'WE CURATE OUR IDENTITY, CARVE IT, DISTIL IT': A TELECINEMATIC STYLISTIC EXPLORATION OF VIEWER UNDERSTANDING AND ENGAGEMENT WITH SPLIT PORTRAYALS

PAULA GHINTUIALĂ

Doctor of Philosophy

ASTON UNIVERSITY

September 2023

'We curate our identity, carve it, distil it': a telecinematic stylistic exploration of viewer understanding and engagement with split portrayals

Paula Ghintuială
Doctor of Philosophy 2023

Thesis Abstract

This thesis presents a telecinematic stylistic exploration of viewers' experiences of the split Self in cinema. The study stylistically investigates the multimodal medium of cinema and viewers' responses through a number of theoretical approaches. Text World Theory (Werth 1999, Gavins 2007) and Contextual Frame Theory (Emmott 1997) are the models used to analyse the architecture of the fictional worlds introduced in four chosen texts. Some case studies employ individual methods, such as the use of pronouns (Lyons 1982, Fludernik 1994) in assessing a protagonist's fragmented identity, or the use of lighting (van Leeuwen and Boeriis 2017) and associated conceptual metaphors (Lakoff and Johnson 1980).

Four twentieth-century films form the focus of this thesis: *Shutter Island* (Scorsese 2010), three episodes from season one of *Mr. Robot* (Esmail 2015), *Joker* (Phillips 2019), and *I'm Thinking of Ending Things* (Kaufman 2020). These texts have been chosen for their diverse means of representing the split Self through a variety of themes and motifs. Each artefact has been viewed by one group of spectators. For the final analysis, I have selected one sequence referenced by each group. I analyse the visual and formal textual features in the sequences using transcriptions of the cinematographic techniques, the world-building elements, and the function advancers (McIntyre 2008, Gibbons and Whiteley 2021).

This thesis offers several contributions to contemporary stylistics scholarship. Firstly, I demonstrate the capacity of telecinematic artefacts to characterise protagonists through an assortment of visual and aural features. Secondly, this thesis offers a contribution to the study of cinema in stylistics, and a contribution to the study of viewer-data. Thirdly, the present typology suggests that the split Self is a prevalent and evolving representation in cinema which should be further explored. Finally, this thesis proposes a starting point for a more systematic model of the split Self.

Keywords: aural features; *I'm Thinking of Ending Things*; *Joker*; *Mr. Robot*; multimodality; *Shutter Island*; spectatorship; telecinematic stylistics; the split Self; visual features

Acknowledgements

I started writing this section back in 2021, near the time of my Qualifying Report submission. Mainly because I did not want to forget anyone who made *this* possible, but also because I consider that feeling thankful and fortunate for having the best people in your life is part of the process. I love how optimistic I was about passing my first PhD *viva* until this very moment, when the final product of three hard years is in your hands.

Who would have thought that I will do this during a pandemic, an increasingly frustrating war right at the border of my home country, an almost-Cold-War, illness of close ones, the unexpected explosion of my laptop that left me scarred for several weeks (RIP Asus), a haunting atmosphere of redundancies and self-doubt, the worst economic crisis in 27 years, the death of a monarch, and the death of one of the people who made me who I am today – my beloved grandma.

First of all, many, *many* thanks to my supervisory team, Dr. Chloe Harrison, Dr. Daniel McAuley and Dr. Nur Hooton. I owe a huge debt of gratitude to Chloe. Our supervision meetings always made me feel encouraged and positive, and you were able to make me feel everyday like I could finish this thesis. Thank you for supporting me at every step with kind words (and possibly allowing me to have some Big Cry Moments® during some of our online meetings), and thank you for being the very first person who introduced me to the wonderful field of stylistics back when I was just a naïve undergraduate student.

Many thanks to the entire department, examiners or not. These were the proudest three years of my life, part of the Aston Literary Linguistics team: Ahcene Hassan Adjeb, Polina Gavin, Marcello Giovanelli, Megan Mansworth, Christopher Walker, and Mel Wardle Woodend. For being supportive of my past and current work during online symposiums and conferences. For Polina, for listening. For going out to Starbucks and Costa and allowing ourselves to fangirl over stylistics. For Hassan, for being my mentor throughout my first year with film recommendations, references for my quantitative module and just talks.

Many thanks to my Masters peers for their continuous feedback and friendship throughout the most stressful years. Special thanks to Eloise Parr and Ayşe Clarke for being the best PhD ladies for better and for worse, for richer and for poorer, in sickness and in health.

To my PhD peers in our online group, who will be my dear friends in life. I still miss my first ever in-person PALA because you made me feel so comfortable and welcomed.

Many thanks to my friends, friends'-friends, now-friends and strangers for being the best volunteers for my pilot study. And as always… your assistance is appreciated.

To my illustrious partner, Bogdan, who deserves himself a PhD for putting up with me all these years, with proofreading, planning, technical support and mandatory cakes and flowers. I believe that he is now as good a stylistician as myself.

And to my family, as I love them dearly. To my Mom, who would watch all the horror films with me and made me passionate about the slightest details in cinema. To Dad, who let me follow my heart and passions far from home. To both, for not coercing me into Medical or Law School. I will always strive to make you proud. To my late grandmother, who did not make it until the end of my journey, but who I everyday hope watches me from blissful Elysium.

And should I extend a final thanks to Sam Esmail for creating *Mr. Robot*? The one constant in my life, from my undergraduate dissertation until this final step. It was released back in 2015, when I started my undergraduate programme at Coventry University, and ended in 2019, when I graduated. As if it was destiny. Thank you for all the memories.

And as always, to that group of far-away friends who made me respect my own pace and 'take my hands off what I cannot control', since 2020 until now. You know who you are.

And in honour of the start of this PhD:

List of abbreviations and acronyms

CFT	Contextual Frame Theory
CMT	Conceptual Metaphor Theory
DID	Dissociative Identity Disorder
DSM-5	The Diagnostic and Statistical Manual of Mental Disorders - The Fifth Edition
ICD-11	The International Classification of Diseases - The Eleventh Edition
I'm Thinking	*I'm Thinking of Ending Things* (Kaufman 2020)
TM	The trauma model
TW	Text-world
TWT	Text World Theory
TWs	Text-worlds
SCM	The sociocognitive model

List of figures

Chapter 2. Literature Review

Chapter 3. Methodology

Chapter 4. *Shutter Island*

Chapter 5. *Mr. Robot*

Chapter 6. *Joker*

Chapter 7. *I'm Thinking of Ending Things*

List of tables

Table of contents

Chapter 1

Introduction

1.1.   Aims and purpose

The representation of divided or multiplied characters has always fascinated audiences. In Antiquity, Plato ([2005]: 26: 32) tells the story of the original humans created "with four arms, four legs and a head with two faces" and "*split* [by Zeus] into two separate parts". The narrative of Dr. Jekyll and Mr. Hyde (Stevenson 1886) foregrounds the Victorian concerns about dualism. Simultaneously with the departure from the ancient Greek philosophies (Crivellato and Ribatti 2007), neuroscience nowadays explores the two highly specialised hemispheres of our brain (Gazzaniga 1998) and the cellular division in cloning (Gurdon and Colman 1999). Starting in the 19th century, cinema in particular gradually developed into "a popular cultural form" (Bennett et al 2007: 1). Thus, it encompasses various representations of time-travelling and subsequent paradoxes (e.g., *The Time Machine* (Wells 2002), *Predestination* (Spierig and Spierig 2014), *Dark* (bo Odar and Friese 2017-2020)), Doppelgangers, and a rising enthusiasm for multiverses, as apparent in the Marvel and DC fandoms. Working at a biological level, solely as a convenient plot device, a display of a "personal crisis" (Emmott 2002: 153), or a means of describing the inconsistent behaviour of an individual, the split Self proves to be an archetypal component in telecinematic discourse.

This thesis offers a qualitative exploration of the audiences' engagement with visual and linguistic representations of the split Self in films and television series. It offers an original contribution to the development of telecinematic stylistics and spectatorship by analysing viewer-response data from semi-structured interviews and applying stylistic theories and frameworks to both the viewer data and highly referenced sequences from four chosen telecinematic texts. In this research, I draw on both filmic and linguistic approaches to explain key techniques and processes contributory to viewers' responses to divided characters. Equally, this thesis is motivated by a gap in knowledge and clarity surrounding the concept and classification of the split Self, and a satisfactory approach to analysing the features of a multimodal artefact and the responses elicited by it.

The four chosen examples are the most recent releases (as of the incipient planning stages of this project) which depict a split in a character, most importantly in the main protagonist: three episodes from the television series *Mr. Robot* (Esmail 2015-2019) and three films, *Shutter Island* (Scorsese 2010) *Joker* (Phillips 2019) and *I'm Thinking of Ending Things* (Kaufman 2020)

(hereafter *I'm Thinking*). The choice is motivated by the texts' adherence to different formal conventions, such as varying runtime (Piazza et al 2011: 1) or the distinct length of time of a film and series, plot and character development, and structure, features which create a corpus of diverse representations. For example, the first season of *Mr. Robot* has a longer runtime than the films, and I choose three episodes with an equal length of time for consistency purposes.

The stylistic analysis of this small corpus of texts is supported by viewer data collected after a series of semi-structured interviews. The analysis relies on how the participants interpret and construct the character's split by assimilating filmic techniques (such as cinematography, *mise-en-scène*, montage, and sound [Bordwell 1985, Bordwell and Thompson 1993]) and linguistic attributes present in the script (e.g., speech patterns, how the protagonist relates to his split identity and describes it). Such combined nature of visual and textual has not been adopted as extensively in either film or stylistic studies. More specifically, I discuss the most prominent linguistic features which convey the division of Self within the telecinematic texts in relation to one of the most referenced sequences in each text.

This thesis is interdisciplinary as the theoretical assumptions stem primarily from various subfields of stylistics, such as cognitive and telecinematic stylistics, and ultimately from disciplines like psychology and film theory. The theoretical apparatus supporting each analysis is an amalgamation of cognitive stylistics theories and approaches, such as Text World Theory and Conceptual Metaphor Theory, and linguistic techniques, such as burying strategies (e.g., Emmott and Alexander 2015). The selection of each approach is motivated by the patterns found across the data in each group and in the chosen sequences. Secondly, this thesis intends to create a more systematic model of the split Self based on several studies of the concept (e.g., Lakoff 1992, Emmott 2002). Finally, for these analyses to be reflective of the main tenets of telecinematic stylistics, I look at specific visual formal features in congruency with prominent models, such as Visual Grammar (e.g., Kress and van Leeuwen 2021).

1.2.   Research questions

The study strives to answer the following research questions:

(1) Which visual and aural formal features construct the split Self in a telecinematic text?

(2) Which circumstantial factors aid our identification and interpretation of the split (e.g., genre expectations)?

(3) How are the telecinematic features further explained and conveyed by the audiences as representative of the split Self?

These fundamental research questions are analysed holistically in the four case studies outlined in Chapters 4-7 because they include connecting features. A split Self presents a series of distinctive textual features (RQ1) which viewers are able to consciously and subconsciously distinguish from a more normative Self through a series of internal and external factors and indicators (RQ2) and then further construed in their own terms (RQ3). The split Self in each text has certain unique characteristics dictated by the creative team, but also patterns shared among the four case studies in this thesis, which I discuss in detail in subsection 8.2.

1.3.   The structure of this thesis

Following this introductory chapter, I present the theoretical context for the project in Chapter 2. At this moment in my overview, it is important to specify that whenever I introduce for the first time a new term taken from wider literature or created for the aims of this thesis, I emphasise it through italicisation. I start with an overview of the origins and aims of stylistics in section 2.2 and telecinematic stylistics, the main subfield in which I situate this thesis, in 2.3. I review the fundamentals of Text World Theory, the principal framework of analysis, in 2.4, and the borrowed terminology from Contextual Frame Theory in 2.4.1. Lastly, I provide an overview of pronouns in subsection 2.4.2 because in Chapter 5 I explore the importance of the *You-* and *I-*enactor, and the conflict between collectivism and individualism in we-addresses. Section 2.6 is dedicated to a review of *the split Self*, outlining its origins in psychology, literature and philosophy, before assessing the pertaining literature to some of its related explorations in linguistic and literary studies, such as in Conceptual Metaphor Theory, and lastly, cinema. Particularly in subsection 2.6.4, I explain my use of the term 'the split Self' and present a reorganised description and classification of the principal types of origin and manifestation.

Chapter 3 introduces the methodology adopted for this research. In section 3.2 I provide a summary of past research and conceptualisation of viewer data, and in 3.3, the method I have used in collecting the data from four separate groups of spectators. The other section which deals with viewer data is 3.7, which reviews the system used to analyse the found patterns in the interviews. Sections 3.4, 3.5 and 3.6 provide the rationale behind my text and sequence choices, as well as a short description of formal feature coding. I finally review the ethical issues considered throughout the process in 3.9.

The Chapters 4 to 7 are the individual case studies that address the viewer understanding and experience of the split Self. In each chapter, the concepts reviewed in Chapter 2 are applied in a detailed textual and visual analysis of an important sequence, supported by viewer data. For each case study, I firstly provide an overview of the features and themes presented in the

respective text according to the main patterns identified in the spectators' responses. Next, I examine in detail the textual, visual and viewer-based features of one of the most referenced sequences in the viewer-response data. While Text World Theory (Werth 1999, Gavins 2007) and Contextual Frame Theory (Emmott 1997) are recuring models used in most of the analyses in this thesis, some case studies employ individual frameworks and theories. For example, the analysis in Chapter 5 emphasises the use of pronouns (Lyons 1982, Fludernik 1994) in expressing the fragmented identity of the main character, Elliot Alderson, and his conflict with one of his alters, Mr. Robot (for a thorough explanation of the terminology used in Chapter 5, see section 5.3). In Chapter 6, I explore the use of lighting (Kress and van Leeuwen 1996, van Leeuwen and Boeriis 2017) and the associated visual conceptual metaphors (Lakoff and Johnson 1980, Forceville 1996) of GOOD IS UP/BAD IS DOWN and GOOD IS LIGHT/BAD IS DARK.

