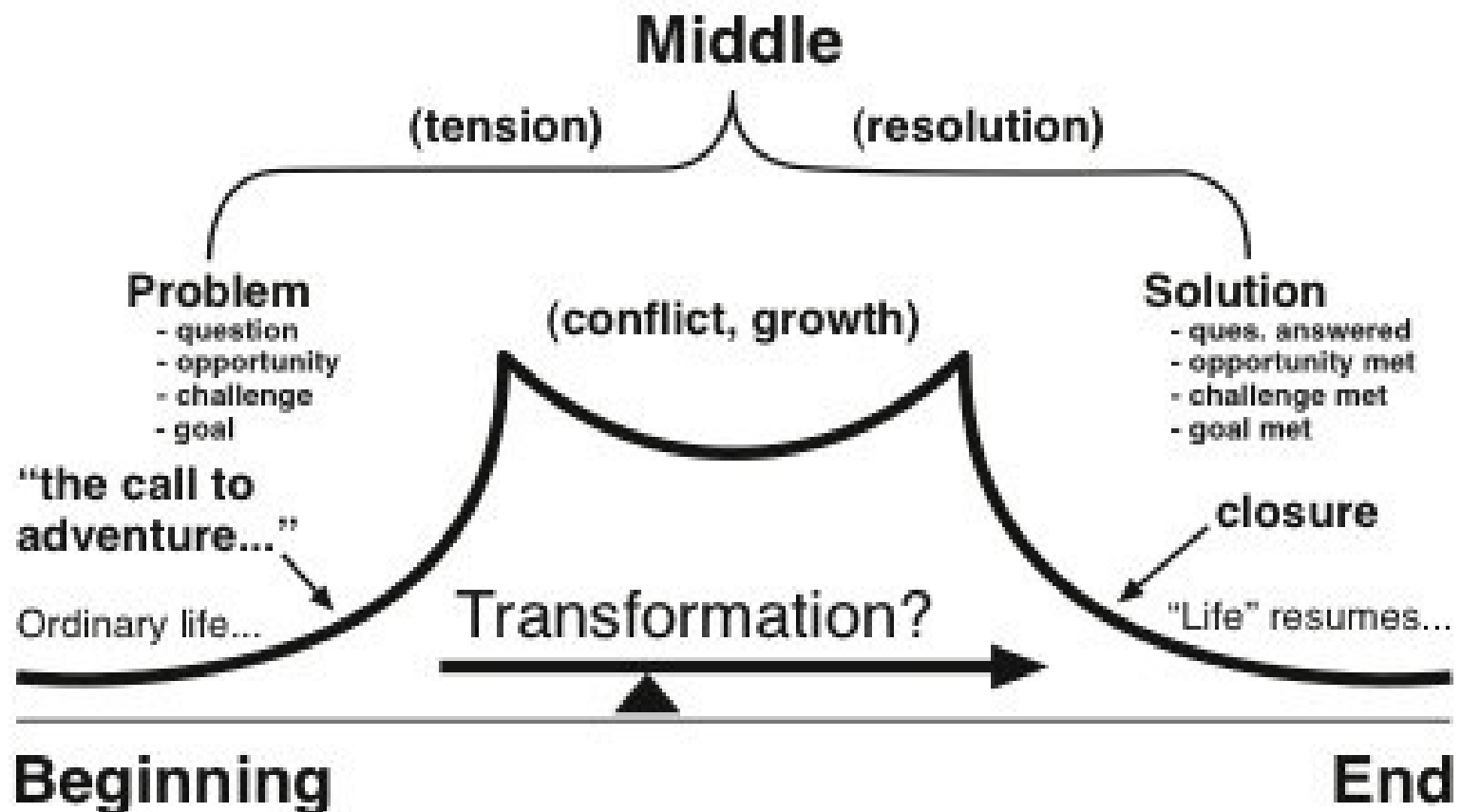


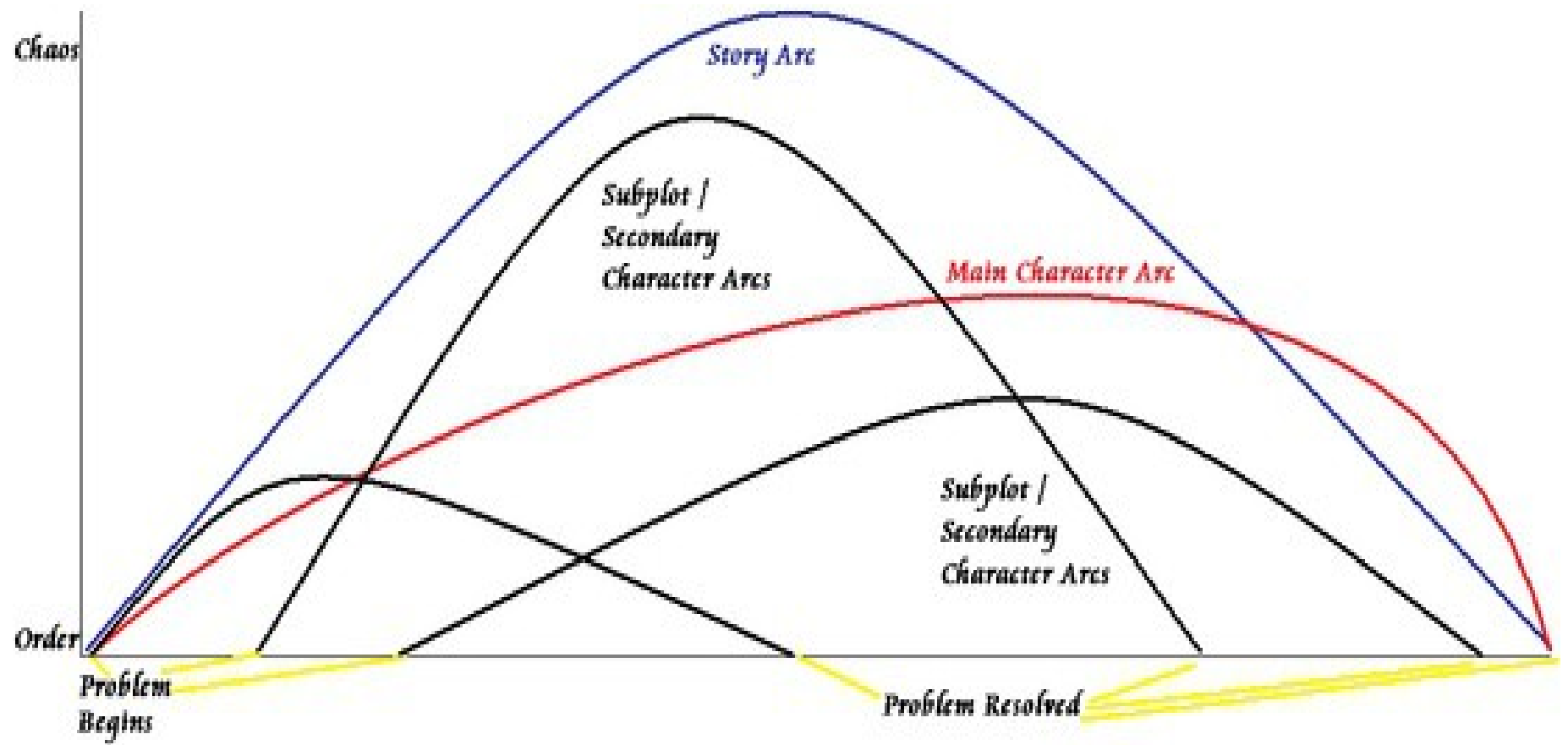
DIAGRAM OF NARRATIVE STRUCTURE







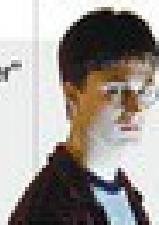
(Dillingham, 2001, with transformation, Ohler, 2003)



