

SEMIOTICS (OF CINEMA)'S NOT DEAD

Bruno Surace

University of Turin, Italy

b.surace@unito.it

Abstract

Declaring in an academic environment that one deals with semiotics of cinema, or with semiotics and cinema, is always a risk, often met with sceptical grimaces. The term “semiotics of cinema” evokes an era which is perceived as being antiquated, crystallized on the names of Eco and Metz and on a structuralism which many, perhaps justly, consider outdated. The problem is not to be underestimated: if semiotics does not possess the tools with which to approach the cinema fully in its epistemic horizon, then it has failed from the start, since much of the sense we experience daily has a filmic basis. Asserting the death of semiotics of cinema thus amounts to endorsing the death of semiotics itself. It seems suicidal for a discipline to exclude itself from one of the domains which it should regard as fundamentally preeminent. In order to overcome this impasse, therefore, it could be worth starting a programmed dialogue between the semiological apparatus and the instruments of film studies and aesthetics, abandoning a hegemonic propensity which is anachronistic in this era of crisis of the human sciences. The purpose of my contribution is to propose some theoretical bridges that demonstrate how this debate would be fruitful in order to attest how semiotics has never been more alive.

1. Where we left off

Ample debate has taken place over the possibility of analyzing cinema from a semiotic perspective, but without any stable conclusion being reached. One of the first names that is commonly cited in this regard is that of Christian Metz, who started the ball rolling in 1964 with his article *Le cinéma, langue ou langage?*, in which he speculated whether a cinematographic grammar could be mapped out. Cinema, in fact, since it is based on the juxtaposition of a plurality of codes (Metz 1971), can elicit – as we well know – numerous problems. And if there were no univocal grammar, how could we then treat it? Should it be excluded from the semiotic horizon? And if so, what should we then do with a discipline the purpose of which is to study sense, but which is unable to deal with the realm of the filmic, that is, with one of the hinges on which contemporary society revolves?

This theme has been transversally handled by many authors, whom we cannot but mention here, from Umberto Eco (1968) with his interpretative and codical approach, to Gianfranco

Bettetini, who from the French theories of the Sixties simultaneously cast a glance backwards at Peirce who treated Saint Augustine as the first “audiovisual semiotician” when he postulated the icon, and forwards, sliding the issue from the text to the conversation between enunciator and enunciatee (1984), that is to say, towards the pragmatic dimension. Or again Francesco Casetti, who first divided the problem into three forms of possible analysis (textual, structuralist and semiological) (1990), saying perhaps that the filmic sign is something fluid, which needs to be illuminated by various lights in order to be comprehended, and then more recently moved towards the horizon of Screen Studies, in accordance with the theory (in my opinion a very valid theory) that the history of media, and that of culture, can be read through screen surfaces.

The discipline of semiotics of cinema itself seems always to have been aware of the accusations levelled against it. In Pierluigi Basso’s book *Confini del cinema (Borders of cinema)* (2003), we can read of an “anti-reductionist gaze”, in other words, of the necessity to avoid “debasement” of film with a semiotic deconstruction which undermines its essential wholeness, its intrinsic transcendental-ity. This, indeed, is the great battle which semiotics of cinema has had to wage and continues to have to wage even today, in an era in which it is often repudiated: the reaffirmation of its necessity, but also the demonstration of its ability to deal with film and maintain its essence intact.

On thinking about the matter, however, it seems to assume broader confines. Why are these accusations directed only at semiotics of cinema specifically, and not at the discipline in general? At bottom, if a film by David Lynch can be seen as “oppressed” by a semiological analysis – “raped” by it – then could not the same be said for a painting by Marc Chagall or a poem by Thomas Hardy? The truth is that, in fact, a particular resentment is channeled towards semiotics of cinema because of the film, maybe a more “ineffable” textual entity than others, but also that nowadays the whole of semiotics is considered, as it were, obsolete. During the film studies convention *Contemporary Cinema and Media Aesthetics* (November 24-25, 2016, Roma Tre University) I happened to tell a fellow speaker, evidently very exuberant, that I dealt in semiotics. He replied sardonically: “still?”. In fact, from his point of view he was not wrong, since he probably came from a domain of expertise which made him consider semiotics as a sort of meat grinder, mercilessly mashing everything with the same mechanism. In reality, however, it seems to me that some progress has been made which, paradoxically, enables us to understand how the principles of the past are as valid as ever.