Finally, Chapter 8 summarises the main conclusions identified in the analyses undertaken in the principal case studies. Subsection 8.3 summarises the original contributions of this thesis to the subfield of telecinematic stylistics and the research done on the split Self. In 8.4, I assess the methodological limitations of this project. Finally, in 8.5 I identify in particular potential further applications of the conceptualisation of the split Self.

Chapter 2

Literature Review

2.1.   Overview

This chapter positions the study in the research area of telecinematic stylistics and outlines some concepts and frameworks which form the foundation of this study. Text World Theory and Contextual Frame Theory are introduced as models for analysis of the architecture of fictional worlds, especially in Chapters 4 and 7. Finally, the concepts of mind-style and the split Self are defined.

2.2.   Stylistics

As pinpointed by Fowler (1981) and further highlighted by Stockwell and Carter (2008), stylistics is introduced by Bally (1909) and developed by Spitzer (1928, 1948), Wellek and Warren (1949), and Ullman (1964). It flourishes in the 1960s, borrowing influences from Russian Formalism (Jakobson 1980), Anglo-American literary criticism (Leavis 1932, Richards 1929), the developments in the field of linguistics (Chomsky 1957, Halliday 1973), and European structuralism (e.g., Barthes 1967, Todorov 1977). In the 1960s, stylistics emphasises the importance of generative grammar, in the 1970s and 1980s, it integrates developments in discourse analysis and pragmatics, and in the 1990s, it embraces explorations of critical discourse analysis and cognitive linguistics (Wales 2001: 373). The 1970s witnesses a move from the pure analysis of the text to that of "how we understand […] and are affected by it" (Wales 2001: 373), a principle at the centre of more cognitive approaches now. Therefore, stylistics strives to develop at the same pace with newly emerging theories and models.

Traditionally, as an umbrella term, stylistics is a field which explores several levels of a text by drawing on a variety of methodologies and principles. Stylistics investigates the *style* of a text or the "perceived distinctive manner of expression in writing or speaking" (Wales 2001: 397). Secondly, it studies the *language* of a text composed of "various forms, patterns and levels that constitute linguistic structure" (Simpson 2014: 3). It is not only the language choices that attract the focus of analyses, but additionally the "creativity in language use" (Wales 2001: 373). Lastly, it assesses the "context, purpose, author and period" (Semino and Culpeper 1995: 513) and, pivotal in contemporary research, "the study of readers' interactions with and around texts" (Whiteley and Canning 2017: 71). The plethora of methods and frameworks offered by stylistics

5

is the reason why the discipline is frequently metaphorically described as a *toolkit* for exploring texts (Wales 2014: 32), borrowing "theories and models from other fields more frequently than it develops its own unique theories" (Jeffries and McIntyre 2010: 3).

As Short (1996) argues, stylistic analysis aims to be methodical, verifiable, and explicit. Comparing it to other fields of textual inquiry, the assets of a stylistic approach are represented by what Simpson (2014: 4) calls *the three Rs*: rigour, retrievability, and replicability. According to these tenets, a rigorous analysis is based on verified frameworks and methods in the field. Retrievability is ensured by approved and widely shared terminology and criteria which assist into reaching the desirable results. Lastly, the replicability is supported by transparency in examining the adopted methods and outcomes, which can be tested by other experts.

The focus of stylistics is on the *meaning* and its making first at the *linguistic* level (Giovanelli and Harrison 2018: 2). In addition to textual features, stylistics benefits from studying the *readings* that develop from one or a group of readers who engage with a text (Giovanelli and Harrison 2018: 2). These interpretations may be influenced by readers' background, beliefs, and cultural experience, as well as the environment in which the text is produced and read (Giovanelli and Harrison 2018: 2). One approach which favours the reader is reader-response criticism, which analyses the adopted identities and interpretations produced in singular instances or reading communities (Whiteley and Canning 2017: 73-79, Whiteley 2010, Fernandez-Quintanilla 2020, Bell et al 2021). Methodological advancements in reader-response research draw on several fields which review the reactions of a specific audience, such as psychology and cognitive science (Whiteley and Canning 2017: 73). This thesis is situated within this stylistic tradition, the motivation for it being explored in subsection 3.2.

In recent decades, stylistics has benefited from advances in many areas, one of them being telecinematic stylistics. Developing in the past few years, telecinematic stylistics emphasises its potential as an interdisciplinary approach to language exploration in the visual medium (Semino and Culpeper 1995, Wales 2001: 373, Simpson 2014: 2-3, Gibbons and Whiteley 2021). Being "an *applied* discipline", it enables "*productive*" new methods of exploring a text (Lambrou and Stockwell 2010: 3; original emphasis). Thus, the advancements introduced so far represent stylistics as an appropriate toolkit for exploring the language of the split Self in cinema in this thesis.

Telecinematic stylistics has developed into a field of its own and covers an array of robust traditional stylistic procedures to analyse the interaction between visual and aural features. At the same time, stylistics provides researchers with the fundamental means to engage with audiences and the associated concerns. However, no existing research at the moment of writing

this thesis specifically explores telecinematic discourse through a viewer data driven approach. Given that this thesis is a telecinematic exploration, I provide below an overview of the primary concerns of this sub-discipline.

2.3. Telecinematic stylistics

As its name suggests, telecinematic stylistics is concerned with the style of cinema and television, an intersection between traditional film studies and stylistic analysis. McIntyre (2008: 309) argues that these two disciplines originally focused on different aspects: while the field of film studies has relied on the visuals, stylistics traditionally has highlighted the "dramatic texts rather than dramatic performances".

Telecinematic stylistics draws its name from its central concept and object of analysis, *telecinematic discourse*, coined by Piazza et al (2011: 1), who describe it as

> an exploration of spoken and written language used in fictional/narrative film and television from various perspectives and discussing different kinds of data. [...] [It] attempts to understand, describe and define such language in its relation to real life and in consideration of its functions within the fictional narrative: how special if at all is the language of cinema and television.

Following this definition, Hoffmann and Kirner-Ludwig (2020: 5) develop a more nuanced description of the term:

> Telecinematic discourse refers to the use (and interplay) of both (aural) film discourse (instrumental scores, songs and any sounds) and (visual) cinematic discourse. While film discourse refers to the use of verbal language in all of its possible forms, shapes and shades of expression (spoken and written, monologue and dialogue, diegetic and non-diegetic), cinematic discourse describes the manifold (visual) techniques and semiotic resources (apart from aural language) which directors strategically apply to create comprehensive, complex telecinematic experiences for a given audience at home or in cinemas.

In this definition, the complexity of cinema as a mixed medium (Pethő 2011) is evident through the identification of its formal features: the *aural film discourse*, comprising all sound-related

instances such as soundtrack and spoken lines, and the *visual cinematic discourse* of cinematography.

The interest of stylistics for film analyses started in the 1980s, with a general emphasis on language (e.g., Scannell and Cardiff 1991, Tolson 2005, McIntyre 2008, 2012; Bednarek 2010, Bousfield and McIntyre 2011). However, the researchers originally interested in analysing telecinematic discourse were not only stylisticians, or approached the discussion from an interdisciplinary perspective. For example, one of the first psycholinguistic analysts of film discourse is Metz (1974) and several other prominent figures in the semiotic field. In addition to theory studies on films as cultural constructs (Kellner 1999, O'Regan 1999) or their psychological dimensions (Hochberg and Brooks 1996, Allen 1999), researchers at the time analysed the *visual grammar* of films (Kress and van Leeuwen 1996) (also in Lacey 1998, Prince 2007, Bordwell and Thompson 2008, Monaco 2009, Nichols 2010, Janney 2010, 2012). Linguistic studies examined interaction in different contexts following principles from conversation analysis (Hutchby 2005, Montgomery 2007, Stokoe 2008, Lorenzo-Dus 2009, Lorenzo-Dus and Blitvitch 2013, Thornborrow 2017), the application of pragmatic approaches to dialogue in drama (Bousfield 2007), or the associations between the original book and its filmic adaptation (McFarlane 1996, Thomas 2000, Forceville 2002). Film researchers interested in integrating stylistic approaches into their discussions emphasise the invaluable assistance of existing stylistic frameworks. For example, Forceville (2002) re-evaluates the models of narrative analysis to accommodate the multimodal aspects of the filmic adaptations.

Contemporary telecinematic studies incorporate analyses of dialogue and speech (Short 2007a, 2007b; McIntyre 2008, Pavesi 2020), discourse (Piazza et al 2015), characterisation and mind-style (Montoro 2010a, 2010b). The studies either look at character discourse in general (Reichelt and Durham 2017, Schubert 2017), or at specific theoretical components, such as identity and agency (Piazza 2010, Bednarek 2010), deviance (Piazza 2011) or 'degradation' (Toolan 2011), emotion (Bednarek 2011), and pragmatics (Bednarek 2012, Kirner-Ludwig 2020, Dahne and Piazza 2020). Additionally, of special interest are the new efforts in combining computerised methods with the analysis of text and images (Baldry and Thibault 2006, Mahlberg and McIntyre 2011, Bednarek 2020). Finally, telecinematic stylistics establishes itself as a discipline which aims to study both the language of the script and the visuals (Richardson 2010b, Tseng and Bateman 2010, Bateman and Schmidt 2013, Wildfeuer and Bateman 2016, Bateman et al 2017, Gibbons and Whiteley 2021, Harrison 2020, Hoffmann and Kirner-Ludwig 2020), confirming that the multimodal aspects of the motion picture add to the final interpretation of a text of this scale (McIntyre 2008: 310-311).

In recent years and as previously stated, researchers claim that various frameworks successfully applied in textual analysis can be used for a variety of formats other than the written text. However, there is a continuous debate about what methods can elicit the best analyses of films and television series, as "language is not a necessary ingredient" in them (Toolan 2014: 455). Piazza et al (2011: 2) argue that "telecinematic discourse remains under-described" in comparison with the study of literary texts. Additionally, there is a dispute between a more liberal approach and the "knee-jerk prejudice about the skills such study affords, its impact on the value and place of the literary 'original' and the kind of critical approach it demands" (Whelehan 1999: 3).

Films are "semiotically rich [and] technically advanced products which are hard to unpack and difficult to process" (Hoffmann and Kirner-Ludwig 2020: 6). Toolan (2001: 104) claims that the study of language in films should be a part of a "blend of several modalities" and that the analysis should systematically and accurately be based and linked to the techniques used in the film (Toolan 2014: 449). As per Hoffmann and Kirner-Ludwig's (2020: 1-2) idea, I also take into consideration that any "serious" analysis needs to consider at least two cinematic alternatives, which are "the choice, set-up and arrangement of film (photographic) pictures" and "the use of cinematic sound (music, sound design, spoken and written language)". Janney (2012: 86; my emphasis) defines this separation between visual and verbal as *cinematic discourse* and *film discourse*. Cinematic discourse comprises "mise-en-scène, cinematography, montage" and so on, while film discourse is the "scripted conversation in fictional interaction" (Janney 2012: 86).

Film studies has regarded dialogue as an auxiliary element of the images on screen (McIntyre 2008: 312), as directors previously preferred a story told more through visuals rather than text (Kozloff 2000: 26, Toolan 2014: 455, Bednarek 2018: 3). However, contemporary research understands that "film [...] needs concepts and music and noises and even dialogue to work most fully" (Bordwell 2014: 32). As such, the entire experience of a film cannot be reduced only to its constituent parts because "the melange of sound and vision turns film interpretation into a complex business, one in which the audience needs to combine what they see with what they hear (and what they know and expect)" (Hoffmann and Kirner-Ludwig 2020: 1). Scripts diverge from traditional literature at the level of form, establishing details and the approach of showing rather than telling (Lothe 2000). Despite these differences, they can be studied using the same frameworks and methods (Berger 2012: 20). Boyum (1985: 20) argues that films and series are "a form of literature", "unit[ing] the power of words with the potentially even greater power of the imagines they aim to create".

Spectators have a critical role in processing the meaning of a film. Gaut (2010: 165) argues that "crucial features of a work, including its meaning, are partly constructed by its spectators, who are prompted to perform their task by the systems of cues in the work". As Gaut (2010: 165) further states by quoting Bordwell and Thompson (2001; my emphasis), films have meaning because "spectators *attribute* meaning to them", prompted by various cues in the respective film. The interpretative process is active and continues after the ending of the film. However, current telecinematic stylistic research somewhat neglects the potential represented by viewers' interpretation. The crucial role of the spectators is further discussed in subsection 3.2.

Section 2.3 has reflected on the development of telecinematic inquiry from a primarily linguistic-based analysis to a multimodal one. Furthermore, it assesses the aural, visual and spectatorship dimensions which construct the meaning of a cinematic artifact. The next section introduces the key principles of Text World Theory and the borrowed terminology from Contextual Frame Theory. Furthermore, it provides an overview of its use in the analysis of telecinematic discourse in previous analyses and its role in this study.

