

Part I

Methodological and Theoretical Challenges

2 Revisiting Cinematic Authorship: A Multimodal Approach

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1. INTRODUCTION

1.1 Issues Raised Surrounding Authorship

In film studies and culture at large, there is an area of discussion typically labelled ‘authorship’. In recent decades, the increasingly diverse and complex collaborations in artwork, and particularly in commercial cinema, have raised fundamental issues about the theoretical validity of any straightforward notion of ‘the author’ of a text. Within film theory, discussions of authorship became particularly prominent with the advent of *auteur theory*, which claimed that particular directors were to be likened to literary authors by virtue of their distinctive styles and vision (cf. discussion and introduction in Livingston, 1997). Whereas the notion of literary authors has certainly been subject to critique, the situation for film is in many ways even more complex. Debates surrounding this concept have been engendered by considerations such as the following.

First, studying authorship seems an overly constrained way of approaching mass culture; the artistic freedom of an author, particularly in cinema, cannot avoid being influenced by cultural, industrial, and institutional factors. That is, individual creativity in the commercial artistic production must be subject to several external influences, such as those imposed by genre and marketing, and thus complete author autonomy cannot exist. Such ‘death of the author’ concerns (cf. Barthes, 1977) and the paradox of what in film is typically termed *auteur theory* are succinctly expressed by Edward Buscombe: “The conscious will and talent (of the artist) are also in turn the product of those forces that act upon the artist, and it is here that traditional *auteur theory* most seriously breaks down” (1981, p. 32).

Second, there is a general antipathy toward the ‘single author’ view, which holds “[w]ithin most film industries, [where] the director is considered the single person most responsible for the look and sound of the finished film” (Bordwell & Thompson, 1993, p. 13). This automatic authorial role attributed to the director has come under close scrutiny and may even now be treated as ideologically suspect or politically incorrect. For film there is

certainly a wealth of other candidates for the author role and mentioning the director to the exclusion of other potential contributors might be considered unfair. For example, in some cases, screenwriters are considered the primary creative source (Koch, 2000); this possibility is discussed by LaRocca (2011) with respect to the screenwriter Charlie Kaufman and his particularly distinctive film discourse patterns, themes, and ideology. In other cases, it is the movie stars and their acting styles that are seen as being especially important (Arnheim, 1997, p. 68). In the complex process of cinematic production, therefore, ‘coauthorship’ seems particularly compelling, and many theorists consequently propose retheorizing authorship by accepting that artworks may have multiple authors (Gaut, 1997; Livingston, 1997; Sellors, 2007). However, just who might reasonably be considered to be authors during various stages of the production of a complex work such as a film is still a matter of considerable debate (cf. Bacharach & Tollefsen, 2010; Livingston, 2011; Meskin, 2009).

Drawing on the problems raised for the notion of authorship, our concern in this chapter is to explore a further possibility for reconciling traditional views and recent scepticism by means of a comparative analysis of some selected facets of Ingmar Bergman’s films. Moreover, although we focus our analysis here only on cinema, we hope nevertheless that similar approaches might also shed light on ‘auteurism’ in other cultural and artistic realms.

1.2 Author versus Author’s Filmic Text

Despite the ongoing debate concerning its theoretical status, authorship appears to have more than proved its usefulness as a means of describing creative film styles and innovations. It is still open to question, however, whether *auteur* analysis should be confined to asserting personal expression as the principal criterion of value. Peter Wollen, particularly in his groundbreaking book *Signs and Meaning in the Cinema* (1969), and as summarized in Wollen (1981), clearly elucidates his concern with the following perspective:

I think it is important to detach the *auteur* theory from any suspicion that it simply represents a ‘cult of personality’ or apotheosis of the director. . . . What the *auteur* theory argues is that any film, certainly a Hollywood film, is a network of different statements, crossing and contradicting each other, elaborated into a final ‘coherent’ version. . . . [B]y a process of comparison with other films, it is possible to decipher, not a coherent message or world-view, but a structure which underlies the film and shapes it, gives it a certain pattern of energy cathexis. It is this structure which *auteur* analysis disengages from the film.

The structure is associated with a single director, not because [he or she] has played the role of artist, . . . but because it is through the force of [his or her] preoccupations that an unconscious, unintended meaning can be decoded in the film. . . . It is wrong . . . to deny any status to individuals

at all. But Fuller or Hawks or Hitchcock, the directors are quite separate from ‘Fuller’ or ‘Hawks’ or ‘Hitchcock’, the structures named after them, and should not be methodologically confused. (pp. 146–147)

This citation sets out two important foundations on which our approach builds. First, Wollen clearly distinguishes flesh and blood authors from particular structural configurations embedded in filmic texts that might encourage reading in terms of an originating ‘author’; texts may contain ‘author-indicating cues’ just as they may contain a range of other cues without entailing real situations of individuals. These textual constructions must therefore be distinguished from text external entities and states of affairs. This distinction opens up a space for potential meaning-making that is essential for film interpretation. As in many branches of media studies, analyses of films often consider the ideologies that those films either conform to or work against (cf. Ryan & Kellner, 1988). Indeed, in earlier approaches, the very fact of film being a projection over which an audience has very little control was considered to be an ideological commitment of its own (cf. Baudry, 1974). The distinctions between textual configurations and actual ‘authors’ thereby avoid any inappropriate linking of film as ‘work’ to, on the one hand, personality and, on the other, to ideology. Wollen’s second point is to emphasize the importance of the process of comparison by which particular patterns in authors’ works can be set against broader social contexts. Consequently, analysis at the textual level—our first foundation—grasps filmic organization, while the process of comparison with other filmic constructions—our second foundation—locates such organizations with respect to broader social currents and trends.