Semiotics proposes itself as a metalanguage that is autonomous, but also intrinsically open to other epistemic horizons. It is no accident that Metz, once having defined film as a *Grande Syntagmatique* (1966), felt the need to approach it psychoanalytically through Freud and Lacan. He understood that the mirage of semiotic hegemony has to be confronted with other viewpoints, for extracting sense from the text, even from the filmic text.

Thus, I would like to subdivide this paper into three passages, which I trust will, in the end, be seen to be interrelated. First, I should like to take a look back at one of the first aesthetic theories of film “analysis”, to demonstrate how these were – I am not sure how consciously – markedly semiotic. I will then move on briefly to a specific case of a contemporary text, to show how semiotics poses as an essential discipline for mediation between the object of study and other subjects. Finally, I will present what I consider to be one of the possible contemporary approaches which make semiotics of cinema a living, pulsating subject.

2. Semiotics and *Photogénie*

The first theory to which I am referring is that of photogenicity, a term first used in a cinematographic setting by the writer Colette in 1917, that is, when the first so-called “attractional” phase of cinema (Gunning 1990) was coming to an end. Photogenicity was and is, loosely, that prop-

erty whereby a determinate subject comes out particularly well when photographed or filmed (also on television, if one thinks about telegenic quality). Louis Delluc and Jean Epstein debated this issue almost coetaneously, from two diametrically opposed perspectives. For Delluc, photogenicity resides in the things and in the beings of the world, which might never be photographed or filmed. It is then the camera operator's task to capture the photogenic quality of these subjects without degrading it with excessive enthusiasm. On the contrary, Epstein views photogenicity as a supremely cinematographic quality. The cinema captures this quality and at the same time engenders it. Thus, while for Delluc the aim of film is to "naturalize" itself in order to comply with photogenicity, for Epstein the film must in some way transform reality, embellish it and produce visions which go beyond the natural. This is what was once referred to as *filmic specificity*. For Delluc photogenicity exists *a priori*, for Epstein it is *a posteriori*.

Epstein's theory would clearly seem the more sustainable, nevertheless it must be underlined how both in reality rest on distinctly semiotic bases. For Delluc (1917) photogenicity, even though it resides in the entity, requires a determined textualization in order to emerge, and that is, the camera operator's ability to highlight certain *aspects* – as Peirce would say – of the filmed object, and transcend others. For Epstein the film does not directly reproduce reality, but transforms it, exactly as foreseen by semiotic epistemology. The film camera *signifies* reality and, as Epstein says, cinema is "highly supernatural". In what way? In that, it stylizes nature, approaching it by means of devices, which are stylistic, therefore rhetorical, and therefore semiotic. Among these devices, Epstein cites, for example, the use of slow motion, which may intensify the dramatic effect of a scene, or superimposition. In fact, if one watches a masterpiece like *Cœur Fidèle* (*Faithful Heart*) from 1923 (a year in which Epstein engages in much reflection on photogenicity), one witnesses the staging of a classic melodrama imbued with hyper-mediation. Myriads of interpellations or gazes in camera – which in semiotics would be called enunciational debrayage – succeed one another, not like those of early cinema, for which they were codified, but as stylistic markers to emphasize the supernatural structure of the film. Therefore, a downpouring of superimpositions and slow motion. The great power of these "figures" is that of signifying the non-filmable transcendentality of cinema through style, and for instance Marc Vernet, in 1988, systematizes gaze in camera and superimposition as "figures of absence".