2.4.   Text World Theory

Text World Theory (hereafter TWT) is founded on the idea that, whenever we process discourse formed by a text and its context, we initiate and construct a "networked" structure of "worlds" which are related to the separate layers of that discourse (Lahey 2014: 287). Readers of any texts, including viewers of motion pictures, construct meanings from textual or visual stimuli (Semino 1997). They use their schematic or prior knowledge to interpret the information, and they can jump from one component to another and then back, according to circumstances. In the case of the present project, TWT is one of the most suitable frameworks to analyse how viewers engage with narrative and its connected elements. Firstly, the framework supports detailed linguistic analysis, and further concern with the context of the text and the experience brought by viewers. Furthermore, the model underlines the relations and *switches* (Gavins 2007: 48) between the various *text-worlds* generated by participants and the *discourse-world* of the discourse. Finally, there is a precedent of its usage in textual and reader-response analyses (e.g., Canning 2017). These arguments are established in the following section.

Originally established by Werth (1994, 1995, 1999) and most prominently developed by Gavins (2007), TWT is a cognitive system created to explore "text and context under one analytical apparatus" (Gavins 2013: 7). It investigates how contexts of the physical world "influence the production of discourse and how that discourse is perceived and conceptualised in everyday situations" (Gavins 2014: 7), in other words, how experiences of any type build the *discourse-*

world from which subsequent text-worlds originate. The discourse-world represents the immediate "situational context" in which at least two participants or enactors (at least one of them being a sentient entity) engage in a "naturally occurring language event" (Whiteley 2011: 24, Gavins 2007: 9). It includes the participants' individual "linguistic, experiential, cultural, linguistic and perceptual knowledge" required for discourse comprehension (Gavins 2007: 21-24), in addition to other cognitive resources, such as attitudes, expectations, sentiments, hopes, beliefs (Lahey 2014: 287). Often, the participants do not share the same spatio-temporal indices, because the time and space where a text is read is different to the indices in which it has been written or performed. This results in the discourse-world to be *split* (Gavins 2007: 27, Lugea 2013: 135-136). In addition to a split discourse-world, I use the term *split-world* to label the world inhabited by any identities of the protagonist and differentiate it from any other character world. I use it predominantly in the discussion in Chapter 5. I use the term differently to its original use in Gavins' model. Gavins (2007: 26) conceptualises the split discourse-world as a separation between "participants occupying separate spatial and temporal locations", for example, split "between the spatio-temporal environment of [the] author and the spatio-temporal environment of [the] reader".

TWT has at its forefront mental constructs called *text-worlds* (Werth 1999: 7). Built on the conceptual metaphor THE TEXT IS A WORLD (Jeffries and McIntyre 2010: 53), they are defined as "conceptual scenarios containing just enough information to make sense of the particular utterance they correspond to" (Werth 1999: 7). The elements which prompt their construction are "the linguistic cues and the participant's knowledge and inference"' (Whiteley 2011: 24). Even though the discourse-world differs from a text-world, they are both spatio-temporally defined, contain *enactors* (Emmott 1997, Gavins 2007) or participants, and objects, as seen in Figure 2.1:

```
┌─────────────────────────────────────────────────┐
│                  TEXT WORLD 1                     │
│                                                   │
│              Time: present (dawn)                 │
│             Location: remote beach                │
│      Enactors: man, children, 2 security guards   │
│ Objects: surf, sand, sandcastle, rifle, jeep, cliff, castle │
│                                                   │
└─────────────────────────────────────────────────┘
                        ↕
┌─────────────────────────────────────────────────┐
│                DISCOURSE WORLD                    │
│                                                   │
│             Time: Sunday evening                  │
│              Location: my office                  │
│       Participants: me, Christopher Nolan         │
│                                                   │
└─────────────────────────────────────────────────┘
```
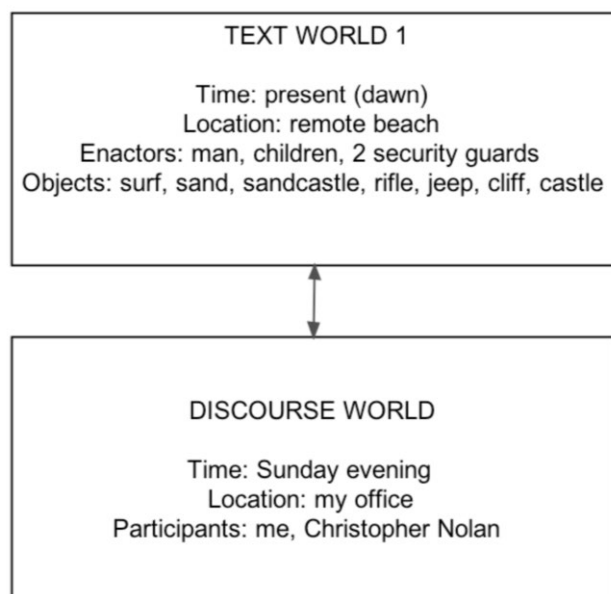
Figure 2.1. The discourse-world and text-world in *Inception* (taken from Lugea 2013: 137)

Figure 2.1 is taken from Lugea's (2013) application of TWT and Ryan's model (1991a, 1991b) to the script of the film *Inception* (Nolan 2010) to analyse the links between worlds. Lugea argues that this approach is the most comprehensive at "outlining the complex system of worlds that make up the film narrative" (Lugea 2013: 149). The diagram in Figure 2.1 shows one level of the "multi-layered architecture of the narrative" derived from the first two paragraphs of the screenplay, incorporating the "basic" (Lugea 2013: 136) spatio-temporal coordinates, the enactors, and the objects of the discourse world and the first derived world. As Lugea (2013: 136) argues, "the basic discourse-world features [...] differ for every reader who approaches the text" because, for example, a different "reader" may not approach this text on a Sunday evening. The arrow between the two worlds represents the first world-switch experienced by Lugea as a viewer when immersing herself into the film's world. In previous research by Werth (1999) and Gavins (2007), a similar "selective schematic diagramming method" (Lugea 2013: 135) is used. The diagram "better capture[s] the dynamic multi-dimensional nature of text-worlds than a two-dimensional page can" (Lugea 2013: 135). The same can be said about its ability to represent how these complex worlds are represented in the mind of a viewer.

Other distinct text-worlds may be created by flashbacks and flashforwards; possible, imaginary, and negated scenarios; modalised affirmations; and shifts in perspective or spatio-temporal indices. When using a modal item to show, for example, a possibility or a scenario which is "often unrealised at the time of [its] creation" (Gavins 2007: 94), these worlds are known as *modal-worlds* (Gavins 2007: 110). For example, in an example such as 'it is hoped that he will be the next Prime Minister', the reader conceptualises a new modal-world with a currently

unspecified location and future temporal dimension, indices which are different from the originating text-world.

In another example, a statement such as 'I <u>might</u> <u>not</u> attend the meeting' indicates an unrealised scenario through the use of the modal auxiliary verb 'might', while the negation 'not' indicates a choice of two scenarios depending on the speaker's attendance or not. As Gavins (2007: 102) argues, an example such as 'I might not attend the meeting' "produces a negative text-world which exists separately from the text-world in which the negation has been expressed". Thus, discourse participants must conceptualise two scenarios in which the speaker attends the meetings or misses it.

Another key process is represented by *world-switches* (Gavins 2007: 48). A world-switch represents a shift away from the initial text-world which held the participant's attention, through a change in spatio-temporal indices (a spatial shift represents any change in the space inhabited by an enactor, while a temporal shift represents any change in the indices of time), perspective, or other modalised scenarios. The term is derived from Emmott's (1997) work on Contextual Frame Theory (henceforth CFT). Even if CFT is not extensively applied to all case studies in this thesis, I introduce the borrowed terminology in subsection 2.4.1.

The indicators that facilitate comprehension of a text world are *the world-builders* and *the function-advancers*. The world-builders are "scene-setting details" (Werth 1999: 90), the linguistic and/or visual elements that define the temporal and spatial limits, entities, and objects that "furnish the text-world available for reference" (Stockwell 2002: 137). In a written text, these situational variables might include: variations in verb tense, spatial or temporal locatives and adverbs, definite articles, demonstratives, noun phrases and personal pronouns (Gavins 2007: 35–52, Werth 1999: 180–190). The function-advancers "incorporate [...] new information" (Werth 1999: 90) and represent "the states, actions, events and processes, and any arguments or predications made in relation to the objects and characters in the text-world" (Stockwell 2002: 137). Function-advancers are important because they move the action forward by being "plot advancing", "scene advancing", "person advancing", "argument advancing" and so on (Gavins 2003: 131, Werth 1999: 191). They "encode entity actions and processes", such as material, mental, behavioural and verbal processes, or "entity attributes, relationships and descriptions" (Lahey 2003: 75), like relational and existential processes (Halliday 1973).

For the scope of this thesis, the clear distinction previously made by Werth between world-builders and function-advancers does not necessarily apply to multimodal texts, as research shows that "different elements of composition can signal both the background setting and the foregrounded action of a scene" (Gibbons and Whiteley 2021: 112). This point of criticism

appears in previous research. For example, Gavins (2007: 63) discusses how certain elements in descriptive texts can have both world-building and function-advancing roles, while Lahey (2006) contends Werth's (1999) model's bias towards literary texts by arguing that function-advancers in lyric poetry can aid in world-building. McIntyre (2008: 213) argues that the non-linguistic cues in film, such as the prompts emphasised by Gibbons and Whiteley (2021: 114) in Table 2.1, can "effectively act as world-building elements" or function-advancing cues, depending on their use. Gibbons and Whiteley (2021: 114) provide the example of the non-linguistic audio cue of ambulance sirens, which can be a backgrounded "world-builder if used to indicate an urban inner city environments", or can function as a foregrounded function-advancer "in a scene involving an accident, [...] signalling the arrival of relevant characters" as they "become louder to indicate motion".

Table 2.1. Examples of world builders and function advancers in multimodal telecinematic discourse (taken from Gibbons and Whiteley 2021: 114)	
Mode	**Example of world-building/function-advancing cues**
Visual (non-linguistic)	Setting, costume, lighting, scenery, props, actors, camera shot styles, representations of motion etc.
Audio (non-linguistic)	Sound effects evoking location, entities, objects, motion, action etc.
Linguistic	Deictic items, terms of address, noun and verb phrases etc. ("spatial or temporal locatives and adverbs, variations in verb tense, definite articles, demonstratives, noun phrases and personal pronouns" (Gavins 2007: 35-52 and Werth 1999: 180-190, quoted in Gibbons and Whiteley 2021: 111)
Paralinguistic visual	Gaze direction, facial expression, gesture
Paralinguistic audio	Intonation, pace, volume, pitch, interruptions/overlap etc.

Text-worlds may be "undeveloped representations" or "richly detailed" (Whiteley 2011: 24). The productivity of a world is established by the principle of *text-drivenness* (Werth 1999: 103), the ability of a text to activate and regulate the processing of its text-worlds by triggering specific aspects from the background knowledge of a reader (Werth 1999: 149-153). Even though the term is coined to describe the mental representations produced after readers understand the text (Werth 1995: 181), the participants also adopt several perspectives during text-world building,

by processing the worlds themselves and creating multiple mental worlds according to the portrayed 'voices' (Whiteley 2011: 24). This creative process is determined by the "cross-world metaphorical mappings between discourse-world participant and text-world enactor" (Whiteley 2011: 26). To "gain access or understanding" of the text-world, we project our factual world into the secondary, mental one (Stockwell 2009: 9) and vice versa, to reflect on our acquired knowledge. Hence, Gavins (2016: 446) claims that TWT "views discourse as a dynamic process of negotiation between the discourse participants, located in a material and pragmatic context that is highly culturally determined".

Even though Werth argues that TWT is compatible with all discourse types, it remains under-researched in multimodal telecinematic discourse. Its applicability on multimodal discourses (film, immersive theatre, or experimental literature) is done with recommended adjustments to TWT architecture (Montoro 2006; Gibbons 2011, 2016). Research done by Cruickshank and Lahey (2010) is the first to recommend how TWT can be adapted to include the complexity of drama and performance, which is the closest dimension to that of cinema. Gibbons and Whiteley (2021) examine the "breaking of the fourth wall" in the television series *Fleabag* (Waller-Bridge 2016) to prove the capacity of TWT to interpret the telecinematic experience, especially direct address in cinema, the positioning of the viewers and their shifting relationships with on-screen characters. Nonetheless, they argue that previous applications of TWT to drama, film and television (e.g., Cruickshank and Lahey 2010, Lugea 2013) maintain linguistic bias by focusing only on "monomodal linguistic texts": written texts or transcripts (Gibbons and Whiteley 2021: 112). TWT can support a thorough interpretation of multi-modal elements, as identified in the original model by Werth (1999: 212; my emphasis): "[to] construct a text world, the recipient must use *all the information available*, information which is presented first and foremost through the medium of the text". In other words, meaning is constructed by a receiving participant by observing *all* the available stimuli.

In addition to solely text-based analysis, previous research using this framework emphasises the importance of investigating readers' responses to texts (Whiteley 2010, 2011; Gavins and Stockwell 2012, Nuttall 2017). I introduce the fundamentals of reader- and viewer-response research in 3.2. In reader-response research in general, some studies are performed under an experimental methodology (Miall 2006), while others prefer an interactional one, frequently in the form of reading groups (Swann and Allington 2009, Whiteley 2010). The conclusions emphasise that studying readers' (or, in this case, viewers') responses is a crucial additional phase in any account of literary reading (Gavins and Steen 2003, Stockwell 2005). As such and because audience engagement is one of the most important dimensions of telecinema (e.g., Richardson 2010a, Heritage and Clayman 2011, Hodson 2014, Thornborrow 2014; Bednarek

2008, 2018), I aim to focus on the underdeveloped part of telecinematic stylistics concerned with viewer-response data.

This section has assessed the usability of the TWT model, more importantly, in analysing telecinematic discourse. Additionally, it introduced an account of the terms borrowed from CFT which are relevant to the context of cinema. Subsection 2.4.1 introduces the primary terminology borrowed from Emmott's CFT.