These two analytical principles also directly echo the dynamic, comparative approach to *auteur* theory proposed by Buscombe:

What is needed now is a theory of the cinema that locates directors in a total situation, rather than one which assumes that their development has only an internal dynamic. . . . Three approaches seem possible. . . . First, there is the examination of the effects of the cinema on society. . . . Second is the effect of society on the cinema; in other words, the operation of ideology, economics, technology, etc. Lastly, and this is in a sense only a sub-section of the preceding category, the effects of film on other films; this would especially involve questions of genre, which only means that some films have a very close relation to other films. (1981, p. 32)

Along similar lines to Wollen and Buscombe, therefore, this paper aims to demonstrate how methods of filmic textual analysis can be used effectively to reflect an author’s creative styles and patterns while nevertheless locating these in social, economic, and institutional contexts.

The framework of textual analysis we apply draws on our previous work transferring linguistic discourse methods to film analysis (Bateman & Schmidt, 2012; Tseng, 2013; Wildfeuer, 2013). There we proposed that each

film exhibits dimensions of discourse organisation that interact with viewers' expectations during the process of film narrative construction. These dimensions include features such as a film's temporal structure of shot and scenes, story events, the organization of events into larger plot structures, orchestration of emotion, and the cohesion of character tracking. We are developing frameworks for analyzing discourse patterns such as these, including methods for analyzing relations between shots and scenes (Bateman, 2007; Bateman & Schmidt, 2012), for formally constructing filmic discourse structure (Wildfeuer, 2013), for constructing characters' actions and events, and for tracking characters (Tseng, 2013). These linguistically motivated analyses also offer significant insights concerning how viewers' genre expectations are impacted by the precise textual organization of film elements (Tseng, 2013).

For present purposes, we will use analyses of these discourse dimensions to show that an author's creative filmic patterns and commercial generic traits can be interrelated as poles along a dynamic continuum rather than as two contradictory extremes of 'high art' and 'popular culture'. This dynamic comparative relation is suggested visually in Figure 2.1(a), where a multilayered analysis of different discourse dimensions shows that an *auteur* film may enact creative discourse patterns, such as distinctive selections of temporal structure and story events, realizing a personal style, while at the same time in other areas, such as emotion and cohesion, completely follow widely established genre conventions. It is in fact rather common in films generally classified as *auteur* films that after establishing personal creative styles in one discourse dimension, filmmakers appeal to genre conventions in other discourse dimensions to make their films accessible. We have discussed this in detail in a previous analysis of Christopher Nolan's *Memento* (Tseng & Bateman, 2012), where we show that, despite its creative, nonlinear temporal structure, the film is nevertheless made accessible (and also popular) by virtue of highly cohesive structures of characters and settings. In addition, Bordwell (2012) discusses many neo-noir character traits that are clearly already familiar to viewers.

1.3 Who Is/Are Author(s)?

Although its subdivisions draw on different theories, a general anti-individual movement now holds that films are typically the product of multiple authors.

For instance, Gaut (1997) deconstructs three major strategies used by the traditional *auteur* theory to justify single authorship: (1) the restriction strategy restricts the single author of a film to the person who is taken as having most contributed to the film's artistic properties; (2) the sufficient control strategy identifies a single author by looking at who has sufficient control over the artwork as a whole; and (3) the construction strategy constructs a single author, who is not the same as the actual person who created the work but "the author's persona appearing in her work" (Gaut, 1997, pp. 158–159). After examining their analytical validity, Gaut insists that the restrictive, sufficient, and constructive strategies actually fail to identify

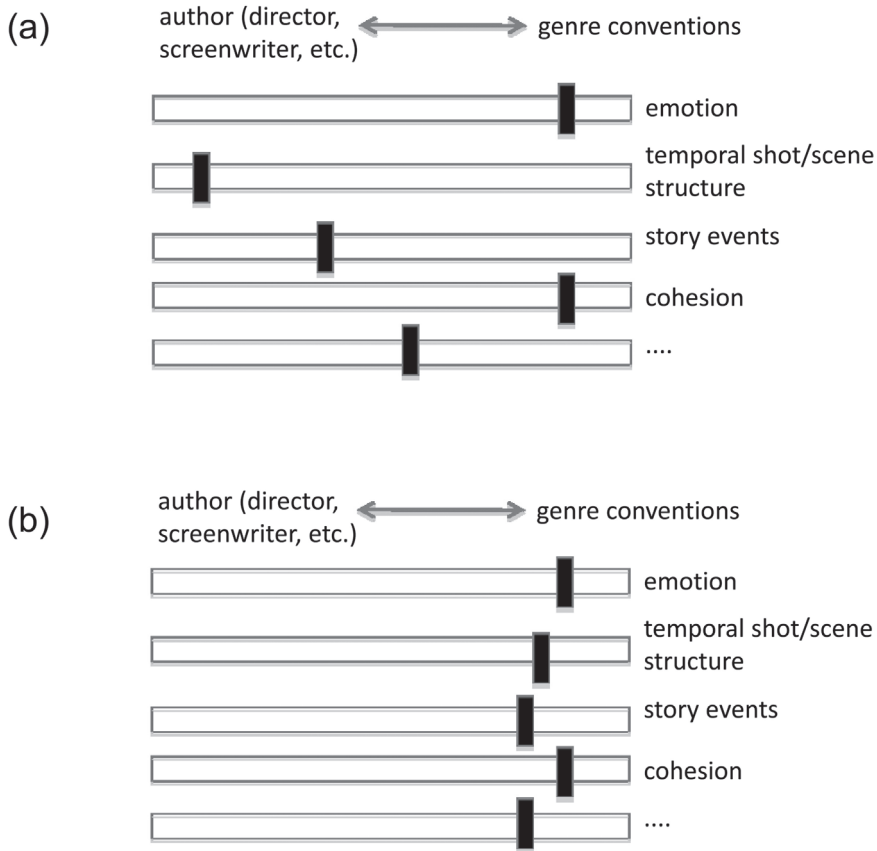


Figure 2.1 Analysing authorship based on a dynamic continuum (a) an *auteur's* film demonstrating some discourse patterns showing a creative style while other patterns conform to established genre patterns; (b) a film lacking specific authorial traits