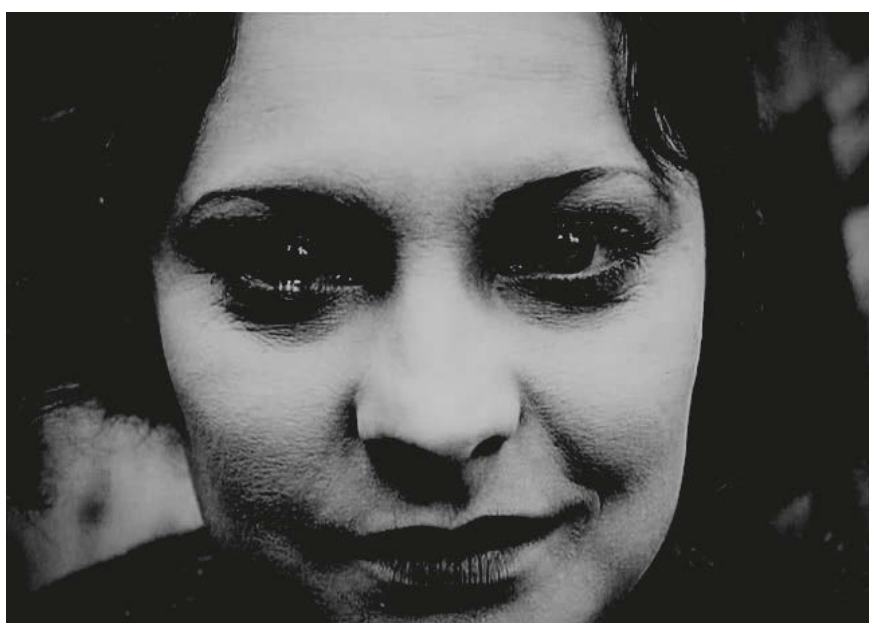


Figure 1. Screenshot from *Cœur Fidèle*

In Epstein's photogenicity, therefore, an aesthetic dimension and a semiotic dimension co-habit larvally, in an epoch in which semiotics of cinema was largely the preserve of the Russian formalists who had already clearly intuited this semioaesthetic "crisis" (which will then become increasingly formalized by the Prague Linguistic Circle as well – think of Mukarovskij's book (1936) in which aesthetic value and norm are associated). Yet this commonality had already been clear many centuries before, for instance to Alexander Gottlieb Baumgarten who had underlined the rhetorical foundations of artistic discourse.¹

Epstein's photogenicity, in other words, seems to me to be an *ante litteram* version of the aesthetic semiotics developed, for example, by the Prague Linguistic Circle. Let me point out once again that the great semiotics authors, from Lotman (1973) to Eco, have widely reflected on the theme of the aesthetic sign and how it becomes an aesthetic text. Thus, semiotics of cinema in reality is nothing but the formal facade, which systematizes aesthetics of cinema, and each needs the other, if a fundamental incompleteness is to be avoided.

This demonstrates how the first aesthetic theories of cinema already concealed in reality a semiotic matrix, based on the recognition of determinate visual, but also narrative, tropes.

3. How to study a film unfinished

Nevertheless, this aesthetic semiotics of film also interfaces with other disciplines. The example I wish to bring to your attention today is that of an exceptional film which is still little known. *A Film Unfinished*, made by Israeli director Yael Hersonski in 2010. Contextualizing this film is no simple operation. It is based on the re-semantization of a 1942 film entitled *Das Ghetto*, shot by an SS troupe in the ghetto of Warsaw. *Das Ghetto* was an incomplete film, without opening or closing credits, which disappeared in an archive after the dissolution of the ghetto and was only found again around the 1960s. The film contains a series of scenes inside the ghetto, which alternate images of Jews living in a sort of luxury with images of begging, starving Jews. For about forty years, historians, in an excess of semiotic zeal, based their interpretations of certain social instances inside the ghetto on this film. In 1998, however, a further reel was discovered, which constituted the completion of the preceding one, and which demonstrated how all the preceding shots were fruit of a series of manipulations effected by the Nazis, who were acting not so much with documentary intent as for purposes of propaganda, in order to demonstrate the innate ignominy of the Jewish people, unable to feel pity even for their own kind. It is this finding that prompts *A Film Unfinished*, where Yael Hersonski combines the two reels, alternating them with various testimonies and demonstrating the Nazis' intentions, which until 1998 had not emerged from *Das Ghetto*.

A Film Unfinished superimposes the enunciation according to various levels. In it can be found the images from *Das Ghetto* as conceived by the Nazi *intelligenza*, contextualized however in the light of the recovery of the "revelatory" reel, but also a series of other formal devices useful for defining the film's primary intention, which is not solely documentary, but also and above all interpretative. Hersonski does not arrange the shots in a linear fashion, but edits and interpolates them with a series of other contents, for the purpose of furnishing a heightened reading of the event which conveys a reflection on the idea of historical research itself and of its sources and, from the point of view of semiotics, on the relevance of *intentiones* in the text. The same images, if edited differently, speak differently.