2.4.1. Contextual Frame Theory

Emmott's (1994: 142-157, 1995, 1997, 1998) CFT has robust theoretical and methodological connections with TWT and other related theories, such as mental spaces (Fauconnier 1994) and possible worlds theory (Ryan 1991a, 1991b). As previously mentioned, Gavins uses terminology borrowed from CFT in the development of TWT. Founded on principles borrowed from psychology and artificial science, CFT describes "how readers track reference to characters and events through the process of reading" (Stockwell 2002: 155), the act of which is *context building* (Emmott 1997: 119), and how readers interpret and *monitor* contextual changes (Emmott 1997: 38). While Emmott's work is applied mainly to literary texts, it can be argued that CFT can be successfully applied to a multimodal medium, similarly to how TWT is. Secondly, the names of the concepts used in this thesis, such as *frame repairs*, are similar to visual terminologies, in this case, a film *frame* or a still image. Thus, this theory is particularly useful when interpreting the viewers' responses regarding the dynamic changes in a sequence formed by several still images, and how they account for these contextual shifts according to their previous knowledge.

For Emmott (1997: 114), the *context* includes the "details of the participants present in that location and any other salient information about the context", in addition to the spatio-temporal indices of the location. The information regarding the characters located in that space, the setting and the time may be directly retrieved or inferred from the text. Readers have an important role in what Emmott (1997: 106) calls *contextual monitoring*, as they must cluster "particular characters in a particular place at a particular time" and persistently observe any changes to the original context. The process of "[c]ontext building and monitoring requires the reader to supplement each sentence of a narrative with knowledge derived from earlier in the text and stored within the mind whilst substantial stretches of text are read" (Emmott 1997: 107).

With this mentally stored information, readers construct mental images called *contextual frames* (Emmott 1997: 121) inhabited by enactors and objects *bound* to a specific frame. Emmott (1994: 158) argues that contextual frames and monitoring work concurrently because readers build a frame according to the parameters stipulated by a specific context and concomitantly

monitor any deviations from the current frame. A deviation from it, such as a flashback, is named a *frame switch* (Emmott 1997: 147). The reader is actively involved in construing the frame through a series of amendments. *Frame modifications* happen when protagonists enter or leave the frame. *Frame repairs* happen when a reader realises that they had an incorrect belief, with an extreme version being a *frame replacement* (Stockwell 2020: 201) when a frame must be completely amended or eliminated.

Another key notion in CFT is *priming*, which happens when the attention of a reader is actively dedicated to one contextual frame (Emmott 1997: 123). The others remaining functional in the background are *bound* (1997: 123), meaning they are active at the periphery of our attention and may be recovered when needed. An *unprimed* frame (1997: 123) is one no longer enacted in the text, as a switch from a frame to another one makes the reader to "cease" to directly monitor the previous frame. However, this assumption implies a segmentation of a text into units of meaning and problematises the meaning of the text as a whole. At the time, Emmott (1997: 123) states that "since any one sentence of a narrative will normally only follow events in one context, the reader processing that sentence will concentrate on the action occurring in that particular place". However, even if this assertion is logically true, it simplifies the cognitive stream of processes involved in the process of meaning-making during reading. A reader can monitor multiple contexts at the same time and, as seen in the case studies in this thesis, can retrieve relevant frames from their memory, relevant to a trigger point mentioned in the current frame of attention (see Chapter 4). For example, Burke (2011: 2) argues that cognitive processes interact with memory capacities and may be influenced by emotion during reading. Previous contexts may be re-primed if they are significant to a reader, and this process can occur at a later stage when a reader is still able to retrieve a past primed frame. Similarly, in psychological terms, the concept of simultaneous parallel processing (Allport 1980, Greene and Hicks 1984: 39-42) is proof of an individual's aptitude of focusing on more than one event simultaneously, mostly by utilising isolated perceptual abilities according to the context.

Subsection 2.4.1 has provided a summary of the important terminology borrowed from Emmott's CFT which thematically aids the analyses in Chapters 4-7. The next subsection evaluates the significant world-building aspect of the enactors and their deictic counterparts, pronouns, which are predominantly explored in Chapter 5.

2.4.2. Pronouns

In current society, one of the markers of our identity is represented by the use of pronouns. Mary Emily O'Hara (quoted in[1] Wamsley 2021), PR & Communications Manager at GLAAD, an American organisation who supports the LGBT+ community, says that "[p]ronouns are basically how we identify ourselves apart from our name. It's how someone refers to you in conversation". Even though this thesis does not address topics related to gender identity, it is still interesting to note the emphasis of pronouns as carriers of *identity* and *personhood* (e.g., Boroditsky et al 2003, Stahlberg et al 2007).

In grammar studies, a pronoun is either a word or a group of words which stand for a noun or a noun phrase. Recent reports consider that this role is not entirely accurate and that pronouns do not form a single class because they have a variety of roles. For example, Verspoor and Sauter (2000: 95; original emphasis) consider that pronouns have

> two different functions. On the one hand, they may stand on their own and function *independently*, like a noun, as the subject or object of a clause. On the other hand, they may function *dependently*, very much like adjectives, in that they occur before a noun.

Plotkin (2006: 82–83) states that

> Pronouns exemplify such a word class, or rather several smaller classes united by an important semantic distinction between them and all the major parts of speech. The latter denote things, phenomena and their properties in the ambient world. [...] Pronouns, on the contrary, do not denote anything, but refer to things, phenomena or properties without involving their peculiar nature.

Historically, pronouns are as extensively researched as other parts of speech, but their role is analysed in a variety of contexts, such as literature (e.g., Gibbons and Macrae 2018, Sorlin 2022), narratology (e.g., Genette 1980, Emmott 1997), psychology and cognitive studies (e.g., Vogelzang et al 2021), stylistics (e.g., Wales 1996, Gavins 2007, Gibbons 2012), drama (e.g., McIntyre 2006), and translation studies (Cardinaletti 2005, Pavesi 2009). Pronouns have an important function in motivating referential structures of discourse through anaphora, and have an essential part in

---

[1] The majority of quotations including 'cited in' or 'quoted in' are used for direct quotations or summaries of sources used in interviews, online articles quoting other people, not yet translated editions, and anthologies

prompting cognitive perspective taking during reading comprehension and other immersive processes. Thus, pronouns perform an important deictic role (Jakobson 1971, Fludernik 1991) because they "determine the structure and interpretation of utterances in relation to the time and place of their occurrence, the identity of the speaker and addressee, and objects and events in the actual situation of utterance" (Lyons 1981: 170). In other words, by drawing attention to indices or enactors, for example, they identify deictic centres and may align a participant's perspective to these, depending on the types of pronouns (e.g., Hartung et al 2016, Gibbons and Macrae 2018: 2). The functions performed by pronouns also differ according to the character of the language in which they are used. For example, in southern Romance languages, personal pronouns used as markers of subjects can be dropped because the grammatical category of person is marked in the verb's structure. In addition to deictic value, they also have "pragmatic weight" (Davidson 1996) and are used for reference identification (e.g., Serianni 1991).

Returning briefly to the traditional research on pronouns, the first grammarian to list pronouns as a principal part of speech is Dionysius Thrax [unk.; my emphasis], who argues in his treatise that pronouns are "a part of speech substitutable for a noun and *marked for a person*". Issues of identity are equally reiterated as relevant by Gibbons and Macrae (2018: 2; my emphasis), who state that

> the pronoun simultaneously determines, designates, identifies, refers to and (re-)affirms *a particular narratorial role and perceptual locus*. Accordingly, it influences readers' perceptions of the positions of other characters and/or things in relation to that narrator's role and locus.

Consequently, pronouns can influence participants' emotional, empathetic and conceptual responses and interactions with textual voices and characters in various contexts (Fludernik 1991, Whiteley 2011, Sanford and Emmott 2012).

Pronouns are important in text-world creation and re-creation (e.g., Giovanelli 2018b: 36-37). World-builders are marked, amongst others, through pronouns (Gavins 2007: 37). Firstly, pronouns are part of *reference-chaining* (Werth 1999: 158), a process in which they refer to formerly introduced noun phrases denoting objects or enactors, and aid the reader in monitoring characters and their development across various text-worlds in a particular discourse (Stockwell 2009: 147-152). Additionally, the use of specific pronouns, such as the second-person pronoun 'you', has an effect of blurring the boundary between discourse- and a text-world because of its high immersive influence over a reader (Herman 1994).

19

The variety of roles connected to pronouns is indicative of their importance in terms of personal dimensions, such as participants' alignment and immersion, and textual aspects, such as self-reference and identity. The following section continues to detail the psychological dimension of a character's self by providing a summary of the concept of mind-style.

2.5. Mind-style

Mind-style[2], coined by Fowler (1977: 103), initially referred to "any distinctive linguistic presentation of an individual mental self", "whether of a character, narrator or implied author" (Wales 2001: 255). According to Fowler, the concept's foundation is a result of Halliday's (1971) work on transitivity, especially his analysis of Golding's *The Inheritors* (1955) and the "cognitive limitations" of Lok's "world-view". The main character of Golding's novel, Lok, is a member of an imaginative band of Neanderthals, who throughout the story witnesses and 'interprets' the rituals of his band, and secondly, its extinction at the hands of the "new people", a group of modern humans. Halliday (1971: 119) analyses three passages by looking at linguistic patterns, and argues that Lok's simplistic stylistic perspective is "relate[d] to an interpretation of the meaning of the work". Even though Halliday does not use the term 'mind-style' in his analysis, he equates the term *world-view* to Lok's understanding of the world, which Fowler (1977) connects to mind-style in his own work afterwards.

Fowler's work (1986, 1996) emphasises the connection between mind-style and the notion of *point of view*. Fowler differentiates between three main types of point of view: *spatio-temporal*, *ideological* and *psychological*. As a brief description, spatio-temporal point of view cumulates "the locative and temporal perspectives imprinted in texts" (Norgaard et al 2010: 111). Ideological point of view includes "the system of beliefs, values, and categories by reference to which a person or a society comprehends the world" (Fowler 1986: 130). Lastly, psychological point of view consists of those aspects related to who "is presented as the observer of the events of a narrative, whether the author or a participating character" (Fowler 1986: 134). For Fowler (1977: 103), mind style transpires from linguistic phenomena, which shape an idiosyncratic depiction of a certain character or narrator's world-view, and is characterised by vocabulary choices (such as under- and overlexicalisation), figurative language, or grammatical and/or syntactic patterns:

---

[2] I use 'mind-style' when I introduce and discuss the research concept, while 'mind style' is used when I mention or analyse the particular features of a character's mind.

> a mind-style may analyse a character's mental life more or less radically; may be concerned with relatively superficial or relatively fundamental aspects of the mind, may seek to dramatize the order and structure of conscious thoughts, or just present the topics on which a character reflects, or display preoccupations, prejudices, perspectives and values which strongly bias a character's world-view but of which s/he may be quite unaware.

Fowler's definition is particularly extensive and includes a wide range of characteristics attributed to a mind style, such as central features of the mind or descriptions of a character's values and attitudes, or "the order and structure" of consciousness, which he later argues as a central mode of transmitting the "implicit structure and quality" of a particular "outlook on the world" (Fowler 1977: 104). However, Fowler (1996: 214) is more interested in the characters' linguistic choices rather than in the cognitive aspects of their mind styles, the latter being developed in later research (e.g., Bockting 1995, Semino and Swindlehurst 1996, Semino 2002, Gregoriou 2007a, Nuttall 2018).

One of his earlier definitions includes how mind-style is "constituted by the ideational structure of the text" (Fowler 1996: 214). While Fowler's definition depends on his own analytical focus on three linguistic features, part of the ideational aspect, namely vocabulary, transitivity, and certain syntactic structures (Fowler 1996: 214), subsequent research identifies how he shifts between the limits of a particular "mental self" (Fowler 1977: 103) and "the set of values, or belief system, communicated by the language of the text" (Fowler 1996: 165).

Researchers question the equivalence claimed by Fowler between mind-style, world-view, and ideological point of view, and consequently recommend that these terms should be individually explored (see Semino and Swindlehurst 1996, Semino 2002, McIntyre 2006). Semino and Swindlehurst (1996) and Semino (2002) develop distinctions between these concepts. For instance, they argue that mind-style could accompany an ideological point of view. While mind-style incorporates individual cognitive structures, "peculiar to a particular individual, or common to people who have the same cognitive characteristics", the ideological point of view is connected to "social, cultural, religious, or political" principles that similar individuals from a group share amongst each other (Semino 2002: 97). Both may characterise and influence different aspects integral of the world-view, which subsequently behaves as a more encompassing term (Semino 2002). Likewise, Stockwell (2012: 124) considers world-view a term which incorporates the characteristics of both ideological point of view and mind-style. While the first one is more about the shared traits, the last is concerned with the individual psychological aspects of the entity.

Leech and Short (1981 [2007]: 188) favour Fowler's term of mind-style rather than world-view and define it as "a realization of narrative point of view". They (1981: 151) consider a variety of mind styles and created a scale to describe the differences between a "natural and uncontrived" mind style and "those which clearly impose an unorthodox conception of the fictional world". Leech and Short (1981: 151) claim that the notion of mind-style and what it entails are more suitable for analyses of fictional characters with deviant characteristics, arguing that "the more normal the choices become, the less force the mind-style concept tends to have". Equally, Leech and Short (1981: 188) have applied the conceptualization of mind-style to analyses of implied authors, arguing that "it is a commonplace that a writer's style reveals his habitual way of experiencing and interpreting things".

Historically, research on mind-style benefited from advances in psychology and related cognitive disciplines. For example, Bockting (1994: 159) analyses the characters' linguistic patterns from a psychological perspective in Faulkner's (1929) novel *The Sound and the Fury*, emphasising the individual experience and distinctiveness of a particular mind style, in contrast to Leech and Short's (1981; my emphases) generalisation of world-view:

> Mind style is concerned with the construction and expression in
> language of the conceptualizations of reality *in a particular mind*.
> This *individual* structuring is *unique* in all its details, even though it
> is built up of elements that are also found in the realities of others.