a single author because many individuals can contribute to the making of a film, many individuals exhibit control over its artistic properties, and many personae are likely to exhibit themselves in a film. Therefore, a film needs to be examined as made by multiple authors.

Livingston (1997) also takes a critical stand on the nature of 'author' and suggests that the status of author should be allocated in a more literary sense, that is, when there has been a significant creative aesthetic contribution. This means that he takes some films to be subject to authority without exhibiting authorship and that certain films can even be 'authorless'. By distinguishing between genuine coauthors and mere contributors, he argues for a theory of coauthorship based on the theories of collective intentionality developed by Michael E. Bratman. Along similar lines, Sellors (2007) proposes a theory drawing on John Searle's theory of we-intentions—that is,

among those multiple contributors in the making of a film, only those who share intentions to produce an utterance acquire authorial status. Bacharach and Tollefsen (2010), in contrast, argue against collective intention theories and advocate an alternative approach to coauthorship drawing on concepts of collective action and responsibility developed by Margaret Gilbert.

This paper is in no position to start another philosophical debate about ‘what is an author’ or to show who exactly in each film exercises sufficient control in the production of the work to warrant attribution of the author role. Recent retheorizations of the various roles of authors and the textual realization of those roles in filmic texts offer instead a good starting point for attempting a clarification of authorship drawing directly on multimodal discourse theory. Particularly following Livingston (e.g. 1997, 2009, 2011), it appears a useful strategy to reserve the term ‘author’ for those who exert a positive stylistic influence on the artwork/film. In such cases, at least some of the ‘sliders’ shown in Figure 2.1 will be moved to the left, away from established genre norms. Although we must be very careful here not to fall back on outdated notions of style as ‘deviation’ (cf. the critique of this position given in Halliday, 1971), it seems reasonable to insist that some aesthetic contribution must be present; we will return to this question at the end of the chapter. In films falling entirely within genre conventions, there are still naturally (i.e., ontologically) filmmakers, but they leave little authorial trace—the texts produced resemble the ‘faceless bureaucratic’ text, anonymous with respect to the options taken up. Films of this kind correspond to Figure 2.1(b), in which a filmic textual construction is created with no specific trait of a particular author but remains within commonly used conventions of genre, style, and subject matter, and which easily meet viewers’ expectations without setting any demanding tasks of narrative construction.

Thus, in contrast to the straightforward, common sense idea of the author simply as the originator of a discourse, films (particularly mainstream films) may then sometimes be beneficially seen to be authorless, coming into existence as a product of multiple external collaborative factors—genre conventions, screenwriters’ control, producers’ authority, and so on.

In summary of the discussion so far, typical for any account of film authorship are questions such as: “Does a film have an author?” or “Is the author its director or screenwriter?” Drawing on the issues outlined previously for *auteur* theory, we can now consider how an authorship analysis can effectively address such questions by appealing more directly to the multimodal text by means of a fine-grained textual analysis of the films in question. We will do this by adopting a filmic textual approach based on a comparative corpus-based study.

1.4 Data and Hypothesis

The data used for the study include the beginnings of the 18 films by Ingmar Bergman listed in Table 2.1. Ingmar Bergman was selected because his *auteur* status is unlikely to be contested. Throughout his career, Bergman made

Table 2.1 Eighteen films by Ingmar Bergman used as data

1953	<i>Summer with Monika</i>	1968	<i>Shame</i>
1957	<i>Wild Strawberries</i>	1969	<i>The Rite</i>
1957	<i>The Seventh Seal</i>	1969	<i>The Passion of Anna</i>
1960	<i>The Virgin Spring</i>	1972	<i>Cries and Whispers</i>
1961	<i>Through a Glass Darkly</i>	1973	<i>Scenes from a Marriage</i>
1963	<i>The Silence</i>	1976	<i>Face to Face</i>
1963	<i>Winterlight</i>	1978	<i>Autumn Sonata</i>
1966	<i>Persona</i>	1980	<i>From the Life of the Marionettes</i>
1968	<i>Hour of the Wolf</i>	1982	<i>Fanny and Alexander</i>

highly individual films with many reoccurring themes and preoccupations. The distinctiveness of these films is generally considered a prime example of an *auteur* in action (cf. Livingston, 2009). Moreover, we select the beginnings of the films because beginnings in all films function specifically to establish a hypothesis, to provide first impressions that later developments of the narrative will be measured against (cf. Hartmann, 2009). In psychological terms, the function of the initial portions of a film has been described according to the primacy effect and priming (cf. Luchins & Luchins, 1962) or anchoring bias (cf. Tversky & Kahneman, 1974). A distinctive structuring function has also been theorized in studies of text linguistics, for example by Martin (1992), who develops the notion of ‘macro-themes’ to describe a communicative function that serves the role of signposting, or predicting, the organization of the text following.