The authorial syntax reported entails serious reflection on the intentional instances, which support the filmic text. To sum up, vertically the authorial grammar is the following:

1 Cf. Tedesco 2008, 35.

Yael Hersonski “directs” a film which:

- is based on the work of a troupe, embodied by cameraman Willy Wist who
- has been enlisted by a squad of Nazi superiors, first among them the so-called “Gold-pheasant”, who
- base their work on a series of narrative programs, emblemized by Joseph Goebbels’ communications policies designed to demonstrate the legitimacy of the extermination projects, which
- incarnate Nazi ideology, the ultimate symbolic author of *Das Ghetto*.

However, a transversal sectioning of the film also permits the identification of certain instances that are in some way meta-authorial. The survivors contribute spontaneously to the creation of content and re-semanticize the images, both charging them with emotive valence and emphasizing their strongly revisionist purpose. Yet, the very Jews filmed in the ghetto, aware of being filmed, not only actorialize *Das Ghetto* but in some way authorialize it, sanctioning an intention – and that is, a desire to signify – that is diametrically opposed to that of those who commissioned the film: on their side there is the hope that cooperation may result in salvation, while on the other there is the Nazi plan to deceive.



Figure 2. Screenshot from *A Film Unfinished*

A Film Unfinished is therefore a text subject to intentional *Gestalt*, where the authorial summation surpasses the single parts that compose it. Nevertheless, it is the text itself which has the last word in the end, which speaks with its own intention, and again *A Film Unfinished* demonstrates this clearly, if one starts to interpret it from its pulsating heart, and that is, the Nazi ideology: the authorial intention is inscribed in the text, configuring the mechanisms of cooperation between author and addressee (Eco 1992). Every authorial stratification entails an additional intentional layer, which dialogues in a semi-autonomous manner with the others. The symbolic “buyer”, that is Nazism, orders a propaganda film in the ghetto of Varsavia with a result in mind which is decodified by Goebbels (flesh-and-blood signifier of Nazi communication), who in turn is decodified by the hierarchs on site, who are decodified by cameraman Wist, whose hand traces all the *intentiones* which precede him, but also adds something, even if minimal, of its own to the text. Wist does, however, also admit that he has comprehended the buyer’s project, as have numerous Jews in the ghetto, of whom Adam Czerniaków (1989) writes with bitter irony, referring to them as “stars” or “professionals” with different degrees of “photogenic qualities”.

Thus, the director not only employs the montage to reveal the deception of *Das Ghetto*, and implicitly that of filmic fiction and documentary – and of document – *per se*, but also makes use of a multitude of stylistic aids. There is, first of all, the utilization of audio, which contrasts with the original silent shots of *Das Ghetto*. *A Film Unfinished* boasts the presence of three sound components: the voices of the afore-mentioned actors and of the commentator, a soundtrack, and the almost constant crackling of the film projector. It is worth pausing awhile to consider these last two elements. Both blend with the images in an organic manner to the point of constituting a single signifier. Israeli composer Ishai Adar's soundtrack is made up of gloomy tones, and presents a particular analogy with the *Theme from Schindler's List*, composed by John Williams for Steven Spielberg's 1994 film.

It is not easy to find the music score for Ishai Adar's theme, but if one listens to Williams' main motif and that of *A Film Unfinished* one notices the marked similarity, save for the dissonant tones of the latter. Given the thematic affinity of the two films, and the global fame of Spielberg's, it is possible to postulate an intentional relationship between the two soundtracks, and it appears – despite the risk of being accused of over-interpretation – that the dissonant twist in Adar may be seen as an attempt to detach himself from the universe narrated by Spielberg. Spielberg, in fact, despite the tragic nature of the events described, concludes his film with a scene in color of the Jews who survived the Holocaust placing a stone each on Oskar Schindler's tomb, whereas Hersonski places the story of Czerniaków's suicide at the end of her narrative, and associates the "end of the Jews" in the ghetto with the re-enclosure of the films in their archive by means of a visual simile (moreover in black-and-white, after a brief passage in color shortly before the finale). Along with the soundtrack, as mentioned before, the film reel manifests its presence throughout. As the film moves forward, the sound of the projector becomes progressively less perceptible, reaffirming the nature of memory, especially of the textual kind. This is reiterated by the insistent use of announced utterances. The film begins and ends with the manipulation of the very reel that the spectator is about to view; the viewing is meta-textually inscribed in a frame where it is repeatedly possible to see the projector; a meta-spectatorial system (the survivors/witnesses) acts as a counterpart to the viewer, creating a further short circuit. Thus, once again there is the restatement of how memory is a process of construction, and how texts must be decoded in the light of their intentions, and not as *true* in themselves. Hyper-mediation (Bolter and Grusin 1999) is also to be seen in the massive use of slow motion and still images, with further enunciative markers on certain highlighted details (essentially the images of the camera operators among the Jews).