The same uniqueness in terms of linguistic patterns and character is identified by Boase-Beier (2003: 254; my emphases) who highlights in her definition that mind-style is "the linguistic style that reflects a cognitive state. In particular, it is a linguistic style characterised by *distinctive* and *striking* textual patterns". Equally, the salient nature of a mind style must be persistent, "a consistent stylistic patterns in the text as evidence of a particular cognitive state" (Boase-Beier 2003: 263). Therefore, a mind style is indicative of idiosyncratic linguistic patterns related to the depiction of a distinct mind (Semino 2005). Past research has established several features linked to mind-style: transitivity (Halliday 1971), negation and deictic expressions (Fowler 1986), sentence structure and over- or under-usage of specific semantic fields (Bockting 1995), figurative language (Semino and Swindlehurst 1996), use of formal logic (McIntyre 2005), conversational style (Semino 2005), and so on. Nonetheless, the analysis of several features is important in identifying a particular interesting mind style (Semino 2005).

Nuttall (2018) identifies an important aspect of the concept which can be linked to the aims of the current project. In Nuttall's (2018: 19) words, mind-style should refer to "*both* the linguistic patterns of the text and the fictional consciousness constructed in the mind of the

reader". Nuttall's (2018: 15) conceptualisation encompasses both the reader input and the cues of the analysed object and is therefore the most suitable for the current project:

> the linguistic choices of an author, narrator or character can be analysed in terms of the relationship they construct with a reader, narratee or other character, and the identity they construct for themselves.

A further development on Nuttall's (2018) framework is represented by Giovanelli's (2022) work, who offers an amendment through the Cognitive Grammar lens of *construal*, "as well as [a] cline which positions construals" from the personal or idiosyncratic to social and cultural, or conventional (2022: 90). This perspective also aligns to Leech and Short's (1981) evaluation on 'normal', 'unusual' and 'very unusual' mind styles, "as perceived by a particular reader and captured at different points on a continuum" (Giovanelli 2022: 90).

Despite these debates about the definition, research on mind-style has produced insightful investigations into the inner world of characters, predominantly in those with unusual mind styles, such as Benjy in Faulkner's *The Sound and the Fury* (1929) (Bockting 1994) or, as emphasised in the beginning, Lok in Golding's *The Inheritors* (1955) (Black 1993). Lately, researchers explored the minds of autistic characters, such as Christopher in Haddon's *The Curious Incident of the Dog in the Night Time* (2003) (Semino 2011, 2014; Gregoriou 2011b) or readers' portrayal of Alex Woods in Extence's *The Universe versus Alex Woods* (2013) (Whiteley 2020). Other contemporary explorations examined criminal minds (Gregoriou 2007a, 2007b, 2011a, 2020), child minds (Semino 2014), non-human minds (Nuttall 2015), disorientated minds (Lugea 2016), characters with memory loss (Harrison 2017a, Giovanelli 2018a), and inebriated minds (Rundquist 2020).

Additionally, researchers expanded the list of linguistic features which indicate a particular mind style. For example, Bockting (1994: 160) highlights the indicators which may encode meaning, such as "phonology, morphology, lexis, syntax and pragmatics, as well as various para- and non-verbal signs", while Black (1993), Semino and Swindlehurst (1996) and Semino (2002) explore metaphorical patterns. As previously mentioned, Semino explores Christopher's mind style employing a range of theoretical frameworks and analytical approaches including grammatical patterns, deixis, Gricean maxims, and so on. Gregoriou (2007b, 2020) argues for an analysis of both linguistic deviation and social deviance, as these discourse types describe criminals as the "other", isolating them from the rest by using metaphors which schematically conceptualise them as literal monsters, devils, or vampires.

Such studies in which the narrator or other characters display distinct "unconventional psychological traits" (Montoro 2012: 31) underline "a preference of much literature for nonstandard forms of cognitive functioning, be they rare or marginal, deviant, or involving a failure, breakdown, or lack of standard patterns" (Margolin 2003: 287). Thus, there is a resulting predilection for research exploring these atypical forms, because of "the markedly salient linguistic features that these narrative elements display" (Montoro 2012: 31). Analysts are more interested in the problems postured by the idiosyncratic minds, and even more so the challenges posed to the readers in conceptualising them. Despite the sociocultural importance of cinema, the conceptualisation of mind-style is rarely explicitly addressed in film studies but increasingly in stylistics in general, for example, in multimodal 'realizations' (e.g., Montoro 2010a, 2011), or film and television adaptations (Gregoriou 2017). The minds analysed in Chapter 4-7 are idiosyncratic because they present a unique representation of psychological fragmentation which is as textually significant as it is visually striking. The analyses take on the challenge of combining the perspectives of the aural and visual features into a unified understanding of the psychological dimension of the mind styles of the characters with a split Self.

Section 2.5 has introduced the basic principles and assessed the richness of various approaches to analysing the concept of mind-style. The final section of this chapter contextualises the central interest that forms the foundation for the case studies in this thesis by reflecting on an important aspect of a character's inner world: the comprehension and description of the concept of the split Self. Section 2.6 introduces a series of important concepts which inform my literature review and discussion, such as the differently capitalised 'self' and 'Self', the 'split self' and the '*split self*'. The italicised terminology emphasises their first occurrence in the body of this thesis, as argued in section 1.3. The terms 'self' and 'Self' are capitalised and used differently in various disciplines and by several researchers (e.g., research on the uncapitalised 'self' in subsection 2.6.1; Lakoff's use of the 'Self' in his dichotomy of the Subject and the Self, discussed in 2.6.2.1). I preserve the original capitalisation of the terms in the literature review of section 2.6. However, I provide in 2.6.4 my personal reinterpretation. I make a distinction between the 'self' and the 'Self', and I argue for an unambiguous usage of the two terms, as in my model a 'Self' incorporates a multitude of 'selves'.

2.6. The split Self

2.6.1. Self and selfhood

To understand the split, we first need to look at the meaning of *the self* before engaging with other literature on the matter. In modern psychology, the earliest mention of the self appears in James'

(1890b: 332; 1910) distinction between *the self as I*, the subjective knower or self-as-knower, and *the self as Me*, the object that is known or self-as-known. In other words, the subjective reflective consciousness of a person has two parts: the *subject*, or the person doing the reflection, and the *self*, the inward world (Zahavi 2005: 5-10) (the subject and the self are evaluated in particular in subsection 2.6.2.1). Beginning with James' inquiry, psychologists, philosophers, literary critics, neuroscientists, and linguists research and define the self in various ways.

In an episode about tattoos from his 2019 documentary, Jeff Goldblum describes the self as "here I am, this is who I am, this is where I come from, this is what's important to me" (episode 3, minute 26:10). In similar terms, for Lakoff and Johnson (1999: 282) and Lakoff (1996a: 91), the self represents "who we essentially are", formed by "how we think, what judgments we make, and how we choose to act". In the Western tradition, the self is regarded as "a more-or-less integrated *whole*" (Kanagawa et al 2001: 91; my emphasis) composed of "everything that an individual claims as 'me' or 'mine'" (Markus 1977): abilities, attitudes, beliefs, emotional states, goals, memories, personality attributes, physical appearance, preferences, social roles, spirituality, values (Markus 1977, Conway 2005). The self has three key components which are important in assessing its stability: *self-knowledge*, *interpersonal self*, and *the agent self* (Baumeister and Bushman 2011).

In various publications, *self-knowledge* is occasionally referred to as *the self-concept*. Markus and Nurius (1986: 955) define the self-knowledge as "a system of affective-cognitive structures (also called theories or schemas) about the self that lends structure and coherence to the individual's self-relevant experiences" (Markus and Sentis 1982, Greenwald and Pratkanis 1984). In other words, it refers to an individual's capacity to collect views and opinions about themselves, either through introspection and self-perception or self-other comparison, and then structure itself accordingly. Consequently, self-knowledge is a collection of one's self-awareness, self-deception and self-esteem (Baumeister and Bushman 2011). The self is influenced by these aforementioned components which enable an individual to achieve social validation (Elder 1980, Stryker 1984, Meyer 1985). Self-knowledge is important in adapting one's behaviour appropriately according to the context (Carver and Scheier 1982, Greenwald and Pratkanis 1984, Kihlstrom and Cantor 1984). *The interpersonal self* is the self which you display in the social environment. *The agent self* has a decision-making purpose: it initiates and controls actions and regulates self-control. Even though these two last components are important, my focus for now is the self-concept.

Past research identifies several divisive issues in defining the self, such as the stability of the self-concept, the divide between accepting the existence of one "true" self against a system formed by many different ones, and the question of the self-concept's influence on one's

behaviour. Existing ideas and data offer a variety of conflicting answers to these inquiries, which are summarised in the following subsections.

2.6.1.1.   The stability of the self

Researchers are divided over whether the self-concept is stable or malleable (Wylie 1979, Costa and McCrae 1980, Block 1981). Some empirical work (e.g., Greenwald 1980, Swann and Hill 1982, Swann 1983) suggests that individuals commonly present a strong urge to avoid any changes to their self-concept and maintain its permanency. Nevertheless, other researchers (e.g., Gergen 1972, Tedeschi and Lindskold 1976, Aaker 1999) state that the self-concept is highly, infinitely malleable. Markus and Nurius (1986: 964) claim that, from an intuitive standpoint, our self-conception may change "quite dramatically, depending on the nature of the social situation". However, at the time, few focused on identifying the social circumstances liable for the stability, or lack of, and change in the self-concept (Demo 1992: 304).

Ultimately, the self is described more as *dynamic* through properties such as "motivation, distortion, and change, both momentary and enduring" (Markus and Nurius 1986: 954). Markus (1977) argues that, typically, an individual should be able to easily incorporate new experiences and information, thus preserving the self's consistency. For example, the self is permanently subject to changes in its environment and social roles (James 1890b: 294, Markus and Wurf 1987) and the self-concept might alter through life transitions, such as enrolling into a university or becoming a parent (Kling et al 1997), adopting different familial and professional roles (Billington et al 1998, Bosma and Kunnen 2001), as a consequence of more intimate relationships after integrating other close people into a sense of self (Mashek et al 2003), or after traumatic events, such as strokes (Ellis-Hill and Horn 2000, Emmott 2002: 175).

In specific cases bound to a particular context, the event which concludes in a split is a form of trauma or an occurrence of a high intensity and urgency which may only be explained in split terms. Past research into identity and self disruptions explores the link between altered perceptions of self and trauma. Trauma may impact and change the conceptualisation and memory of certain events (Van Der Kolk 2002) because they might be encoded and retrieved differently. For example, memories may suffer fragmentation which makes them difficult to process and disclose (Herman 1997, Steinberg and Schnall 2000). The healing process establishes that trauma requires specific verbalisation and its engagements with the context of an individual's life. Emmott (2002: 156, 160) argues for a certain degree of importance of traumatic life events on the enduring nature of the self and a requirement for an inclusion of an individual's history into an analysis to understand its effects on the sense of identity. This explains why creators of

fictional and non-fictional storylines establish a character's past and the origin of trauma through flashbacks or other references so that viewers understand the protagonist's motives.

In her research on "paralysis narratives", Emmott (2002: 167-168) argues that every narratorial choice creates a new version of a character's self, referring to it as being situationally variable. Because of this reason, several linguists (Brown and Yule 1983, Emmott 1997, Culpeper 2001) argue for the capacity of readers to constantly update their mental representations of the characters, as well as acknowledge that some features persist. An important role in the stability of the perception of the self is played by memory, as we are also able to generate coherent and logical "narratives" of our own lives which aid in creating a singular sense of self over time (Gazzaniga 1998, McAdams 2019, McLean et al 2020). However, as it is argued in the next subsection and further in subsection 2.6.2, changes to one's unity of self translate as conflicts between various selves, such as that between the private self and the public, outer self.

2.6.1.2. One or many selves

This subsequent topic of discussion relates to whether an individual has solely one fundamental authentic self, or if there is what I name a *Self* comprising a multitude of *selves*, each representative of a specific array of characteristics (e.g., Gergen 1967, 1972). In his research on the self, Lakoff (1996a: 101) claims that an individual has "not one form of consciousness but many". A person has different sets of values or needs that are incapable of cohesive satisfaction. When these indecisions or "inconsistencies" disagree amongst themselves, they are seen "as people in conflict" and further conceptualised as "different Selves" (Lakoff 1996a: 105; original capitalisation). For example, Ramachandran (2003) suggests that the self comprises four correlated dimensions which, when in disagreement, can create the inconsistencies mentioned in Lakoff's terms:

1. *Continuity of time*. Continuity denotes a linear, uninterrupted temporal sense with a clear sense of a past, present and future. A split may occur between two or more time periods. The split can either be a minor form between two moments in time because of a change (e.g., parenthood), or it can be a more severe case where the two selves resulted after the change are in a serious conflict.

2. *Unity* or *coherence*. Unity implies that a person experiences their existence as a whole, despite the variety of physical experiences, memories and viewpoints across time. A split in unity may concern at least two entire selves, or mental states, which are in a conflict in the same temporal moment.

3. *Embodiment* or *ownership*. A sense of embodiment or ownership relates to one's material grounding in their body. In this case, a split may appear metonymically,

27

between mind and body, or different parts of the body. An example is seen in Barnden's (1997: 4) discussion of MIND PARTS AS PERSONS metaphors, where "a person's mind is viewed as having 'parts' that are themselves people — or at least complete minds — having their own thoughts, hopes, emotions, and so forth. [...] Different inner persons can have conflicting mental states, or a mental state held by one can be failed to be held by another".