Applying our discourse methods to the beginnings of Bergman’s films, we will then specifically investigate the hypotheses that:

1. Regardless of genre and authors, the functions of film beginnings are familiar to viewers from their knowledge of traditional conventions and will consequently be used in a stereotypical fashion.
2. Nevertheless, an organic unity can still be found in Bergman films, and it works to construct particularly Bergmanesque themes as proposed by several film theorists (cf. Kawin, 1978; Livingston, 2009).

2. FILMIC DISCOURSE ANALYSIS

The discourse patterns that we analyze in this paper are based on two of the discourse properties briefly introduced in Section 1.2 above: filmic cohesion (Tseng, 2008) and filmic discourse relations (Bateman, 2007). Both have been described at length elsewhere and so here we will illustrate them simply

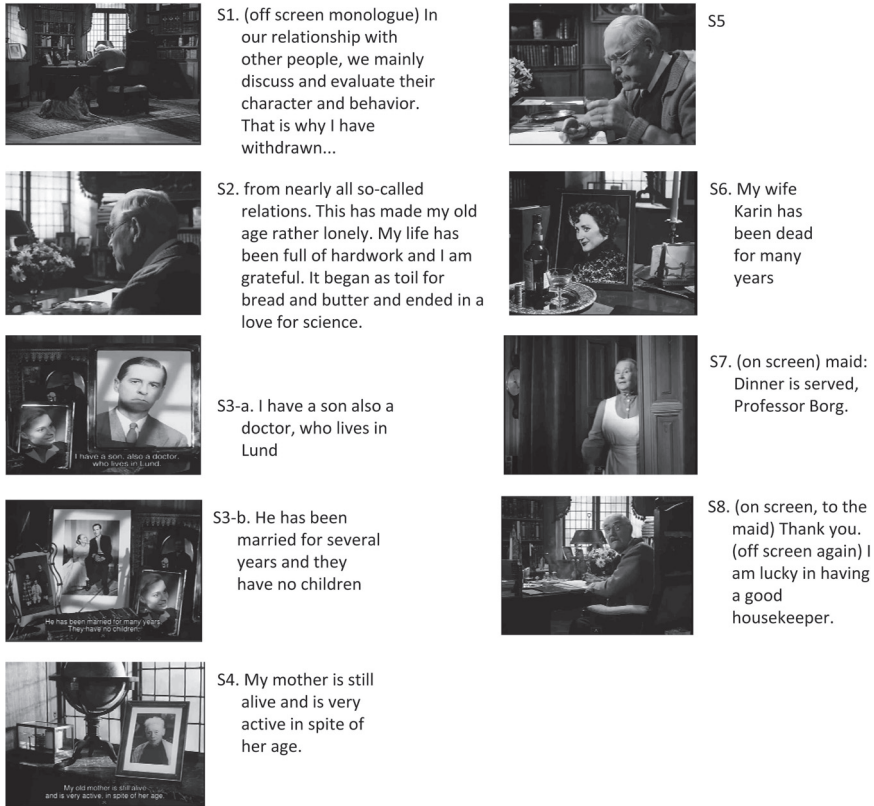


Figure 2.2 The opening sequence of eight shots from Bergman's *Wild Strawberries* (1957)

with an example analysis of the first eight shots of the opening sequence from Bergman's *Wild Strawberries* (1957), key frames of which are shown in Figure 2.2.

The first and second shots (S1 and S2) show an old man, Professor Isak Borg, sitting in his study. His onscreen monologue describes his lonely life. As he continues to talk about his son, a tracking shot (S3a and S3b) follows the characters in the photos mentioned by Borg. He further introduces his mother (S4) and, after a close shot (S5) of Borg, his wife (S6). In shot 7 (S7), the housekeeper enters the room and speaks to Borg on screen. After replying to the housekeeper, he restarts his onscreen monologue (S8) describing his luck in having a good housekeeper.

We exemplify first the method for analyzing filmic discourse relations, which is an extension of the notion of conjunctive relations proposed for verbal language by Martin (1992) and applied to film by Van Leeuwen (1991). Filmic discourse relations characterize relations between film segments in terms of temporality, spatiality, epistemic status and mental state (seen, heard,

imagined, etc.), and audiovisual structural dependence (dependent/hypotactic or independent/paratactic). According to Bateman (2007) and Bateman and Schmidt (2012), relations of this kind operate at a level of discourse patterning, rather than, as often assumed in traditional accounts of filmic ‘montage’, between shots. This then builds on the central systemic-functional notion of *stratification* and applies this to multimodal discourse and texts. Within models of this kind, description is spread across several levels of abstraction and explanations for patterns at any one level are sought in correlations with patterns at other levels (cf. Martin, 1992). Discourse patterning is known to exhibit rather different properties than, for example, the stratum of grammar, and so is usefully distinguished.

Connections between units at the discourse level are constructed dynamically and defeasibly rather than compositionally, which is crucial for dealing with dynamic media such as film. Whereas a variety of units anchored in filmic form have been adopted in film analysis, such as the shot or frame, moving to the level of discourse allows us to employ a more abstract view that is more suited for higher-level interpretations such as narrative. The analytical unit adopted here is consequently that of the ‘event segment’, a segment corresponding to, or construing, a single ‘unit’ of behaviour or activity. Such segments may then be realized both shot-internally and across shot boundaries as illustrated in detail in Bateman and Schmidt (2012, pp. 154–161). Stratification consequently allows us to more readily bridge abstract interpretations in terms of narrative and social configurations and fine-grained technical features of films.

