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Nota di contenuto	Cover; Title; Copyright; Dedication; CHAPTER ONE The Cognitive Turn in Film Theory; CHAPTER TWO The Body on Screen and in Frame; CHAPTER THREE Not What Is Seen through the Window but the Window Itself; CHAPTER FOUR The Institutional Context; CHAPTER FIVE All in the Mind?; Conclusion; Notes; Bibliography of Works Cited; Index
Sommario/riassunto	In The Cognitive Semiotics of Film, Warren Buckland argues that the conflict between cognitive film theory and contemporary film theory is unproductive. Examining and developing the work of 'cognitive film semiotics', a neglected branch of film theory that combines the insights of cognitive science with those of linguistics and semiotics, he investigates Michel Colin's cognitive semantic theory of film; Francesco Casetti and Christian Metz's theories of film enunciation; Roger Odin's cognitive-pragmatic film theory; and Michel Colin and Dominique Chateau's cognitive studies of film syntax, which are viewed within the framework of Noam Chomsky's transformational generative grammar. Presenting a survey of cognitive film semiotics, this study also re-

evaluates the film semiotics of the 1960s, highlights the weaknesses of American cognitive film theory, and challenges the move toward 'post-theory' in film studies.