4. *Agency*. Agency relates to being in charge of one's own destiny; if otherwise, a separation may occur between two different wills, as the selves are doing different things.

Winnicott (1960: 140-157) introduces in psychoanalysis the notions of *true self* and *false self*. The true self, also known as "real self", "authentic self", "original self" and "vulnerable self", describes the self as grounded on spontaneous, real experiences, on positive feelings towards it – feeling 'alive' – and a genuine emotional balance. Being the opposite of the true self, the false self, also known as "fake self", "superficial self" and "pseudo-self", plays the role of a protective, artificial veneer over an individual's sense of feeling unfulfilled.

The metaphorical dichotomy of a *private*-, "inner-self" and a *public*- or "outer-self" (Lakoff 1996a: 108) relies on the social dimension of an individual. For this case, Lakoff (1996a: 108) identifies two metaphors: the INNER SELF METAPHOR, which demands that there is a private, hidden self, and the REAL ME METAPHOR, which argues that the real-self is external and visible, or should be for the individual to feel fulfilled. However, we borrow certain roles or behave in certain ways when interacting with members of a community, while the interior may differ. For example, we may feel depressed but choose to present a content exterior to the community. The agreed opinion (e.g., Baumeister 1986, Sedlovskaya et al 2013) is that the private-self is the "real" self, with the public-self having the role of a façade.

Markus and Nurius (1986: 965) argue against the idea of a single authentic or true self and emphasise the richness of a person's individuality. They identify many dependent selves on a person's self-conceptions and self-images: "the good selves (the ones we remember fondly), the bad selves (the ones we would just as soon forget), the hoped-for selves, the feared selves, the not-me selves, the ideal selves, the ought selves" (1986: 957). For Turner (1968: 94), a *self-image* is representative of an individual's self-portrayal in one moment or situation, while *self-conceptions* are one's relatively long-term and consistent portrayals of "the real me". For Burke (1980: 20), the self-image is "the 'current working copy' of the identity" which motivates performance, and which "is subject to constant change, revision, editing, and updating as a function of variations in situation and situational demands". The selves have cognitive, emotional and behavioural

differences (Redfearn 1985, Schwinghammer et al 2006), and contrast in terms of their positive or negative interpretations, such as the valences between the hoped-for and the feared selves.

The construction of a self happens over time and is dependent not only on its current representation, but also on past experiences and future visualisation. Past research on the temporal impact of the past self on the present self (Albert 1977) and the comparison to the future self (Parfit 1971) establishes questions about the temporality of the self across time and how the self changes. An important aspect of variation of selves is the "tense" of self (Schutz 1964) or the "temporal sign" of the self (Nuttin and Lens 1984). It represents at which point on a temporal axis a certain self-conception is located, whether it is an "old" or a "new", or a "before" or an "after" (Emmott 2002: 177). James (1910) distinguishes between the "potential social Me", "immediate present Me" and "Me of the past". On a similar temporal axis, but thinking in terms of categorising the natural experience, Schutz (1945: 538) looks at a difference between Past Tense for finished acts, Present Tense for actions in progress and Future Perfect Tense for those involving predicted or imagined acts. Gordon (1968) explores the retrospective, current and prospective components of the self. This position as "more of a vector than a point in space" is important for a better understanding of one's self-direction (Williams and Gilovich 2008: 1037) and potential growth (Oyserman and James 2008). The majority of an individual's self-conceptions regard *the now-* or *current-selves* of the present.

Brietzke and Meyer (2021) find in their neuroimaging study a "temporal self-compression" effect, where the participants of their study "compress" their past and future selves in comparison to their present self, meaning the selves further away from the current point become undistinguished from one another according to the passage of time. Individuals summarily visualise their distant future selves, comparing to the temporally closer one (Nussbaum et al 2003, Pronin and Ross 2006, Wakslak et al 2008). Also, their descriptions of these temporal selves may range from the negative account of their past selves to the positive one for the future self (Regan et al 1995, Armor and Taylor 2002). This phenomenon is argued to occur because we see a positive growth when comparing our current self to the past one (Wilson and Ross 2000, 2001), and project our optimism to the future selves (Taylor 1989, Taylor et al 1995, Oyserman and James 2011). Thus, the *future-selves* may be unrealised projections of one's self into a hopeful or uncertain future.

Research into the social and neurological characteristics of an individual indicates that individuals conceptualise their future selves as different people because of the temporal distance between present and future (Pronin and Ross 2006, Pronin et al 2007). In cognitive psychology, a related construct to the future-self are *possible-selves* (Markus and Nurius 1986). Possible-selves

are inner-schemata denoting the numerous alternative versions of the self according to one's regrets, hopes, and dreams about who we could have been or who we want to become (Dunkel and Kerpelman 2006). The possible-self can be an idealised or a "dreaded", negative version of a person (Markus and Nurius 1986: 954). The ideal possible-selves may include "the successful-self, the creative-self, the rich-self, the thin-self, or the loved- and admired-self", whereas the feared possible-selves may be "the alone-self, the depressed-self, the incompetent-self, the alcoholic-self, the unemployed-self, or the bag lady-self" (Markus and Nurius 1986: 954).

An essential factor in creating different selves along a temporal axis is imagination, more importantly in future predictions, anxieties and expectations (Fiske and Taylor 1991, Weber 2000, Smallwood et al 2011). Levinson's (1978) research on "the Dream" argues for an individual's ability to construct this "imagined-self" as a sum of conscious and unconscious objectives and values; with experience, the Dream is enhanced and becomes more inspirational. In her linguistic research, Emmott (2002: 160) looks at *imaginary counterparts* or *imaginary selves* in terms of one's mental capability to "live a fantasy life" after a personal loss (Emmott 2002: 167). This process is important because the conceptualisation of possible-selves encourages an individual's behaviour and development. For example, in psychotherapy, Newham recommends his patients to use creative writing and dramatic depictions to describe and embody past and future selves to interpret their impact and analyse it (Casson 2004, Klein-Kiriţescu 2013).

Subsection 2.6.1 highlighted some central ideas of research conducted on self in many areas, such as psychology, cognitive studies and literary criticism. Furthermore, I explored some important perspectives on the stability of an individual's self, and whether a person has one 'true' self or many selves which are created according to various contexts. The next subsection reviews the primary concepts related to the study of the split and explains how they are used in this research.

2.6.2. The beginnings of the split

To understand how the split Self departs from other types of selves, we may first turn to the definition of the term *split* in the dictionary. As a verb, Merriam-Webster (2023) defines it according to traumatic forces that apply a considerable pressure: "to affect as if by cleaving or forcing apart", "to tear of rend apart", "to divide [...]", "to separate (the parts of a whole) by interposing something", "to break apart". As an adjective, it is defined as "divided", "fractured". The Cambridge Dictionary (2023) and Collins (2023) use similar terms and link it to a break or a division. The Urban Dictionary (2023) uses the verb "to cut". The choice of verbs emphasises a conflict not explicitly mentioned between two or more entities which are made to forcefully

divide, and a subtle trauma or breaking point. Freud (1924: 168; my emphasis) contends that "the ego can avoid collapsing […] by deforming itself, by submitting to encroachments on its own unity, and even perhaps by effecting a cleavage or *division* of itself". In other words, and considering the research explored so far in subsection 2.6.1, an individual might disassociate or separate certain parts from their consciousness in order to protect their self or the ego.

"Split" research attracted attention within a variety of areas to explain how an individual's mind and behaviour, and, subsequently, language, are divided into parts that occasionally disagree. Although there is little work dedicated to the split Self as such in stylistics, the phenomenon is analysed within the frame of wider stylistic analyses and many fields under various terminologies: "dualism", "doubling", "the Double", "the multiple", to name a few. Haidt (2006: 4-5) explains dualism in metaphorical terms as a committee living in one body "whose members have been thrown together to do a job, but who often find themselves working at cross purpose".

Dualism is connected to René Descartes (1985a, 1985b, 1998 [1641]) who claims that the body and the mind are subjected to different forces because they are made of different substances. The body has physical substance; it is spatially bounded and subjected to physical laws, while the mind has mental substance, not bounded in space and not subject to physical laws and, thus being fundamentally unrestricted. Lakoff (1995: 19) acknowledges that this same rationale is present in the prior definitions of the traditional Western person. Nevertheless, he (1996: 101) argues that "[t]he Cartesian mind/body dualism is too simple-minded".

The latter half of the nineteenth century and most of the postmodern period is characterised by an anxiety against doubling and the multiple personality because it aggravates a sense of "de-realization", as the self is seen for the first time as "noumenal, transcendental, autonomous […], without change, through time" (Trifonova 2010: 147). According to its tradition of questioning the Grand Narratives and the certainty and stability of meaning (Barry 2009: 83-86), the postmodern period similarly focuses on "the lack of a single unified Self-concept" (Lakoff 1996a: 117).

More discipline-specific studies from literature (e.g., Miller 1987), film and literature (e.g., Coates 1988), anthropology (e.g., Antze and Lambek 1996) and philosophy (e.g., Hacking 1998) ascribe the surfacing of the double and the multiple in the public conscience to historical, technological, social, cultural and political factors. For example, research recognises how the Double is historically linked to feelings of historical apprehension because it validates "the feasibility of the self's total reification" (Coates 1988: 3-4) after developments in natural (e.g., biology), social (e.g., psychology) and formal (e.g., mathematics) sciences. After the end of the 19th-

century, concepts of doubling and multiple personality acquire new cultural, literary, philosophical, or metaphorical meanings (Trifonova 2010: 146). The split's eventual development over time recognises a variety of psychological and physical splitting in the human, ranging from mild to severe disconnection from external and internal worlds because of a distressing trigger.

Hacking (1998) argues that the history of the multiple and the resulting cultural interest has an origin in the emergence of, at the time, the new empirical approaches to the exploration of memory. These attitudes conclude that memory is an artefact which can be tested, that it functions under specific rules and, therefore, some individuals may present deviations from the norm. From further developments in contemporary neuroscience and cognitive science, Lakoff (1995: 20-22) reflects on the emergence of a new type of person named *The Neurocognitive Self*. Firstly, this person does not present a separation between the mind and body, their world is constructed through cognitive mechanisms and does not have "consistent monolithic world views" (Lakoff 1995: 22). More importantly, this Person is complex because it has "multiplicities – a complex, multifaced conceptual system that tolerates multiple world views and aspects of the Self" (Lakoff 1995: 26), as is thus not limited to a list of characteristics (Lakoff and Johnson 1999: 563). This argument is important because it further recognises that the self is a dynamic and highly complex system.

The term *splitting* has long-established uses in psychology, historically in relation to hysteria and hypnosis (such as the *splitting of consciousness* defined by Breuer and Freud in 1895). It appears in Janet's work (quoted in LeBlanc 2001[3]), the first to coin the word *dissociation* and one of the first scholars to argue for a correlation between an individual's past and current trauma. Freud (1894: 47; my emphasis) offers a cause for this process regarding its link to neurotic repression:

> For these patients whom I analysed had enjoyed good mental health until
> *the moment at which an occurrence of incompatibility took place in their*
> *ideational life* – that is to say, until their ego was faced with such an
> experience, an idea or a feeling which aroused such a distressing affect
> that the subject decided to forget about it because he had no confidence
> in his power to resolve the contradiction between that incompatible idea
> and his ego by means of thought-activity.

In other words, the Freudian (1925-1926) interpretation of an individual's doubling presents it as a need for the self to create a double to compensate for a "distressing" event, even mortality or

---

[3] Untraceable original reference

insufficiency. Inspired by Freud's work, Lacan (1993) describes another form of splitting, one that he terms as *foreclosure* or *Verwerfung*, a borrowed Freudian term eventually translated differently, which is a characteristic means of psychoses to reject a component of one's self as if it has never existed but which ultimately returns as a hallucination. An illustration of this hallucinatory haunting is analysed by Emmott (2002: 163) in terms of *self-alienation*. For example, Emmott looks at one example from Lessing's (1972: 420; my emphasis) *Four-Gated City* where the narrator describes another character's personal development as "this new person had walked in and *taken possession*". Considering the case studies in this thesis, the 'hallucination' is present in Chapter 5 where Mr. Robot is firstly conceptualised by viewers as a ghost and then as a hidden self in a permanent conflict with the main self and capable of controlling the body. This dynamic is similar to Emmott's (2002: 163) argument of how "the mind may be perceived as "split", but there is really only one body entity", thus highlighting the complex relation between the mind and the body, between the Subject and the Self.

2.6.2.1.   The division between Subject, the self, and the Self

The first linguistic researchers to introduce a conceptualisation of the inner life are Lakoff and Becker (1991). They argue for a distinction between the Subject and multiple selves, which eventually formed the base of Lakoff's (1992, 1996a) and Lakoff and Johnson's (1999: 267-289) assessment of the metaphorical representation of interiority and the cases of the Subject-Self metaphors. The self is inextricably linked to an internal life impacted by living in a social environment and within a unified biological structure, a body (Lakoff and Johnson 1999: 267). The general Subject-Self metaphor, or the "conceptualisation of person as bifurcated" (Despot et al 2014: 467), has a hierarchical structure with the metaphor at the first level and then five special cases and their corresponding sub-metaphors (Lakoff and Johnson 1999: 267). These personal experiences are linked to different conceptual metaphors with several source domains: space, possession, force, and social relationships, and describe how a person may be divided when they are not in control of their body; when there are conflicts between the principles associated with our various selves; when there are inconsistencies between the values we attribute to ourselves and their social expression; when we attempt to 'put ourselves in another's shoes'; and when we actively converse with an inner part of ourselves (Lakoff and Johnson 1999: 267). These metaphors are reintroduced in subsection 2.6.2.2 dedicated to the DIVIDED PERSON metaphor.