The Hero

"More or less human in character, through whom the world destiny is realized"

"Harry Potter" series



Harry Potter

The Ancient Mystagogue

"The Wise Old Man... whose words assist the hero through the trials and terrors of the weird adventure"

Dumbledore

**The Enemy**

"Great and conspicuous in the seat of power"

Voldemort

**The Threshold Guardian**

"The first problem of the hero to surpass"

Quirrell

**The Shape-Shifter**

An ambiguous character whose loyalties and values are not always clear

Snape

**The Trickster**

Comic relief, to offset the dramatic tension

Ron Weasley



"Star Wars" series



Luke Skywalker



Obi-Wan

Darth Vader



Stormtroopers



Han Solo



C-3PO and R2-D2

"The Matrix" series



Neo



Morpheus



The Matrix



Agent Smith



Cypher

There's not much to laugh at in "The Matrix."

"Lord of The Rings"



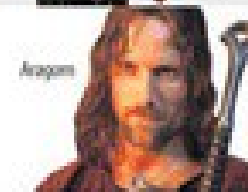
Frodo



Gandalf



Sauron



Aragorn



Boromir



Merry and Pippin

"Finding Nemo"



Marlin



Crush



Dory



Bruce



Gill

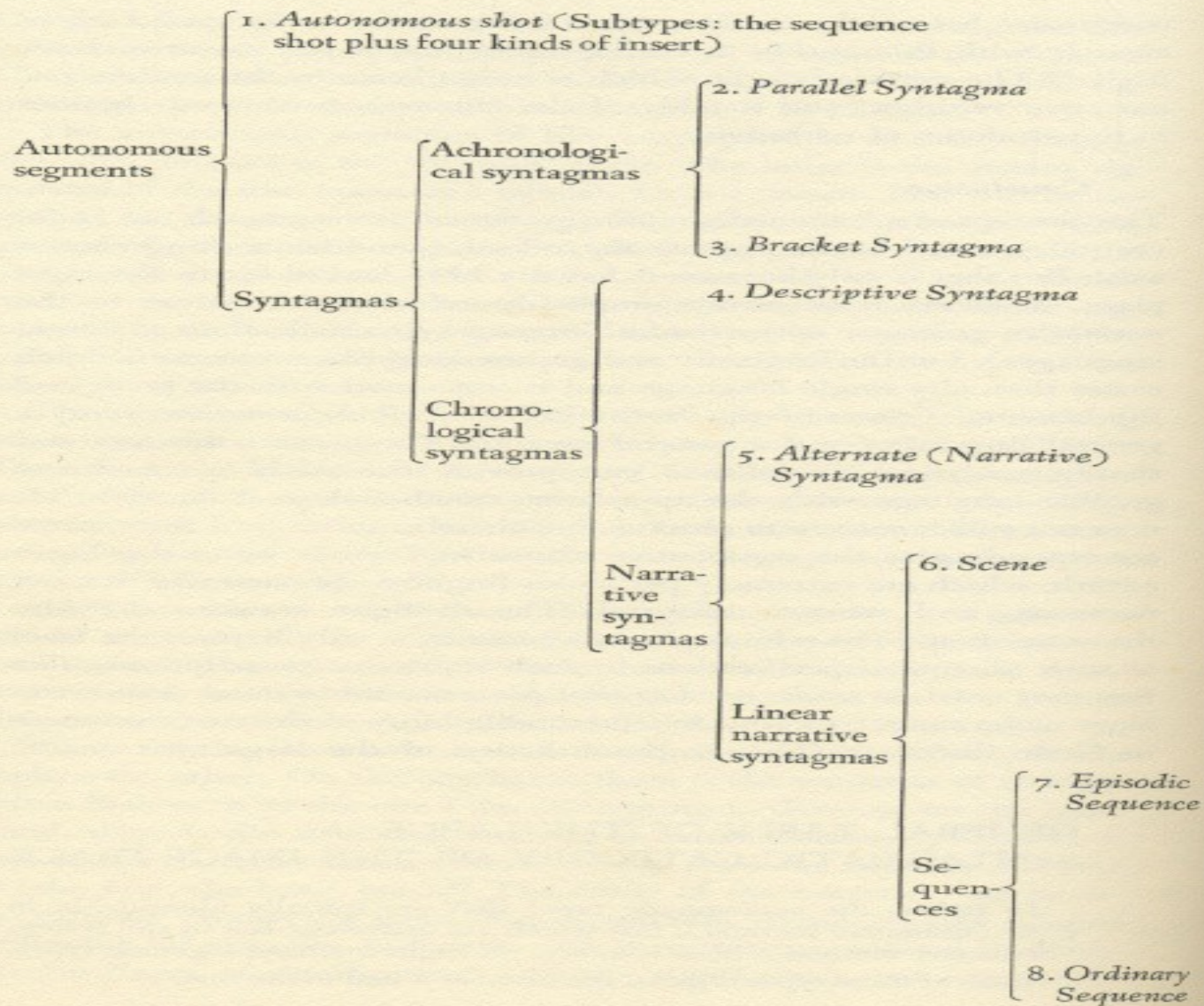


Dory

NOTE: Your opinion may vary.

