

Abstract

The aim of the present research is the critical study of Deleuze's cinema books: Cinema 1 and Cinema 2. Deleuze's cine-philosophy is a critical inquiry in cinematographic concepts in alliance with cinema. In his cinema books, Deleuze is greatly influenced by Bergson. In Cinema 1, he gives us three theses of movement and describes how the movement-image is produced through frame, shot, cut and montage. In the classic cinema, he numerates six movement images and their corresponding eighteen signs. They are sustained through sensori-motor-schema. The classic cinema presents an indirect image of time because time is derived from movement. But with the disintegration of sensori-motor-schema, an inverse relation occurs, and a direct image of time is presented. The direct expression of time is depicted through hyalosigns, chronosigns, noosigns and lectosigns.