In 2.6.1, I introduce James's (1890a, 1890b, 1910) distinction between the self-as-knower and the self-as-known. Lakoff (1993b, 1999) names these two instances as *Subject* and *self*, two components forming the Self in his model.

The Subject or "the disembodied mind" (Lakoff and Johnson 1999: 563) is "the locus of subjective experience: consciousness, perception, judgment, will, and capacity to feel" (Lakoff 1996a: 93). Lakoff and Johnson (1999: 563) relate the definition of the religious belief of the Subject to that of the Soul or Spirit. The concept of the Soul, prevalent in all philosophical and spiritual structures since The Antiquity (Haidt 2006: 1-22), involves several important issues for human life: "the source of life, cognition and emotion, personality traits, social relationships, and human destiny" (Despot et al 2014: 465). In addition to incorporating all the above, according to Lakoff's argument (1999: 563), the Subject encompasses "one's essence, which makes a person who he or she is". The Subject is argued as being more "person-like, with an existence independent of the Self" (Despot et al 2014: 467). The Self is "a locus of physical properties, social roles, real-world actions" (Lakoff 1996a: 97), as well as passions and desires (Gomez 2015: 102). In some cases, it includes memory and thus past actions and events (Lakoff 1996a: 98-99).

Lakoff (1996a: 113) conceptualises the Subject and Self as two "companions", more often with the same interests, inhabiting the same body, thus "living in rather close quarters". The Self is the one "who acts in the world and who therefore has a past", while "the Subject always exists in the present" (Lakoff 1996a: 110). Other researchers (e.g., Gomez 2015) argue that the Subject is essentially "hidden inside the Self" (Gomez 2015: 102).

The division between the Subject and Self takes the form of a separation between the part representative of reasoning and empathy, and the one reuniting the physical attributes and social roles (Lakoff 1996a: 97; also see Lakoff 1996b). Lakoff (1996a: 97) argues that it is imperative to recognise that this discrepancy has to do with *construal* or the interpretation we attribute to sentences like some of the examples provided by Gomez (2015: 98): *I made myself go to class*, *I'm not myself today*, *He is ahead of himself*, *I'm scattered*, *Put yourself together*. Depending on the co-text, the sentences may be construed as establishing a property of the Subject or the Self, and can be analysed similarly to the next examples discussed in this subsection.

Lakoff (1996a) uses the term to describe the split which appears as a conflict or alteration between different aspects of the self, such as between a "scientific self" and a "religious self". Thus, considering Lakoff's argument, the split self occurs only when the "self" component is split (Emmott 2002: 179). Emmott's (2002: 154; my emphasis) definition of the term *split self* in her research refers broadly to an individual "being divided and/or duplicated *in any way in a narrative*". She analyses the protagonists in fictional and non-fictional texts – Lessing's series *Children of Violence* (1952-1969) and autobiographical "paralysis narratives" of previously active men – in terms of the individual's juxtaposition and reporting on a self before and after a critical

event. Moreover, one entity may have many types of split selves (Emmott 2002: 176) and not solely as in Lakoff's argument when only the "self" component is divided.

Lakoff and Sweetser (1994: ix-x) use the terminology *split self* in their introduction to Fauconnier (1994) to describe the issues introduced by his research on mental spaces. Mental spaces are "partial structures that proliferate when we think and talk, allowing a fine-grained partitioning of our discourse and knowledge structures" (Fauconnier 1997: 11). A key feature of mental spaces relates to "designation appropriateness" (Emmott 2002: 157). In certain situations, depending on discursive context, background knowledge and "general reasoning" (Fauconnier 1997: 5), a linguistic item becomes conventional even though it seems incorrect from a logical standpoint. This context is important when considering Emmott's (2002: 157-158) discussion on the example "In 1929 the president was a baby", in which the adult designation "the president" refers in the aforementioned construction to an infantile self of him, incapable of holding a high state position. However, because we do not interpret the sentence in a vacuum, we map and connect one space with a cognitive model of "the president", with a perspective of an individual in a different time and place, to that of "the baby", a being in a different time and place. In fact, several of Fauconnier's examples relate entities and their multiples in space and time through space builders (various grammatical expressions, such as adverbials, conjunctions, and prepositional phrases).

An additional divide discussed by Lakoff (1992, 1996a) is that in terms of co-referentiality between an "I" and a "me" or "myself". His work on co-referentiality "provides a challenge to the generative tradition which viewed referring expressions such as 'I' and 'myself' as always being identical in their reference" (Emmott 2002: 155). Research in co-referentiality expresses a significant interest in different versions of the same being (Crystal 1997). Co-referentiality comprises

> different referring expressions to aid the reader in tracking the different enactors. Authors, of course, have a number of different types of referring expressions at their disposal, including ellipsis, pronouns, and nominal descriptions of various sorts. (Ryder 2003: 220)

For example, in the example "I had a bike, and it was stolen", "a bike" and "it" are co-referential because they designate the same object. The anaphoric form "it" refers back to the antecedent noun "bike" and is to not repeat the same phrase. Though, in Lakoff's vision, co-referentiality does not apply to all existing cases of antecedents and postcedents. He firstly questions the co-dependency and the identicality of "I" and "me" in a sentence constructed by Jim McCawley:

I dreamt that I was Brigitte Bardot and that I kissed me.

(McCawley 1968, in Lakoff 1992: 4; also see Lakoff 1968: 4)

Lakoff (1992: 5) argues that the subject and object of the verb "to kiss", even though the same first-person pronoun, are different instances, and not identical, as previously believed: "The I that is the subject of kiss is the participant-I and the me that is the object of kiss is the observed-I". In this example, the observer of the act becomes the participant, thus the reading becomes an idiosyncratic one. The observer does not witness Brigitte Bardot kissing a person with a similar physical appearance to that of the dreamer, but the I-dreamer borrows the consciousness of Brigitte Bardot, as well as her body (Lakoff 1996a: 92): "his will controls Bardot's body, his judgement determines how Bardot is to act in the world" (Lakoff 1996a: 93). Thus, "Bardot, with McCawley's consciousness at the controls, kisses the physical McCawley when she encounters him" (Lakoff 1996a: 93).

This example makes way to what Lakoff (1996a: 93) calls a "If I were you" sentence, in which a hypothetical situation makes one actor's Subject to be "projected" into another's Self (Lakoff's capitalisation). In the example with Brigitte Bardot, the "I" is constructed as split into two parts: *Subject-of-I* and *Self-of-I*. In the "If I were you" example, there is also the conceptualisation of "you" as made of Subject-of-you and Self-of-you. Thus, the locus of subjectivity and its constituents – the consciousness, perception, judgement and capacity to feel – of the Subject-of-I in the actual world replaces that of the Subject-of-you in the hypothetical or dream world (Lakoff 1996a: 93).

Lakoff (1968: 4) argues that in sentences similar to the Brigitte Bardot one exists more than one "universe of discourse". As in Figure 2.2 below, "I [GL] am split up into two people" between *the actual world* in which he is the person performing the dreaming, and *the world of dream*:
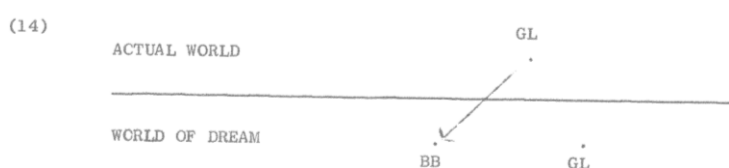
*BB – Brigitte Bardot

GL – George Lakoff

Figure 2.2. The projection of one's subjectivity (taken from Lakoff 1968: 4)

If we take another example such as "Sorry, I'm not myself today" (Lakoff 1996a: 9, 107), we encounter a different interpretation. In this case, through negation, we attribute different

36

properties to "I" and "myself" rather than equating the notions using the 1st-person pronoun. It signals that the utterer feels differently from their "usual" self, thus stipulating a measure of a general state of being against the current one (Emmott 2002: 155-156). The use of "today" suggests the level of permanency of that state of being encoded in the expression. This example shows that we can express at a linguistic level different versions of the self experienced on different occasions and their conditions in a further elaboration.

Lakoff (1992: 5) names this resulting construct "the Dualistic Person", defined as "the Person as split between a nonphysical centre of consciousness, will, and judgment on the one hand, and the remainder of the person on the other. The remainder would include such things as the person's body". The Brigitte Bardot example problematises the theory of co-referentiality and referential indices from two perspectives: "one person in the actual world is split into two in some possible world", and secondly, "two distinct people in one possible world are collapsed into a single individual in another world" (Lakoff 1968: 4).

2.6.2.2.   THE DIVIDED PERSON metaphor

As we have seen in some of the examples discussed in subsection 2.6.2.1, metaphorical language "offers a window into the human mind" (Lakoff and Johnson 1980). An important examination of the "divided", "scattered" or "split" self is through analysing metaphors, a prominent example being the DIVIDED SELF metaphor. Even though prevalent in culture, it receives little detailed attention in research. Lakoff (1996a: 117) recognises that Cartesian dualism focuses on the DIVIDED SELF or the DIVIDED PERSON metaphor. Therefore, there are metaphorical concepts which still separate the consciousness from the body (Lakoff 1992: 3) and mirror the innate dual rational-emotional nature of human beings (Gomez 2015: 98). In the following section, the self metaphors that are discussed are derived from the overarching DIVIDED SELF metaphor.

By far one of the most controversial researchers on the psychology of the *divided self* is Laing (1960). In his book *The Divided Self*, he explores the characteristics of self-alienation by looking at case studies of patients with schizophrenia (term coined by Bleuler in 1908 from the Ancient Greek *skhízō* 'to split' and *phrḗn* 'mind'). Laing's (1960) overall argument is that psychosis is not a medical condition per se, but a result of the "divided self", or the conflict between a private, authentic identity and the façade, the "sane" self. Laing (1960: 39) contrasts two possible adopted positions of an individual, that of "ontological security" with the "ontological insecurity" brought by "anxieties and dangers". These conflicts prevent a person from engaging with and taking "the realness, aliveness, autonomy and identity of himself and others for granted", and thus they "los[e] their self" (Laing 1960: 42-43). By attempting to analyse the language of his patients, Laing

concludes that they become estranged from the world and from themselves, from a bodily and mental viewpoint, by fragmenting their self into smaller units.

In Western culture, the Subject must be in control of the Self. This goes back to the Platonic philosophy and, afterwards, to the Freudian tripartite systems of ego, superego and id and their policies of regulation in relation to each other. Jung (1959) recognises the self as a coherent whole acting as a container (Lawson 2008: 161) for the conscious and unconscious (Henderson 1978: 120). Haidt (2006: 3) metaphorically describes the control that should be applied over the Self: the mind is a chariot drawn by a horse, where the driver (the rational ego) must control the rebellious horse (the passionate id), while the driver's father (the rigid superego) lectures him on all his failures. When the Subject loses control over the Self, it takes the form of the LOSS OF SELF metaphor (Lakoff 1996a: 104). Emmott (2002: 163) describes this under the term of *self-alienation*.

There are several metaphors which describe a lack of stability in the Self and Subject and the loss of control in certain instances. Among these, there are some important ones:

- o *THE SCATTERED SELF* (Lakoff 1996a: 111): the Self is *scattered* "when different aspects of the Self are attending to different concerns"; if the Subject wants to control the Self, then it "must get the Self together" (Lakoff 1996a: 112). This relates to the previous point about the control maintained by the Subject over the Self.
- o *THE ABSENT SUBJECT*: the situation when "the Subject has no power over the Self because he is crazy, on drugs and so on"; control is exercised only when "the Subject is in a normal location (vertical orientation or daily places, such as at home or on the earth)" (Gomez 2015: 102).

The DIVIDED SELF metaphor has five main special cases (and further subsequent subcases which are excluded for the time being) which are grounded in four types of everyday experience (Lakoff and Johnson 1999: 269), as follow:

(1) "manipulating objects,

(2) being located in space,

(3) entering into social relations,

(4) empathic projection – conceptually projecting yourself onto someone else, as when a child imitates a parent or "imagining ourselves as being someone else" (Lakoff 1996a: 99)

(5) the fifth special case comes from the Folk Theory of Essence: Each person is seen as having an Essence that is part of the Subject. The person may have more than one

> Self, but only one of those Selves is compatible with that Essence. This is called the "real" or "true' Self".

The metaphor of the DIVIDED SELF is so pervasive in popular culture that it takes various forms in literary examples, such as the Doppelganger (e.g., Gomez 2015: 99) – the omen of bad luck or an evil twin –, or the moral dichotomy of dark passion against rationality in cases such as Stevenson's *Dr. Jekyll and Mr. Hyde* (Levy 1983: 132). Gomez (2015: 98) argues that, until his analysis on two poems by Nabokov, 'Hotel Room' and 'The Execution', there has been "no study so far that takes into account the impact of the DIVIDED SELF system in literary language". Characters who experience a split appear in a wide range of narratives. In *Psycho* (Bloch 1959), Norman Bates develops a split in the form of his mother, after he kills her and her lover. In *Alias Grace* (Atwood 1996), Grace Marks is unaware that she has an identity modelled after her late friend, Mary Whitney, who has instrumented a murder. In some cases, characters name different aspects of their personality. In *Red Dragon* (Harris 1981), Francis Dolarhyde, a violent character incapable of controlling his impulses, believes that through a killing spree he will obtain the highest potential of the "Great Red Dragon" who troubles his mind. In *The Four-Gated City* (Lessing 1969), Martha names the rebel side of her as "Matty". In a similar fashion, the free spirit in Coventry, the main character in *Rebuilding Coventry* (Townsend 1989), is called "Lauren". This is the case in some of the case studies in this thesis, such as in *Joker* (Phillips 2019), where Arthur Fleck names his opposite, repressed persona as "Joker".

