

Abstract

This bachelor thesis deals with the relationship of the thoughts of the French post-structuralist philosopher Jacques Derrida and the film theory, or film media, respectively. Assumption of the thesis is following: The film sign, like other signs, does not show a coherent structure; instead of that is being filled with changes, breaks, gaps or cracks. The first part of the thesis focuses on the analysis of some Derrida terms: Supplement, Differance, Hymen, and the iterable structure of a sign. The follow-up section relates Derrida's theory to the discourse of media philosophy, specifically to the thoughts of the German philosopher Dieter Mersch. The third part deals with the nature of the film supplement, thus, the relationship between the reality of the film and the representation of reality by the film. This lead up to a key chapter, which substitutes the film-analogue for the film-inscription. The final part deals with a deconstruction of the Japanese film Tokyo nagaremono (1966), which was chosen as an effective example of previously discussed theory – a structure of changes, breaks, gaps or cracks.

Keywords

Deconstruction, media philosophy, Jacques Derrida, Dieter Mersch, post-structuralism, Seijun Suzuki