

영상 텍스트의 맥락(context)적 의미구성에 관한 연구

— 『 』

* **

1. 문제제기 및 연구목적

· 가 ,
가 가 .

· , ,

·
(Adorno)

(Horkheimer)

가

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*

**

(cultural studies)

,

· ,

,

(Morley) (Morley 1992: 59 ~ 60),

(Hall) ,

(Barthes) (Fiske)

가 .

,

(Rodowick 1994: 297 ~ 298).

,

·

가

가

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·

·

가

·

,

『 』
 ,
 .

, 가
 .

2. 영상텍스트의 의미구성

2.1.

가 .

가 ,
(seeing) ,
 ,

(Mitry 1987/2000: 43 ~ 44). 가

(reality) . (reality)
가 가 가 가 .
(reality) .

(Kant) (reality)
(reality) (a priori)

(reality) .
 (phenomenon) ,
 (noumenon)
 (object-in-itself) (Crawford 1974/1995: 123 ~ 127).
 ,
 .
 (Berkeley) “
 .(esse est percipi)” (Husserl) (consciousness)
 , (the real)
 , (the real)
 (Mitry 1987/2000: 38).
 (the real) (reality)
 , (the real)가
 가 가 (reality)
 .
 (Mitry 1987/2000: 39). ,
 .
 (visual perception)
 (Gestalt)
 .
 (perception) 가
 . ,
 (Barry 1997: 65),

(Andrew 1984: 28 ~ 29).

,
.

, (Lacan)

가

.

(Iconology)

,

(schema)

.¹⁾(Gombrich 1972/

1989: 108 ~ 112)

가

.

,

(code)

.²⁾(Andrew 1984: 28)

(perception)

.

,

,

.

.

1) (Gombrich)

가

,

,

,

2)

,

,

가

.

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2.2.

1) (narrative)

(narrative structure)가

, 1928

(Propp) 「 (Morphology of the Russian Folktale)」

, 1955

—

(Lévi-Strauss) 「

(Structural Study of Myth)」

(Andrew 1984: 78).

—

가

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,

가

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,

,

,

,

.

(Metz)

(Mitry)

,

(narration)

(representation)

,

,

,

,

,

가

(Metz 1976/1982: 91).

,

가

· ,
 ,
(Mitry 1963/1997: 326 ~ 327).

(narrative)

가 . , 가
가
가

(denotation)

,
(context)

(Andrew 1984: 76).

, 가

2) (code)

, 가

가 . 가
가 ,

, 가 .

(context)

· ·

가

(Andrew 1984: 89 ~ 90),

가

“ ”

.

(Kristeva)

,

,

가 .

가

(Kristeva 1969/1980: 36).

.

(Barthe)가 1970

‘S/Z’

3)

. ‘S/Z’

, “

”

,

가

“

(polysemy)”

, 가

(connotation)

,

(Lesage 1976: 478).

3) 가 “S/Z”
“ (Analyse structural de récit)”

, ,
“ ”,
(, 1999, 348 ~ 349
).

·

(connotation)

(code)

·

· (langue)

,

,

,

가

(Heath 1981: 144).

·

,

,

·

가

가 (parole)

·

,

· ,

가

(reproduct)

,

(shot)

,

(context)

· ·

(double articulation) (Metz 1968/1991: 105 ~ 107).

가

,
.
,
(narrative),
(grand syntagma).

가

8가

4)
(Metz 1968/1991: 124 ~ 132).
(grand syntagma)

가 .5)

4) , (autonomous shot) , (parallel syntagma) ,
(bracket syntagma) , (descriptive syntagma) ,
(alternative syntagma) , (scene) , (episode sequence)

, (ordinary sequence)
5) (syntagma)

“ (Language and Cinema)”

2.3. (image)

1) (representation)

· (裸眼) (the real)
가 (mediated) ·
가 1895
(Lumière) 가
가 가
· 가
가, 가
·
가 6)
, ,
가가 ,
(Monaco 1977: 301 ~ 302).
(Arnheim)
· (Gestalt)
,

, , , (composition) 가
· 가
6) 가
(context) · · 175

, 가 (Arnheim
1933/1983: 37 ~ 39).

