

Chapter 2

Semiotics of Films

Objectives: The objective of this chapter is to familiarize the students with the grammar of films and to enable them to read the signs and codes of films.

Keywords: sign, codes, semiotics, connotation, denotation

What is semiotics?

The word 'semiotic' is derived from 'semeion', the Greek word for sign. The modern disciplines of semiotics are invented by Charles Sanders Peirce (1839-1914) and Ferdinand de Saussure (1857-1913), later published as *Course in General Linguistics* (1906-1911). Essentially, semiotics is the study of signs. Filmmaking is choosing the precise images for the particular story, and every picture tells a story. It is noteworthy what can be read from a single image. For Peirce, there were multiple types of sign, and three main types are worth discussion. The icon, or a sign which is similar to what it signifies, the index, which is affected by what it represents, and the symbol, a sign that is connected to what it signifies by a law or convention.

How does a film use signs?

Film is the art of visual abbreviation. Cinema is synesthetic as it arouses senses. Roland Barthes, the French semiotician, states in *Mythologies*, "trivial aspects of everyday life can be filled with meaning", and this includes even a character's hairstyle.

The basic tenet of semiotics is that a sign has two parts: the physical, or the sign-as-object and the psychological, or the sign as concept. Filmmakers show and we understand visual signs such as smiles, scars, guns, badges, hairstyle etc. At this point, an important term you should be familiar with is synecdoche, that is, relationship of a part to a whole (the crown represents the king or the queen, the Oval office stands for the President, the badge symbolizes law and order). It is the little things that fill our everyday lives with meaning, and the same holds true for films. Consider Javier Bardem's hairstyle in *No Country for Old Men* (2007). Does it say anything about his character? Film images are signs, look at any film poster and you will notice how posters and publicity materials send signals that tell you about the genre of the film.

A key field of study in semiotics relates to the text (literature, film, or even a piece of music). Films construct meaning through signs. Sign has two parts: Signifier/signified. **Signifier** is the physical part, or the tangible thing we see/hear. It is what we perceive. **Signified** is the psychological part, the reaction to the object, the

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Teshome Habte Gabriel



Chapter 2 Semiotics Of Films:

Film Theory Robert Lapsley, Michael Westlake, 1988 An account of film theory aimed at the 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 [Japanese Mythology in Film](#) Yoshiko Okuyama, 2015-04-09 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

The Science Fiction Film in Contemporary Hollywood Evdokia Stefanopoulou, 2023-07-27 The Science Fiction Film in Contemporary Hollywood focuses on the American science fiction SF film during the period 2001-2020 in order to provide a theoretical mapping of the genre in the context of Conglomerate Hollywood Using a social semiotics approach in a systematic corpus of films the book argues that the SF film can be delineated by two semiotic squares the first one centering on the genre's more than human ontologies SF bodies and the second one focusing on its imaginative worlds SF worlds Based on this theoretical framework the book examines the genre in six cycles which are placed in their historical context and are analyzed in relation to cultural discourses such as technological embodiment race animal human relations environmentalism global capitalism and the techno scientific Empire By considering these cycles which include superhero films creature films space operas among others as expressions of the genre's basic oppositions the book facilitates the comparison and juxtaposition of films that have rarely been discussed in tandem offering a new perspective on the multiple articulations of the SF film in the new millennium [Basics Film-Making 04: The Language of Film](#) Robert Edgar-Hunt, John Marland, Steven Rawle, 2010-06-04 *Basics Film Making The Language of Film* presents complex ideas in a clear and

straightforward style enabling you to apply these ideas to your own analysis or film making [How to Read a Film](#) James Monaco, 2009-05-08 James Monaco discusses the elements necessary to understand how a film conveys its meaning and more importantly how the audience can best discern all that a film is attempting to communicate [Reading the Movies](#) William V. Costanzo, 1992 Provides an overview of the film genre and illustrates how traditional textual analysis can be used to understand a film's themes [Semiotic and Structuralist Analyses of Fiction](#) Leonard Orr, 1987 A brief but very lucid introduction to the sometimes overly intricate distinctions various semiologists, structuralists, and post-structuralists make between and among themselves ARBA **From Plato to Lumière** André Gaudreault, 2009 With this lucid translation of *Du littéraire au filmique* Andr Gaudreault's highly influential and original study of film narratology is now accessible to English language audiences for the first time Building a theory of narrative on sources as diverse as Plato, *The Arabian Nights*, and Proust *From Plato to Lumi re* challenges narratological orthodoxy by positing that all forms of narrative are mediated by an underlying narrator who exists between the author and narrative text Offering illuminating insights, definitions, and formal distinctions Gaudreault examines the practices of novelists, playwrights, and filmmakers and applies his theory to the early cinema of the Lumi re brothers and more recent films He also enhances our understanding of how narrative develops visually without language monstration by detailing how the evolution of the medium influenced narratives in cinema *From Plato to Lumi re* includes a translation of Paul Ricoeur's preface to the French language edition as well as a new preface by Tom Gunning It is a must read for cinema and media students and scholars and an essential text on the study of narrative

Semiotics Unfolding: Semiotics in text and literature. Linguistics and semiotics International Association for Semiotic Studies. Congress, 1983 [Sexual Subjects](#) Arny Christine Straayer, 1990 [Notes](#) Music Library Association, 2002 [Graduate Studies](#), 1994 [The Social Semiotics of Mass Communication](#) Klaus Bruhn Jensen, 1995-07-11 This text offers a framework for understanding the key role of the mass media in the social production of meaning It draws on classic positions on the relations between communications and society and on recent work in both social sciences and humanities **Dostoevsky and Soviet Film** N. M. Lary, 1986 **Psychosemiotics** Howard A. Smith, 2001 This book introduces psychosemiotics, the study of how we learn, understand, and use the signs of culture In describing seven signways through which we come to know our worlds Howard A. Smith applies insights from multiple intelligences theory, evolutionary psychology, and the semiotics of Charles Sanders Peirce This book also provides implications for educational practice and suggestions for ongoing inquiry in psychosemiotics **Abstraction in Avant-garde Films** Maureen Cheryn Turim, 1985 [The Theory of Iconic Realism](#) Jeanne I. Lakatos, 2009 This study of iconic realism examines semiotic theory and iconic structures within the arts [Semiotics Unfolding: Semiotics in architecture and fine arts. Semiotics and visual communication. Semiotics in theatre, music, and film](#) International Association for Semiotic Studies. Congress, 1983 [Third Cinema in the Third World](#) Teshome Habte Gabriel, 1982 [Studying the Usual Suspects](#) Judith Gunn, 2008-03 Studying The

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