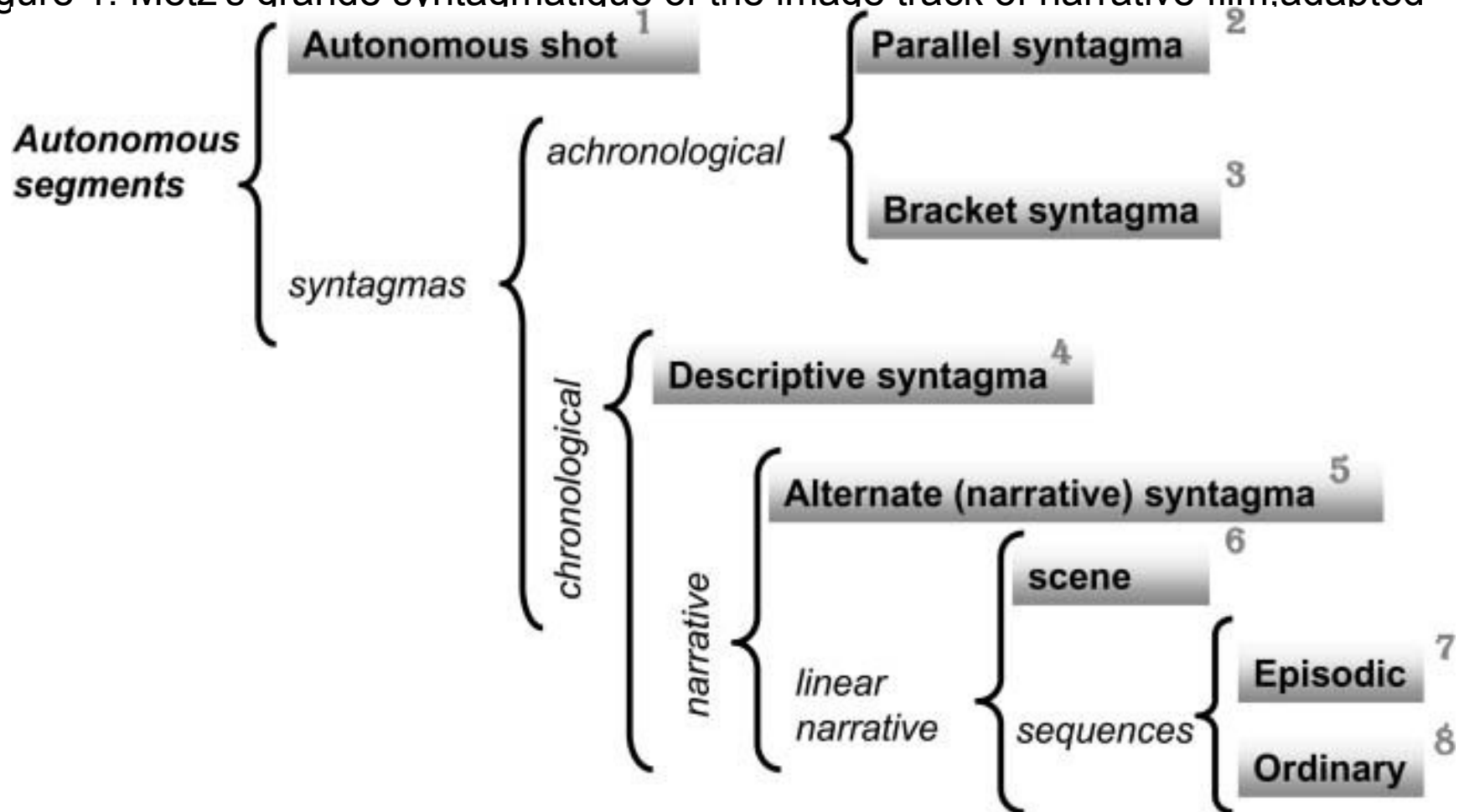
PICTURE: GARY/REUTERS/STAFF

SOURCES: Joseph Campbell, "The Hero With a Thousand Faces"; Internet Movie Database



JOHN A. BATEMAN Towards a grande paradigmatic of film:
Christian Metz reloaded. *Semiotica* 167:1/4 (2007), 13–64

Figure 1. Metz's grande syntagmatique of the image track of narrative film; adapted





*Every man is a ruler of his fate
And a builder of his fortune*

Iga mees on oma
saatuse sepp

Ja oma õnne valaja

(Jaa, jaa, jaa!)

Ükskord prahvatab
vimm,

Mis kogunend
salaja.



*Once the vancour will crash
After gathering secretly*

Meie põleme, meie sureme,
Siis ei jää enam ühtegi orja,
Ei ühtegi orja, ühtegi orja,
Ei ühtegi, ühtegi peremeest!
(Ei ühtegi orja, ühtegi orja,
Ei ühtegi, ühtegi peremeest!)

Vägivald armastab vabadust,
Tahab ta võita ja vallutada,
Vägivald igatseb vabadust
Enda najale kallutada.
Vägivald igatseb vabadust,
igatseb vabadust...
Põgene, vaba laps!
Põgene, vaba laps!
See on ainus võimalus!
Põgene, vaba laps,
Vii peitu maailma vabadus,