60

(Bazin)

” (Bazin 1958/1998: 18
~ 20).

가

가 , ,
(Comolli) 가

가
(Comolli 1977: 42 ~ 45) ,

(construction)

(Nichols) “ ”

(Nichols 1991: 3 ~ 4).

(

)

가

2) (shot) (perspective)

(shot)

가

가

7)

8)

가

7)

가

8) 1425 가 (Brunelleschi)

10

(Alberti) (Della pittura)

가

,”
.⁹⁾(Mitry 1987/2000: p.48)

가

가

,
가 (reality)

(Metz 1976/1982: 93 ~ 94).

(voyeurism)
(voyeur) 가

,
(Metz 1976/1982: 96 ~ 97).

. 가
(close shot) .

, 가

9)

,

(Mitry 1987/2000: 66 ~ 68).

가

(mise-en-scène)

(Depth of field) 가

(deep focus)

,

,

,

,

.

,

(Griffith)가

(continuity)

,

가 ,

(Monaco 1977: 309).

가

.

3)

3

(triple articulation)

.

가

가

가

.

(Eco)

.

(context)

. .

가

3

.10)

가

가

11)(Eco 1986: 46 ~ 47).

(icon)

(denotation)¹²⁾

가

(Eco 1968/1988: 237 ~ 238).

가

가

가

10) (articulation)

2 3

3

가 (Eco 1979: 232 ~ 234).

11) 가

가

(Eco 1994: 20 ~ 21).

12) ‘denotation’ 가 가 ‘denotation’

‘connotation’ 가 가

가 (Eco 1988/2000: 129).

(Eco) 가 가

가 (Eco 1970: 596 ~ 598).

1

가 가 가 .

가

•

, , , 가
 .
 (Eco 1970: 601 ~ 604).
 3
 . 3
 (unit of
 expression) (unit of content) (sign
 function) .

가
 . 3
 ,

2.4.

가
 . 가 가
 가

， ，
가 .

，
， 가
.

，

(Andrew 1984: 76).

가
.
.

， ，
가
가 .

가

.

가

， 가 가 가

.

,

,

가

가

.

3. 영화 『친구』의 텍스트 분석

,

가

.

『 』

.

(grand syntagma)

가

(Jacques Rozier)

‘

’(Adieu Philippine)

.

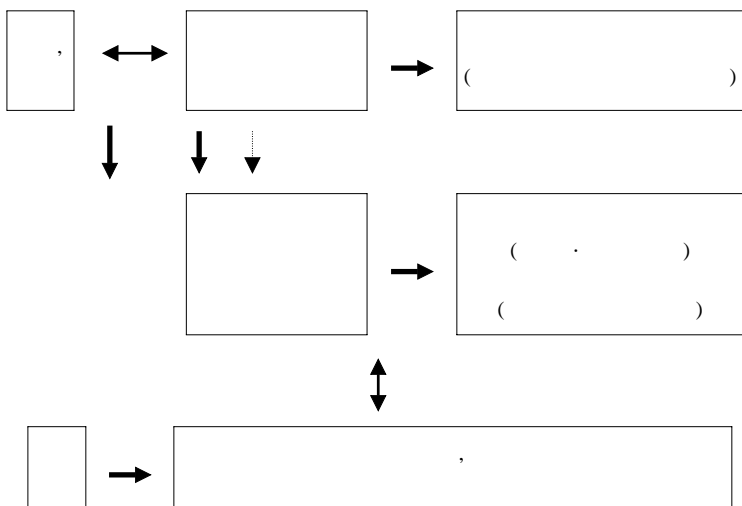
.

가

,

,

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‘ ,

,

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,

,

.

,

가

.

