

# Image-Music-Text

by

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## Rhetoric of the Images / The Semiology of Images

. . . The image is penetrated through and through by the system of meaning, in the same way as man is articulated to the very depths of his being in distinct languages. The language of the image is not merely the totality of utterances emitted (for example at the level of the combiner of the signs or creator of the message), it is also the totality of utterances received: the language must include the 'surprises' of meaning.

## The Language of Narrative: Beyond the sentence

. . . As we know, linguistics stops at the sentence, the last unit which it considers to fall within its scope. If the sentence, being an order and not a series, cannot be reduced to the sum of the words which compose it and constitutes thereby a specific unit, a piece of **discourse**, on the contrary, is no more than the succession of the sentences composing it. From the point of view of linguistics, there is nothing in **discourse** that is not to be found in the sentence: 'The sentence,' writes Martinet, 'is the smallest segment that is perfectly and wholly representative of discourse.' Hence there can be no question of **linguistics** setting itself an object superior to the sentence, since beyond the sentence are only more sentences - having described the flower, the **botanist** is not to get involved in describing the bouquet.

To understand a narrative is not merely to follow the unfolding of the **story**, it is also to recognize its construction in '**storeys**', to project the horizontal concatenations of the narrative 'thread' on to an implicitly vertical axis; to read (to listen to) a narrative is not merely to move from one word to the next, it is also to move from one level to the next. . . .