Kuni veel sa vähegi suudad,
Kuni veel sa vähegi loodad,
Vähegi hoolid!
Põgene, vaba laps!

Grigori Kromanov VIIMNE RELIIKVIA (1970)



Meie reliikvia on vabadus!!



Reliikvia
(reliikvia)

Reliikvia
(reliikvia)

Meie ees on
viimne
reliikvia,

Me käes on
viimne
reliikvia

Reliikvia (reliikvia)
Reliikvia (reliikvia)
Viska nurka viimne reliikvia,
Jäta sinnapaika reliikvia,
Õhtu jõuab, päev veereb,
Otsi endale uus reliikvia.
Reliikvia (reliikvia)
Reliikvia (reliikvia)
Reliikvia (reliikvia)
Reliikvia (reliikvia)
Reliikvia (reliikvia)

Film ja kultuuriidentiteet

Eemiline-eetiline

Sotsiaalne identiteet

etniline identiteet -
etnilisus

Akulturatsioon –
enkulturatsioon

Separatsioon

Marginalisatsioon

Integratsioon

Assimilatsioon

Dissimilatsioon

A.Williams (ed). Film and
nationalism. Rutgers UP, 2002

A.Kuhn. An everyday magic.
Cinema and cultural memory.
I.B.Tauris Publishers, 2002

M.Hjort, S.MacKenzie (eds).
Cinema & nation. London:
Routledge, 2000 (A.Smith. Images
of the nation: cinema, art, and
national identity).