2)

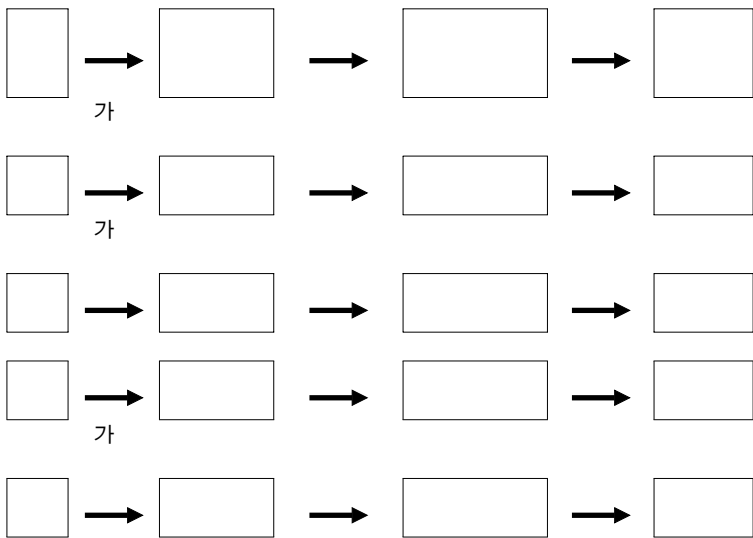
『

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 ‘ ’
 , ‘ ’
 .
 가
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 ‘ ’
 가
 ‘ ’
 ,
 ,
 .17)
 가
 『 』
 가
 가
 『 』가
 .

17)
 ,
 ,
 가
 가
 .



3.2. 『 』 : 3

『 』

가 ,

.

,

.

『

』

.

1) : 1990 ‘ ’ ‘ ’



<2-1>



<2-2>



<2-3>



<2-4>



<2-5>



<2-6>



<2-7>



<2-8>



<2-9>



<2-10>



<2-11>



<2-12>



<2-13>



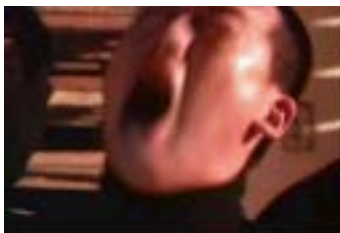
<2-14>



<2-15>



<2-16>



<1-1>

‘ , , ,

가 ‘ ,
. <1-2> <1-1>
<1-3> . <1-3, 4, 5>
‘ , . “ 가 가
. 15
. .
. .
.” ‘ , ,
. <1-4> <1-3>
<1-3, 4, 5> ‘ ,
. <1-6> <1-1, 2, 3,
4, 5> (establishing shot)
. <1-7> ‘ ,
<1-8> ,
‘ , 가
(extreme long shot)
‘ ,
. <1-9>
, <1-10>
. <1-11> 가
, ‘ , ‘ , ,
‘ ,
. ‘ ,
,

. <1-12> ‘ , (chest shot) ,
 ‘ , , <1-11>
 가 .
 , ‘ ,
 .
 <1-13> <1-22>
 , 가
 . <1-13> ‘ ,
 “ 90 .”가 ‘ , .
 <1-14> ‘ , ‘ ,
 . ‘ ,
 “ 100
 .”가
 ‘ , . <1-15>
 , “ 가
 . 가 90
 .” <1-13> 가
 <1-3, 4, 5>
 . <1-16> <1-21> ‘ ,
 ‘ , ,
 . <1-16, 17, 18>
 ‘ , “ 가
 .”
 <1-16> ‘ , ‘ ,
 , <1-17>
 <1-16>

. <1-18> ‘ , ‘ ,
 , <1-16> .
 <1-16, 17, 18> ‘ , , ‘ ,
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 ‘ , 가 ‘ ,
 . , ‘ , 가
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 ‘ ,
 . <1-19> ‘ , ’가
 , <1-20> ‘ , 가 ‘
 , <1-21>
 <1-22> ‘ , “ 가
 ” , <1-21> ‘ ,
 가 ,
 <1-15> ‘ , <1-21>
 . <1-22>
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 ‘ , . <1-23>
 <1-24> ‘ ,
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 ‘ , ’가 『 』
 가 .
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가

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, ‘ ’

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3.3. 『 』

1)