This rough analysis demonstrates the utter importance of treating the filmic text, in this case a document or documentary, in the light of a semiotic analysis, which can reveal its internal functioning. Without a semiotic analysis, all the components observed above would remain unexpressed. At the same time, however, the importance for semiotics to interface with other disciplines has also emerged, in the cases considered up to now with the disciplines of aesthetics and history, so as to be able to have at one's disposal the necessary contextual (or, if we wish, inter-textual) elements. However, the heart of the analysis seems to me to be semiotics itself, which supplies the meta-language, the data and the fundamental hermeneutic models for the disciplines with which it co-operates.

4. New perspectives

Coming now to the present I would like to cite the work of a scholar who, in my opinion, brilliantly combines the semiotic approach with a transdisciplinary outlook. I am speaking of Slavoj Žižek, whose work on cinema (for example 2001, 2004, 2006, 2010, 2011, 2011),² although he is often accused of being too "bricoleurist", seems to me may point in a fertile direction. This author's research is multi-focal, but here I wish to concentrate on what he has to say about the

2 Those cited are only some of the works dedicated to the cinema which, in fact, transversely spans all of Žižek's work.

interpretation of society in an ideological key and about the psychoanalytical approach. The premise is that Žižek's work is always based on the text. He produces his analyses starting from texts, in good part cinematographic ones. In other words, his is an atypical semiotics of culture, which traces the great ideological morphologies within the textualities produced by society. Essentially, he re-proposes Michail Bachtin's concept of ideologeme, in its turn re-worked by Julia Kristeva, for whom the text is a device of "translinguistic productivity" where "several utterances, taken from other texts, intersect and neutralize one another" (Kristeva 1980: 36). The cinema as a key to the interpretation of society, able to tell us how cultures function, is one of the great paradigms which mark the bases of Žižek's theorizing. In fact, if we think back to *A Film Unfinished*, we can see in it an unfolding of numerous intentional and, this implies, to some extent ideological layers, able to tell us much about determinate cultures. Here is where the importance of semiotics – and of semiotics of cinema – resides, in the ability to identify the rhetorical and discursive mechanisms useful for mapping the ideals of the cultures which have produced and which receive a film, through a series of sections which:

1. must not undermine the transcendentality of the finished work,
2. may act beyond the question of whether a film is or is not based on a univocal grammar, treating it from manifold angles.

Over and beyond Žižek's writings, I should like to mention two films, directed by Sophie Fiennes, in which he is the protagonist. These are *The Pervert's Guide to Cinema* from 2006, and *The Pervert's Guide to Ideology* from 2012. In my view, both these films furnish evidence that semiotics of cinema should move in a transdisciplinary direction, perhaps with a more decided focus on determinate dynamics of sense. Both movies portray Žižek moving within reconstructed sets from more-or-less famous films in the history of cinema. In *The Pervert's Guide to Cinema* he actually speaks from poor Linda Blair's bed in *The Exorcist*, from the stage in *Blue Velvet*, from the white space in *Matrix*, from the cellar in *Psycho*, and so on. What is proposed here is a Lacanian interpretation of the current construction of desire with the film camera as starting-point, an interpretation which Žižek draws from the films themselves, treating them as symbolic spaces. The same thing, if we think of it, which Michel De Certeau did in the case of films of demonic possession (2002). The focus, therefore, is psychoanalytical, but on a semiotic matrix, and Žižek focalizes both on the narrative dynamics of the texts which he is examining, and on their formal or meta-formal ones, as in the case of the interpretation of the spatial construction of the Bates Motel in *Psycho*.