The spatiotemporal relations holding within the opening eight shots of *Wild Strawberries* are then as shown in Figure 2.3. The relations between

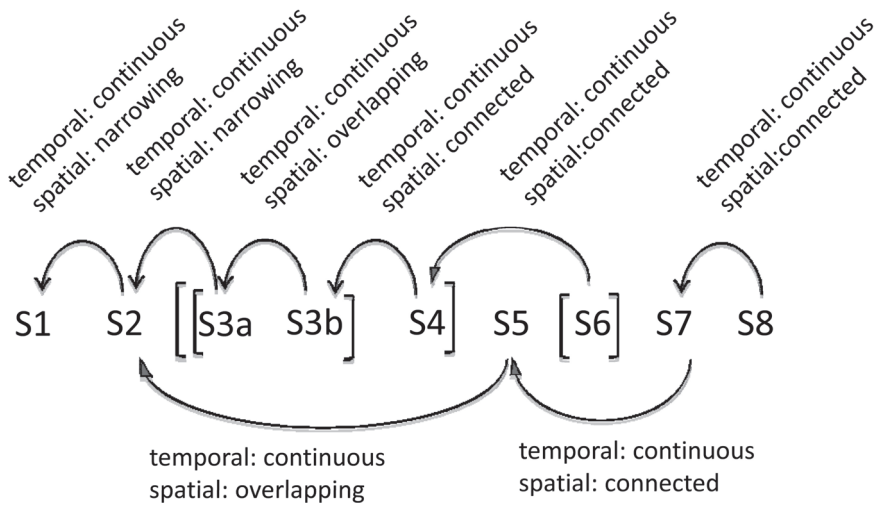


Figure 2.3 The filmic discourse relations holding within the first eight shots of Bergman's *Wild Strawberries* (1957)

units indicated by arrows are all taken from the classification network set out in detail in Bateman (2007) and Bateman and Schmidt (2012) and cover spatial, temporal, and various structural dependency relationships. In the present case, continuation of movement and other filmic technical features, such as sound, lead to the assumption of continuous temporality between many of the units; similarly technical features allow judgements of spatial relationships such as moving nearer ('narrowing'), and so forth. Constraints specified in the classification network also allow structural groupings to be deduced; these are indicated in the graphic by square brackets. Thus, in the present case, we can observe that the film includes a variety of structural devices, such as inserts (e.g., S3a–S3b). Importantly, this begins to show how film is much more than a simple linear unfolding of successive shots in precisely the same way that verbal language exhibits richer structures than a simple one-dimensional stream of utterances.

The second method from the stratum of discourse that we employ is filmic cohesion. Rather than analyzing relations between event segments, filmic cohesion examines how characters, objects, and settings in coherent film narratives are presented and tracked throughout a film. These tracks form cohesive chains, which bind together information concerning the salient characters, objects, and settings realized across the semiotic modes in a film. Cohesive ties between each appearance of the characters, objects, and settings provide important cues that guide the viewer along intended paths of interpretation. We exemplify this for the same opening sequence in Figure 2.4. This shows how the cohesive ties between filmic elements are established across the eight shots. The ties as such can be constructed from any audio, visual, or verbal modes in the film and hence each chain, as we can see in Figure 2.4, is cross-modal. In other words, there are reoccurrences of visual and verbal elements that are tied together, often employing continuity techniques long established in filmmaking practice.

In this example, the two main chains to which almost every shot contributes are the general setting of Borg's study, which is clearly presented in an establishing shot (S1), and the main character, Professor Borg himself, who also reappears in the sequence cross-modally in both visual and verbal modes (S1, S2, S8) in addition to mono-modal realizations (visual mode in S5, verbal mode in S3a, S4, S6, S7). After Borg mentions 'other people' in the first shot, the verbal element of 'other people' is divided into the people (son, son's wife, mother, Borg's wife, housekeeper) introduced both visually and verbally in the subsequent shots.

The pattern of these cross-modal chains shows that the opening sequence has very high cross-modal cohesive harmony (Hasan, 1984; Tseng, 2008); apart from Professor Borg, each of his "other people" is vividly identified in both the visual and verbal mode. As we will see in the next section, except for his experimental puzzle film *Persona* (1966), many of the opening sequences of Bergman's films demonstrate a cohesive chain pattern of this kind: very dominant, cross-modal main character chains and one setting