T.Elsaesser. European cinema.
Face to face with Hollywood.
Amsterdam UP, 2005.



Sulev Keedus SOMNAMBUUL (2003)

Eestimaa looderannik, suvi 1945.

30 000 eestimaalast on pääsenud üle mere Rootsi. Tormis, külmas ja pimedas öös jäid tuhanded kadunuks. Pögenetakse kõikjale, jõutakse üle ookeani Ameerikasse ja Austraaliasse. Kojujäänuid arreteeritakse ja küüditatakse massiliselt Siberisse.

Pole perekonda, kes sõjast ja viiekümnest okupatsiooniaastast puutumata jääks. 1939-1949 hävitatakse viiendik kogu rahvast.



J.M.Peters. Pictorial signs and the language of film. Amsterdam:
Rodopi1981

Filmikoodide hierarhia	mimeesikood	väljenduskood
1. Kujutatava tasand visualiseeritud lugu misanstseen	figuratsioonikood (representatsioon) näitlemiskood (esitus)	narratiivikood lavastuskood
2. Kujutamise tasand võtted ja montaaž	kaameratehnikate repertuaar	kaamerategevuse kood
3. Pildivälise teksti ja muusika tasand	verbaalse ja muusikalise mimeesi kood(id)	verbaalse ja muusikalise väljenduse kood(id)

JUTUSTAMINE JA MEEDIUM

“...although narratives in different media exploit a common stock of narrative design principles, they exploit them in different, media-specific ways, or rather, in a certain *range* of ways, determined by the properties of each medium”. (Herman 2004: 51)

Herman, David (2004). Toward a transmedial narratology. In *Narrative Across Media: The Languages of Storytelling*, Marie-Laure Ryan (ed.), 47-75. Lincoln, London: University of Nebraska Press.

Carlos Alberto Scolari

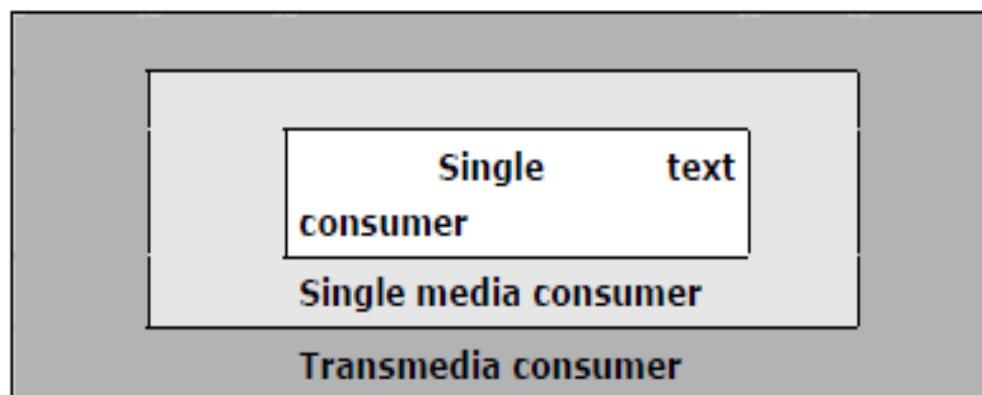


Table 3. Implicit consumer-nested structure of transmedia storytelling.

Lev Manovich has described the changing of cinema as a multimedial phenomenon into creole phenomenon. When in the development of cinematography the photo-like and graphical (animation) traditions have developed in parallel, then the invasion of computer graphics into ordinary film has raised doubts about the sense of reality accompanying photo-likeness, which results in a creole cultural language: “As a result, the techniques of modern cinema and of nineteenth-century moving-image presentations merged in a new hybrid language that can be called “cinegratography””(Manovich 2001:312).

L. Manovich

Ontological montage: “the coexistence of ontologically incompatible elements within the same time and space”(159)

Stylistic montage: compositing

Juxtaposition of stylistically diverse images in different media (cubism, Forrest Gump)

E.Branigan. Narrative Comprehension and Film. London: Routledge, 1992:87.