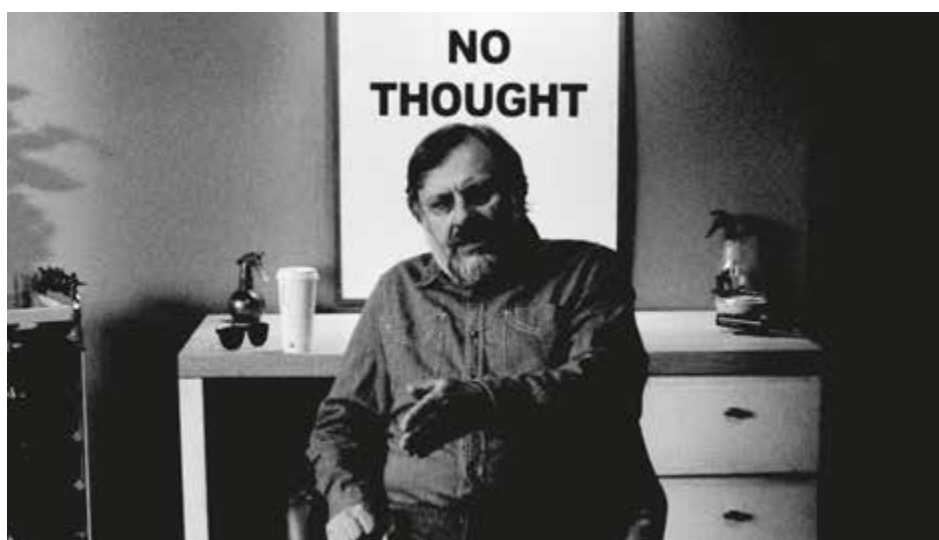


Figure 3. Slavoj Žižek in *The Pervert's Guide to Ideology*, speaking from the world of *They Live* (Carpenter 1988)

Often, however, the analyses, which refer more strictly to the internal mechanisms of film remain unexpressed, and the focus is essentially narratological. This is a choice of Žižek's that one might object to since, as I attempted to demonstrate previously, stylistic components play a fundamental role in the construction of sense. In *The Pervert's Guide to Ideology*, the focus shifts from psychoanalysis to ideological analysis, and the methodology of the film-video-essay is the same. The texts are analyzed from within, by literally being entered. Inside them are scattered the ideologemes (a word which Žižek does not use) with which it is possible to map imaginaries.³ The connections are intertextual, and from a socio-semiotic point of view social phenomena, too, become texts to be read as if connected to films.

5. Conclusions

There is much that could be said on this subject, and I have only scratched the surface a little. Nevertheless, this brief journey through time and through theories had the aim of demonstrating that there exists a living space for the semiotics of cinema, a discipline which on account of its methodology can truly tell us how sense emerges from film. It must not suppurate in analysis for its own sake, but propose itself as an instrument that is always open to the horizons of interpretation of other disciplines. Semiotics must identify what is to be read in a text, and the procedures according to which it is to be read. Subsequently, dialogically, it must decide according to which aspect.

During the *Virality of Extreme Images* (May 23, 2017) symposium at the University of Potsdam, I had the opportunity to view a propaganda video produced by Isis to indoctrinate young viewers. Not so surprisingly, this video showed no images of battle. On the contrary it contained, both in its form and in its narrative content, many of the *tòpoi* on which the big Hollywood blockbusters are based: aliens (already in themselves blasphemous) and apocalypses, rapid disjointed montages, and so on. This is where the importance of semiotics, and of film semiotics, lies. It can identify the *tòpoi* in which such videos are grounded, comprehend their structure, understand where they derive their ideological power from, and connect it to the current troubled circumstances. For reasons, which we cannot discuss here, cinematographic texts, and more generally filmic texts, occupy a privileged position in this complex and fluid environment. In conclusion, all this goes to show, that semiotics of cinema must not die, but is indeed more important than ever.