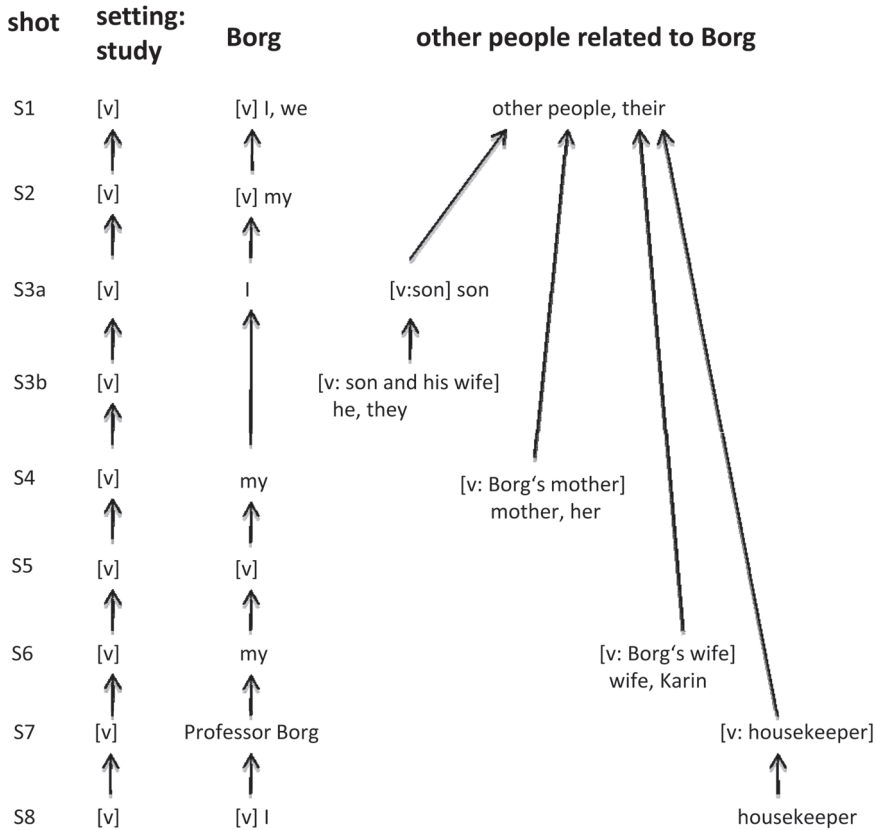


Figure 2.4 The filmic cohesive chains established across the first eight shots of Bergman’s *Wild Strawberries* (1957); [v] indicates visual elements, other elements are verbal

chain without further transitions between settings. Moreover, as we shall explain in more detail below, these chains in fact foreshadow the principal motifs of Bergman’s films, probing into life’s fundamental topics surrounding ‘self and other people’ and ‘external and internal self’ (cf. Livingston, 2009, pp.194–195).

3. EMPIRICAL ANALYSIS OF THE CORPUS

3.1 Analysis of Discourse Relations

We now apply our selected analytical methods to the 18 Bergman films listed previously in order to explore (a) whether there are similar patterns of discourse relations and cohesive chains across these films’ opening sequences, and (b) whether these patterns are specific to the ‘author’.

Within the discourse relation dimension, relations between events were classified according to whether they were temporal, spatial, projective, comparison, or unidentifiable. The results show that 17 of the 18 films exhibit a chronological structure in their opening sections and so the filmic discourse relations are prominently linear and continuous, just as was the case in the analysis of the opening of *Wild Strawberries* shown in Figure 2.3 above. The one exception is the beginning of *Persona* (1966), a well-known example of a so-called ‘puzzle film’ (cf. Buckland, 2009). As illustrated in Figure 2.5, here we find an extreme example of unclear filmic discourse relations. The film begins with camera equipment and projectors lighting up and projecting dozens of brief cinematic images between which the discourse relations are unidentifiable. In addition, the cohesive devices also do not make characters, objects, and settings between the images trackable. Each glimpse seems to depict certain visual symbols, but the connections between them are not established by filmic elements that viewers can follow. Similar experimental construction patterns are observable in other puzzle films such as Christopher Boe’s *Reconstruction* (2003) or Kiesłowski’s *Blind Chance* (1981).

In summary, except for *Persona*, constructing discourse relations in the opening segments of Bergman’s films is not a demanding task for the viewer. This can be seen particularly clearly by comparing these structures with those of other films since, when compared to the opening segments of films by other recent directors such as Christopher Nolan’s *Following* (1998), *Memento* (2000), and *Prestige* (2006); Darren Aronofsky’s *Requiem for a Dream* (2000) and *The Fountain* (2006); or Wong KarWai’s *In the Mood for Love* (2000) and *2046* (2004), the continuous temporal and spatial structures of Bergman’s films are quite straightforward. For further discussion of how these more recent films manipulate their viewers in the opening segments, see Tseng and Bateman (2010, 2012), Tseng (2012), and Wildfeuer (2013).

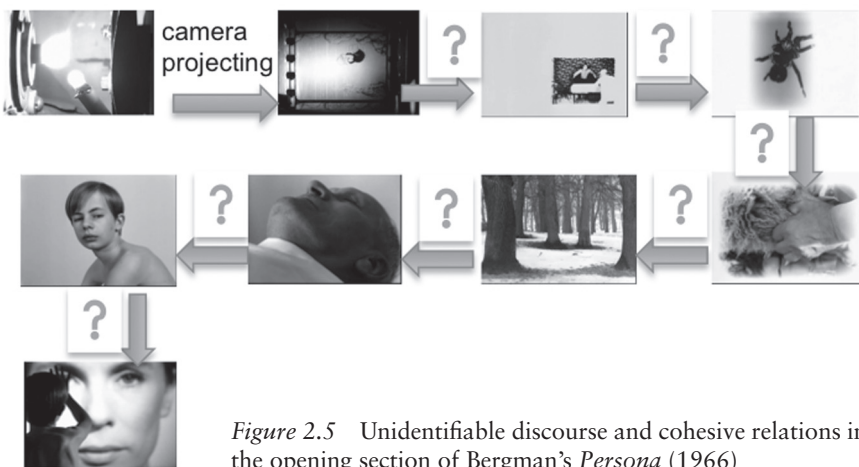


Figure 2.5 Unidentifiable discourse and cohesive relations in the opening section of Bergman’s *Persona* (1966)

3.2 Analysis of Filmic Cohesive Chains

When we turn to the analysis of cohesion, however, a distinctive pattern used prominently in many Bergman films does start to emerge. A comparison of the specificity of characters, objects, and settings, including both verbal and visual cohesive devices, reveals that, again with the exception of *Persona*, each film visually, verbally, or cross-modally identifies main characters explicitly in the beginning. Moreover, within these 17 films, only *Summer with Monika* (1953), the earliest in the sample, has a transition within the establishment of the setting where there is a gradual ‘zooming in’ on progressively more specific settings as the film opens. These transitions begin with several long-shot images of Stockholm harbour and then depict how the principal character, Harry, drives on city streets with heavy traffic, enters a café, and finally encounters Monika. The cohesive chain of this sequence is illustrated in Figure 2.6, in which we can see how each setting