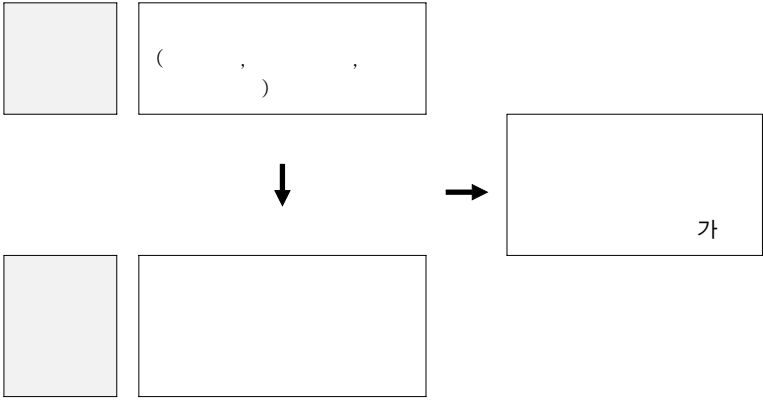
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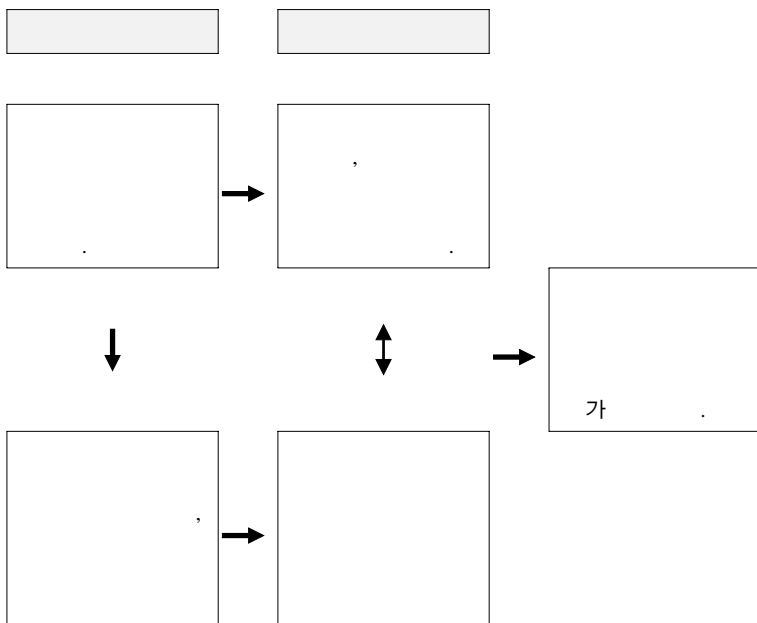
,

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2)

, 가
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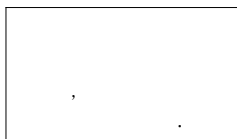
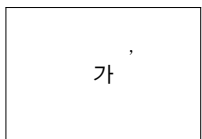
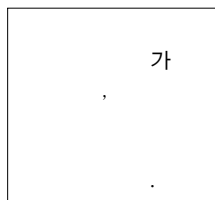
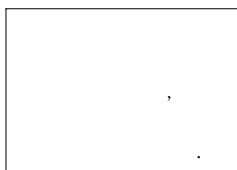
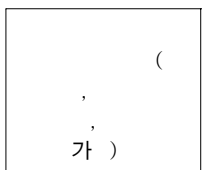
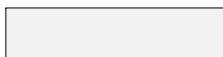
3)

, 가 ‘ ’ ‘ ’

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‘ ’

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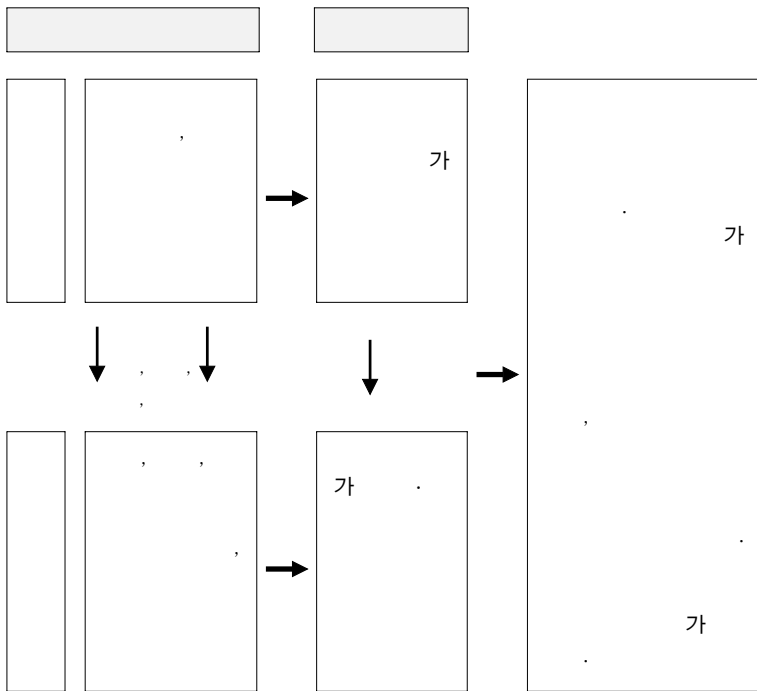
4)