References

- BASSO FOSSALI, Pierluigi. 2003. *Confini del cinema. Strategie estetiche e ricerca semiotica*. Turin: Lindau.
- BETTETINI, Gianfranco. 1984. *La conversazione audiovisiva. Problemi dell'enunciazione filmica e televisiva*. Milan: Bompiani.
- BOLTER, Jay David, Richard, GRUSIN. 1999. *Remediation: Understanding New Media*. Cambridge: MIT Press.
- CASETTI, Francesco, Federico, DI CHIO. 1990. *Analisi del film*. Milan: Gruppo Editoriale Fabbri-Bompiani-Sonzogno-ETAS.
- CZERNIAKÓW, Adam. 1989. *Diario 1939-1942. Il dramma del ghetto di Varsavia*. Rome: Città Nuova Editrice

3 On the idea of ideologeme in cinema cf. Surace, forth.

- DE CERTEAU, Michel. 2002. *La lanterna del diavolo. Cinema e possessione*. Milan: Medusa.
- DELLUC, Louis. 1917. *La Beauté du cinéma*. in *Écrits cinématographiques 2*, Cinémathèque Française, Paris 1985, 30-33.
- ECO, Umberto. 1968. *La struttura assente*. Milan: Bompiani.
- ECO, Umberto. 1992. *Interpretation and Overinterpretation*. Cambridge: Cambridge University Press.
- EPSTEIN, Jean. 1923. De quelques conditions de la photogénie. In Jean, EPSTEIN, *Écrits sur le cinéma*. Paris: Seghers.
- GUNNING, Tom. 1990. The cinema of attraction. Early cinema, its spectator, and the avant-garde. *Wide Angle* 8.3-4, 63-70.
- KRISTEVA, Julia. 1980. *Desire in Language: A Semiotic Approach to Literature and Art*. Leon S. Roudiez (ed.), T. Gora et al (trans.). New York: Columbia University Press.
- LOTMAN, Jurij Mihajlovič. 1973. *Семиотика кино и проблемы киноэстетики*. Tallin: Eesti Raamat.
- METZ, Christian. 1964. Le cinéma, langue ou langage? *Communications* 4, 52-90.
- METZ, Christian. 1966. La grande syntagmatique du film narratif. *Communications* 8, 120-124.
- METZ, Christian. 1971. *Language et Cinéma*. Paris: Larousse.
- MUKAROVSKIJ, Jan. 1936. *Estetická funkce, norma a hodnota jako sociální fakty*. Prague: F. Borovy.
- SURACE, Bruno. 2018. "Da morire dal ridere". Ideologemi della catastrofe cinematografica e sue declinazioni tragicomiche. In IDONE CASSONE, Vincenzo, Bruno, SURACE, Mattia, THIBAUT. *I discorsi della fine. Catastrofi, disastri, apocalissi*. Rome: Aracne.
- TEDESCO, Salvatore. 2008. *Forme viventi. Antropologia ed estetica dell'espressione*. Milan/Udine: Mimesis.
- VERNET, Marc. 1988. *Figures de l'absence*. Paris: Editions de l'Etoile.
- ŽIŽEK, Slavoj. 2001. *The Fright of Real Tears. Krzysztof Kieślowski between Theory and Post-Theory*. London: British Film Institute.
- ŽIŽEK, Slavoj. 2004. *Dello sguardo e altri oggetti. Saggi su cinema e psicoanalisi*. Pasian di Prato: Campanotto editore.
- ŽIŽEK, Slavoj. 2006. *The Parallax View*. London: The Mitt Press.
- ŽIŽEK, Slavoj. 2010. *The Matrix*. Milano-Udine: Mimesis.
- ŽIŽEK, Slavoj. 2011. *Lynch. Il ridicolo sublime*. Milano-Udine: Mimesis.
- ŽIŽEK, Slavoj. 2011. *Tarkovskij. La cosa dallo spazio profondo*. Milano-Udine: Mimesis.

Filmography

- EPSTEIN, Jean. 1923. *Cœur Fidèle*.
- FIENNES, Sophie. 2006. *The Pervert's Guide to Cinema*.
- FIENNES, Sophie. 2012. *The Pervert's Guide to Ideology*.
- FRIEDKIN, William. 1973. *The Exorcist*.
- HERSONSKI, Yael. 2010. *A Film Unfinished*.
- HITCHCOCK, Alfred. 1960. *Psycho*.
- LYNCH, David. 1986. *Blue Velvet*.
- SPIELBERG, Steven. 1994. *Schindler's List*.
- UNKNOWN AUTHORS. 1942. *Das Ghetto*.
- WACHOWSKI, Larry and Andy. 1999. *The Matrix*.