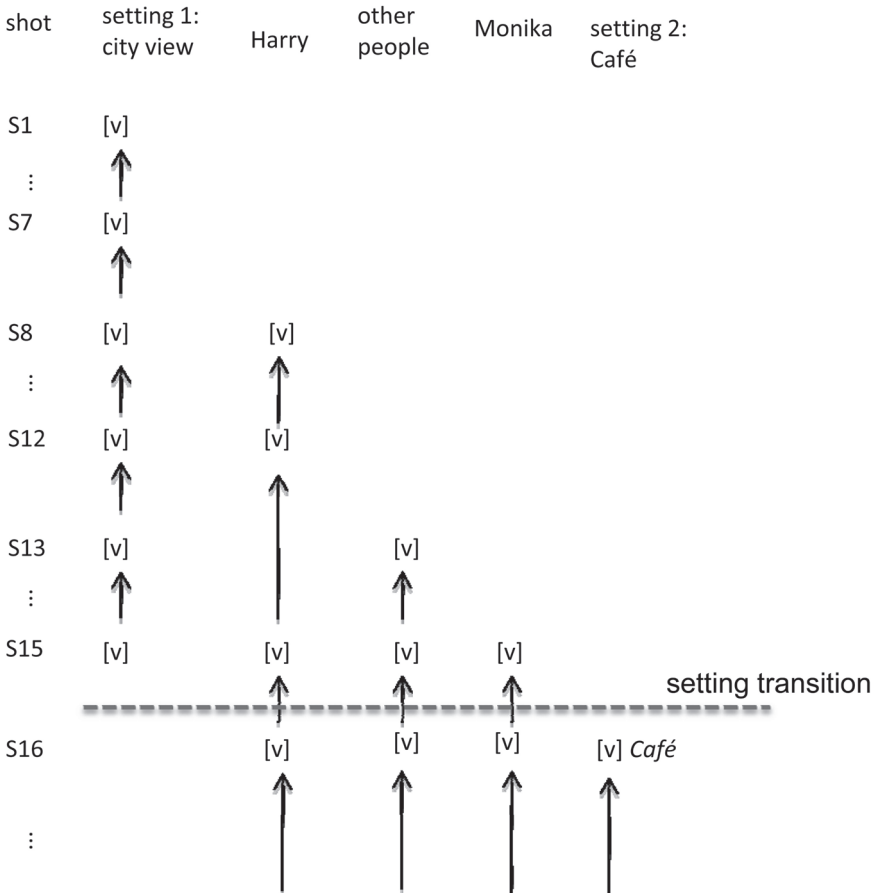


Figure 2.6 Pattern of cohesive chain in Bergman’s *Summer with Monika* (1953)

and character is gradually introduced. This pattern can often be seen in films beginning with a ‘zooming in’ from broader city images to characters, as in Hitchcock’s *The Birds* (see Tseng, 2008).

The beginnings of the other 16 films have no setting transitions. That is to say, main characters are seen within one setting where they are clearly introduced and their relationships are revealed. Furthermore, these 16 films vividly elaborate their subject matters in the beginning sequences, thus providing a concrete, thematic hypothesis right at the outset for the viewer to confirm or refute as the film unfolds. The chain pattern established from these 16 films is then as suggested graphically in Figure 2.7. Here we see cohesive chains prominently tracking setting and main characters from the beginning to the end of the opening sequence. Whenever a particular theme is presented, a further theme chain is added to the pattern. These themes are commonly presented verbally by main characters, such as ‘death’ and ‘God’ in *The Seventh Seal*, *The Virgin Spring*, and *Winterlight*; ‘marriage’ in *Scenes from a Marriage*; and ‘war’ in *Shame*. When the films deal with characters’ personal difficulties, traits, and relationships, the beginning sequences often open with a clear verbal introduction to those main characters and their relationships, as we previously illustrated for *Wild Strawberries* and as is also evident in *Through a Glass Darkly*, *Hour of the Wolf*, *The Rite*, *The*

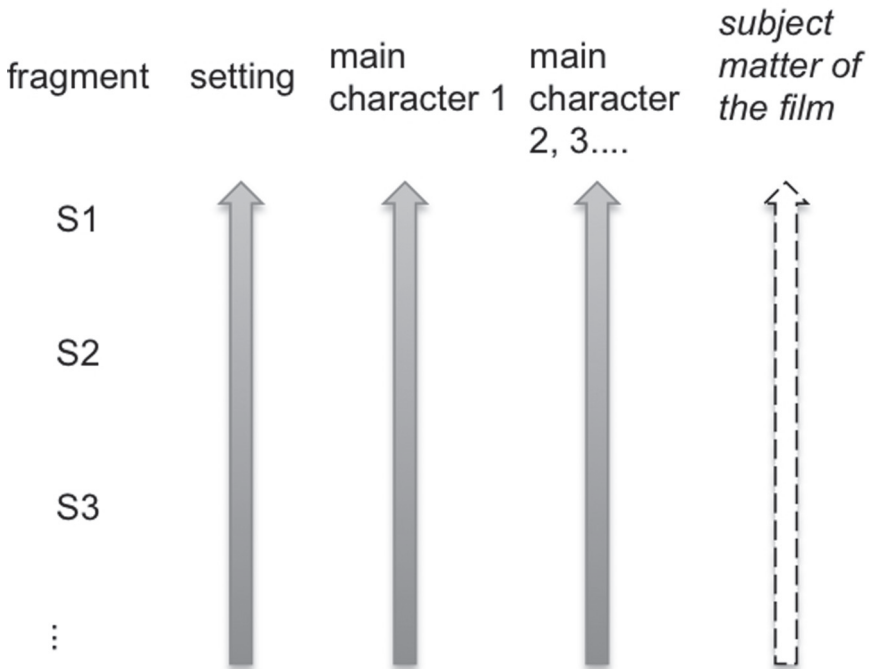


Figure 2.7 The dominantly used pattern of cohesive chains found in the beginning sequences of 16 films of the corpus