가

‘ ’ ‘ ’

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“ ” ,
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 (,
 , 가)
 가
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 가 ,
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 , .
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 가
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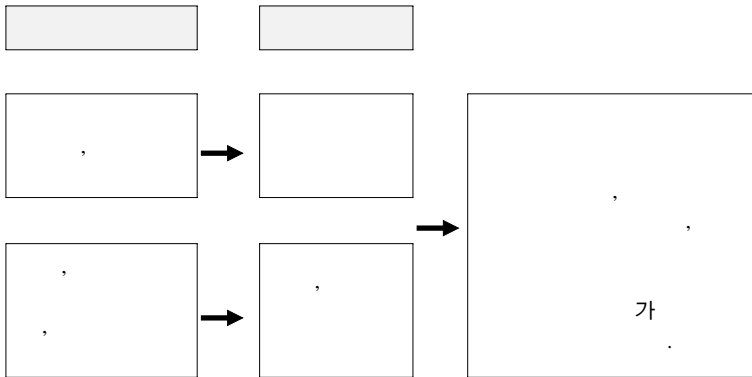


5)

“ ”
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 , “ ”
 “ ”
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 “ ”
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 , “ ”
 “ ”
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 “ ”
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가 .

, 가



4. 결론

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 가
 『 』가
 가 .
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 , () ‘
 , () 가가 ‘ ,
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 가
 가
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 가
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 가

가 , 가

가

가

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가

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『 』

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『 』

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“ , ”

가

가

- (1999), 『 』, : .
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Narrative structure of motion picture and its meanings: A semiological study on the Film 'Friend'

Baek, Seon-gi & Choi, Min-jae

The purpose of this study was to investigate narrative structures and meaning structure of motion picture, especially film. Academically, it has been a contrivical issue whether the film could be interpreted on the basis of linguistical narratives. It has said for a long time that the film could have beyond the linguistical narratives. It is a moving pictures which could make a kind of uncertain thing, that is, image.

In order to attain this kind of purpose, the authors analysed a popular film in Korea at 2001. The film's title was 'Friend' which got around 8.18 million audiences as well as initiated various discourses in Korean society. They mainly focused on narrative structures of the film and complex of meanings under the context of film, society and audience.

The film was divided into many scenes and shots on the basis of narrative structures. Those scenes and shots were analyzed with various semiological research methods; that is, syntagmatic research methods,

paradigmatic research methods, and mythical research methods. They were also analyzed with discourse analysis and contextual analysis.

As results of this study, it was firstly found that the film had a very complex narrative structures which could implicate various meanings. Especially, there were mixed combination of linguistic narrative structure and pictural narrative structure. Secondly, in this film, the pictural narrative structure was more important than the linguistic narrative structure in expressing meanings in depth. Thirdly, even though this film was a sort of violent movie, such kind of violence could be changed into a kind of good memory about good old days. This kind of change would be affected by the pictural narrative structure.

In conclusion, in the film, the pictural narrative structure were more powerful than the linguistic narrative structure in expressing real meanings. In addition, the film could be interpreted by semiological ways of thinking. That is, the narrative structure of film is surely a kind of semiological code or sign or text.

: , , , ,
 , film-the Friend, narrative structure, linguistic narrative structure,
 pictural narrative structure