Table 2.2 Cohesion analysis results for the corpus

Film	Pattern Con- forming to Figure 2.7	Theme = Character	Additional Themes	Comments
<i>Summer with Monika</i>	No	—	—	See Figure 2.6
<i>Wild Strawberries</i>	Yes	—	other people	See Figure 2.4
<i>The Seventh Seal</i>	Yes	—	death	—
<i>The Virgin Spring</i>	Yes	—	God	—
<i>Through a Glass Darkly</i>	Yes	Yes	—	—
<i>The Silence</i>	Yes	Yes	—	—
<i>Winterlight</i>	Yes	—	church, God	—
<i>Persona</i>	No	—	—	pattern unclear
<i>Hour of the Wolf</i>	Yes	Yes	—	—
<i>Shame</i>	Yes	—	war	—
<i>The Rite</i>	Yes	Yes	—	—
<i>The Passion of Anna</i>	Yes	Yes	—	—
<i>Cries and Whispers</i>	Yes	Yes	—	—
<i>Scenes from a Marriage</i>	Yes	—	marriage	—
<i>Face to Face</i>	Yes	Yes	—	—
<i>Autumn Sonata</i>	Yes	Yes	—	—
<i>From the Life of the Marionettes</i>	Yes	Yes	—	—
<i>Fanny and Alexander</i>	Yes	Yes	—	—

Passion of Anna, and *Autumn Sonata*. Personal traits and relationships can also be foregrounded through performance, as in *The Silence*, *Cries and Whispers*, *Face to Face*, *From the Life of the Marionettes*, and *Fanny and Alexander*. The overall results for cohesion and the patterns exhibited are summarized in Table 2.2.

4. CONCLUSIONS AND DISCUSSION

On the basis of the discourse analysis of the 18 films, our exploratory study shows that there is indeed a prominently used filmic discourse pattern found in the beginning of Bergman's films: 16 out of 18 films have the same pattern, consisting of chronologically organized event segments presenting main

characters both verbally and visually. The opening sequences thus function to foreshadow narrative thematics, providing a hypothesis against which viewers can measure their interpretation of the film. This function is realized through a web of texture created by multimodal cohesive devices and by discourse relations holding between event segments. The introduction of additional themes appears to serve the function of introducing precisely those subject matters with which the films are concerned. These in turn correspond to the basic Bergman themes as discussed in film studies (cf. Kawin, 1978; Livingston, 2009).

This then lends support to both of our hypotheses above. On the one hand, the beginnings of the films appear very likely to exhibit their major themes as is usually the case for film beginnings and, on the other hand, those themes constructed by the cohesive patterns turn out to be precisely those for which Bergman is well known. Ascertaining to what extent Bergman's pattern as such resembles or differs from other mainstream films clearly requires further work. For example, a broader study would need to contrast Bergman's films with other films and also to move beyond the opening sequences in order to examine whether there are specific patterns that depict 'elaboration' of these character traits and themes and how these character traits and themes might be different from mainstream films. Our analysis also suggests, however, that despite Bergman's prominent style of thematic presentation, the beginning portions of his films fulfil conventional communicative functions that the viewer is familiar with and which do not differ from most mainstream films.

To bring out more clearly where Bergman's contribution might lie, we can usefully apply the notion of stratification introduced previously in order to consider the extent to which the particular authorial presence in these films is not given by any direct 'violation' of straightforward genre norms of the kind suggested in Figure 2.1, but rather by regularly instantiating patterns that have recognition value at a higher level of aesthetic abstraction. Thus, while any of the choices made among discourse relations and cohesion might, when considered alone, be within the bounds of genre conventions, their regular selection in concert and in combination with other particular selections may well result in an authorially distinctive set of semiotic options being taken up. The 'deviation' from norms constituting the authorial input is then situated within more abstract organizational levels of the film concerning, in this case, the particular subject matters that the films discuss and just how these subject matters are filmically introduced. Again, there is substantially more work to be done here to take this line of investigation further and to probe its sensitivity for revealing possible authorial differences.

In conclusion, therefore, this paper has suggested a new approach to cinematic authorship. It has considered in particular how a complex, stratified framework drawing on the recent development of linguistics-based multimodal theory might support the view that focusing on authorship is a fruitful strategy for investigating film stylistics. Through the analysis of discourse

relations between event segments and cohesion analysis, we began to outline how an organic unity in the author's work might be recognized by textual analysis and that this, when contrasted across films, might take us further toward the kind of cross-film comparative studies suggested to address the issues of authorship by Wollen and Buscombe several decades ago.

We also see the approach set out in this paper as further bringing together a stratified linguistic approach and film studies. A stratified framework elucidates how the lower-level configurations of visual, verbal, and audio devices construct coherent filmic texts, which then support higher-level descriptions of thematics and genre comparison. Although the sample size of data in this paper is small and more corpus-based analyses are needed, both for non-Bergman films and for segments beyond the opening sequences, we hope nevertheless that this exploratory study has helped suggest how higher-level cultural issues might begin to be addressed on the basis of fine-grained textual analysis.

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