In Jung's (1968: 110) terms, the dark part or *the shadow* includes the covered, supressed, and immoral characteristics of a personality, as Dr. Jekyll supresses his urges and desires during literal daytime. Emmott (2002: 163-164) argues that this is an example of how "good and bad alternate", how evil and/or good personas, schematically represented as a "mind1-mind2" split (Emmott 2002: 175), replace each other at different times and gain different material or bodily forms as a "body1-body 2 split" (Emmott 2002: 175).

The split has a significant effect on the representation and autonomy of the body (Broughton 1981), as seen in the split type above, identified by Emmott (2002: 175). Cognitive psychologists and philosophers of the mind examined *the bodily self*, known as *bodily self-consciousness* (Lenggenhager et al 2007) or *body schema* (Gallagher and Meltzoff 1996). The bodily self is defined as "the implicit, pre-reflective awareness of the perceptual experience of one's body in space" (Krol et al 2020: 809). It is not the same with *body image*, which concerns the opinions and attitudes about one's body (Gallagher and Meltzoff 1996). A coherent body representation is the result of sensory input from all processes (e.g., auditory, visual, tactile, internal, position, movement) (Ehrsson 2012, Kilteni et al 2015). Disturbances caused to the

bodily self directly affect the self-concept (Schacter et al 2003), for example by disturbing the stable integration of episodic memories (Bergouignan et al 2014).

To reiterate, in Lakoff's research, the capitalised Self is concerned with any bodily attributes, while the Subject is concerned with any emotional and rational aspects. There are psychiatric symptomatologies where the Self appears different or detached from the Subject on a mind or body level, such as cases of schizophrenia (Thakkar et al 2011, Cicero 2017), chronic or mild depersonalisation or any other dissociative disorders (American Psychiatry Association 2013), including *Dissociative Identity Disorder* (henceforth DID) (Loewenstein et al 2017). Additionally, the separation is the most important symptom in other non-dissociative disorders, such as anxiety disorders, bipolar disorder, clinical depression (Sass et al 2013), schizoid personality disorder (Sharma et al 2014), borderline personality disorder (Beeney et al 2016), obsessive-compulsive disorder and sleep deprivation (American Psychiatry Association 2013). Individuals with anxiety or stress-related indicators may experience certain degrees of depersonalisation, but chronic depersonalisation is a consequence of severe trauma and sustained anxiety (Lebois 2022).

The concepts presented in 2.6.2 are useful because they define our understanding of the world and the objects in it. Lakoff's work into these aspects is important because it offers valuable insights into how different versions can co-exist according to different conditions and may represent different sets of properties, such as in McCawley's example, where Brigitte Bardot and the I-speaker occupy different roles. Subsection 2.6.3 focuses primarily on the establishment of the split in cinema, as this is the medium of interest for this thesis. Because this study is positioned in the field of telecinematic stylistics, it is necessary to clarify the scope of the cinematic approaches to the split.

2.6.3. Cinema and the split

Cinema has the potential to represent alternative selves, realities and temporalities through an assembly of moving images, text, sound and other sensory stimulations, such as special 7D effects, like rain and wind, and other interactive technology, like 3D glasses and VR machines, all of which may contribute to the representation and interaction with the split.

The practice of psychoanalytic film theory (Allen 1999) is a recent endeavour of the 20th-century, starting with the first wave in the late 1960s which shifted the attention to a framework of analysis with an emphasis on the cinematic apparatus (Baudry 1970, 1975; Mulvey 1975, Metz 1974), and the second wave of late 1980s with the accent on trauma's disruption of ideology in the filmic structure (Copjec 1994a, 1994b; Žižek 1991). Lacan's psychoanalysis theories have a

significant impact on film studies since the 1970s (Metz 1974, 1982; Kaplan 1990; McGowan and Kunkle 2004). The first wave coincided with the Golden Age of psychoanalytic components in cinema (Gabbard and Gabbard 1999) or a prevalence of corresponding themes in films. According to Fleming and Manvell (1985: 17),

> [f]or the psychologist madness is primarily something to be quantitatively understood and then cured. For the film artist madness is principally a subject whose depiction provides the darkest and most hidden side of our being.

Nevertheless, the term *madness* acquires some fervent critics for its usage, yet there is a genuine argument for cinema's concern with the hidden selves, the personal journey of a character and the emotional experience. Historically, the split is mostly represented in films through *logical* or *chronological confusion* represented by memory gaps or different forms of time-travelling (Trifonova 2010: 151-152). Through not being able to relate on the objectivity of memory and chronological time, cinema provides options to both the characters and the audience in terms of interpretations and paths they may choose. In terms of obscured identities and realities, films may engage with *ontological confusion* (Trifonova 2010: 152). Consequently, films in the category explored by Trifonova (2010: 152) and any other contemporaneous film examples "treat reality/identity/temporality as a confusing multiplicity". However, this confusion does not result in scepticism in the portrayal of the character because every multiplicity has a well-defined "narrative or psychological justification, having been ultimately designed to reinvest characters with a sense of agency" through a self-referential narrative organisation (Trifonova 2010: 168).

A simple online search of the term *split* takes you directly to the film *Split* (Shyamalan 2016), a fictional story about three girls kidnapped by a man with a DID diagnosis who plans to sacrifice them to "the Beast", one of his newly emerged alters (the terms related to the DID diagnosis are discussed in subsection 5.3 because they are relevant to the analysis in Chapter 5). *Split* has an unnerving portrayal of a character with peculiar physical appearances and mannerisms, and eccentric discourse, accompanied by strange camera angles and discordant music. However, through its horror elements, it reinforces the stigma around dissociative disorders and delivers a misleading and harming connection between mental illness and violence (Byrne 2001: 28, Shally-Jensen 2013: 421, Wang 2017).

Dissociative disorders have captivated the audiences since the early beginnings of cinema (Hyler 1988). The audiences' interest in filmic characters with multiple identities is apparent since the release of the film *The Three Faces of Eve* (Johnson 1957) during the Golden Age, inspired by the case study of Christine Costner Sizemore, who experienced DID from early childhood. Across

the film industry, dissociation is "portrayed […] far out of proportion to [its] actual prevalence" (Hyler 1988: 200). Cinema is interested in adopting the symptoms and language of DID (formerly known as multiple personality) and its related afflictions, to create a genre that Trifonova (2010: 146) names *the multiple film*: "films dealing with multiple – stolen, assumed or mistaken – identities, realities or temporalities".

Furthermore, these films rely on the role of therapy as a miracle cure (Gabbard and Gabbard 1999: 28-30, Butler and Palesh 2004), show characters with a smaller number of alters (Gabbard and Gabbard 1999: 30, Doak 1999) and use it as a plot device, such as in *Secret Window* (Koepp 2004). In this film based on King's (1990) short story, the main character, Mort Rainey, experiences a split when he discovers his wife's extramarital affair, and creates a character named John Shooter, who ultimately represents Mort's negative desires. One of these actions is Mort's longing to kill his wife, thus the play on John's surname, "SHOOTER"/"SHOOT-(H)ER".

The first television series featuring an individual with DID is *The United States of Tara* (Cody 2009-2011), which follows the life of Tara, a suburban artist and mother. Depending on the context and Tara's emotional profile, one of the alters in her system may front: Alice, a 1950's-inspired housewife; Buck, a former Vietnam war veteran; T, a 16-year-old rebellious teenager; Gimme, characterised by inarticulate screaming; Shoshana, a therapist; Chicken, Tara's 5-year-old self; and Bryce Craine, a tormentor-alter who is the manifestation of Tara's childhood molester.

The fascination with such characters appears in other cultures as well, with their own inaccuracies, such as in the Korean series *Kill Me, Heal Me* (Hee 2015) and *Hyde Jekyll Me* (Young-kwang 2015), which feature businessmen trying to keep their diagnosis private while becoming involved in romantic relationships; and in Japanese serialisations like the manga-anime *My Hero Academia* (Horikoshi 2014), where the character suffering from a split is a villain.

Trifonova (2010: 151) argues that "this phenomenon of multiplicity" has developed and benefited from cinema's interest into a plethora of delusions, hallucinations, and syndromes apart from DID (Table 2.2) and tapped into some of their symptomatologies, such as "absence or loss of sleep, sanity or memory" (Trifonova 2010: 154). Cinema appropriated various elements from different diagnoses of fragmented identities, with results which can be considered more or less award-worthy or successful in terms of their authenticity or audience popularity, such as:

Table 2.2. Symptomatologies in cinema		
Symptoms	**Types**	**Film examples**
delusional misidentification syndromes	Capgras delusion	*Synecdoche, New York* (Kaufman 2008) and *Invasion of the Body Snatchers* (Siegel 1956)
	Fregoli delusion	*Anomalisa* (Kaufman 2015) and *The Suicide Squad* (Gunn 2021)
	the syndrome of subjective doubles or doubles of the self	multiple *Star Trek* episodes and films like *Look Away* (Bernstein 2018) and *The Sixth Day* (Spottiswoode 2000)
	the intermetamorphosis syndrome	the reverse intermetamorphosis explored in *Freaky Friday* (Waters 2003)
other delusions	reduplicative paramnesia	*The Truman Show* (Weir 1998) and *Vanilla Sky* (Crowe 2001)
	clinical lycanthropy	an extreme and well-known version in films like *An American Werewolf in London* (Landis 1981)
hallucinations	autoscopy	films like *Autoscopy* (Nordwall 2020)

Butler and Palesh (2004: 63) present an additional selection of Hollywood movies with "dissociation-related themes or content for the reader's examination". They (2004: 64) use several terms in their classification, according to the existing differences in character portrayal:

> The terms *MPD* and *DID* are used when the film explicitly states these diagnoses; *multiplicity* is used where dual or multiple consciousnesses are portrayed but no diagnosis is provided (or intended); *split personality* is used where, in the authors' opinions, dual consciousness is portrayed to convey this classic dramatic theme.

43

>(MPD = multiple personality disorder; DID = dissociative identity disorder)

Similarly, a search for keywords such as "multiple personality disorder", "dissociative identity disorder" and "split personality" on IMDB, one of the biggest online cinema databases, attracts different lists with different recommendations, but also with similar ones under the same keyword. For example, *Mr. Robot*, the case study in Chapter 5, appears in the lists for "multiple personality disorder" and "split personality", but not in the "dissociative identity disorder", even though this is the acknowledged diagnosis of the protagonist.

In this subsection I surveyed the fundamentals of cinema's approach to representing and motivating the split Self. Furthermore, I emphasise that cinema so far has considered the split individual from a psychological perspective, but also from an eclectic viewpoint because creators may borrow a variety of features from an assortment of diagnoses.

Following up on the ideas developed in the previous sections, subsection 2.6.4 intends to develop the differences between a list of manifestations and derivations of the split Self that I identify, and elaborate on my use of the concept *the split Self*. Subsection 2.6.4 serves two purposes. Firstly, it presents a novel categorisation of the split, currently rudimental but with potential for development in the future. Secondly, I provide a series of features important in an analysis of the split from the perspective of the textual, visual and audience engagement. Therefore, it lays an important foundation for the subsequent analyses in Chapters 4-7.

2.6.4. A reorganised definition of the split Self

Although the model I present in this subsection follows the arguments and theories presented so far, I suggest a broader and systematised conception of the split Self than previous definitions. There is a departure in certain areas from the classic descriptions, while preserving similarities in others. My analysis is based on an amalgamation of the definitions explored so far (e.g., Lakoff 1992, 1996a; Emmott 2002; Trifonova 2010).

In this thesis, I apply the concept of *the split Self* to describe the appearance and discourse of the protagonists in my chosen text and to interpret my participants' utterances. Thus, the split Self is seen as an umbrella term which generalises on characters and/or their storyworld experiencing any fragmentation or duplication resulting in the creation of multiple identities in the same or different spaces and/or time(s) as a consequence of an emotionally charged event. The individual needs to have at least one division or multiple to be considered "split".

Lakoff (1996a) considers that the split happens solely in the self component of the Self-Subject system. However, I suggest a more clear-cut distinction between what characterises the Self and the Subject. To set up explicit boundaries between Subject and self, I define the capitalised *Subject* (in cases in which this instance is relevant) as the vessel, the body, the boundary of flesh between the inner and the exterior, with its other related characteristics, such as clothing or other defining features, which are nevertheless impacted by the development of the Self. The capitalised *Self* appears sporadically in Lakoff's classifications (1996a). However, I prefer to use it when naming the entire system created by the sum of all the properties of an individual, that which in Markus' (1977) words is described as "me" or "mine". The Self then reunites the elements of the inner life, such as emotions, dreams, desires, purposes, and so on. Then, this Self can be deconstructed in many smaller, individual units which are the various *selves* an individual had, may or will take. The resulting selves have they own defining characteristics, purposes, aspirations and so on. Moreover, if they are part of a psychological condition, they may have varying degrees of awareness of other selves in the system.

The selves vary in terms of stability and can be situated on clines from somehow stable to highly stable, and from a more metaphorical depiction in an individual's language to hindering delusions and physical manifestation. Stability refers to the split's endurance in time and space: is it an identity that appears for prolonged time or only triggered by a specific situation? Is it a consistent change in one's behaviour, or a fleeting manifestation? Does it have a more linguistic representation, or does it show in a more material manner for that individual? Therefore, we need a model that integrates the variables of the split by taking into consideration the level of stability, its manifestation, the origin, and the characteristics described above.

I built a corpus of examples of the split Self using as a starting point the definitions provided by the research so far and the examples referenced in existing articles (e.g., Byrne 2001, Butler and Palesh 2004, Trifonova 2010). Moreover, I chose examples which appear in various related lists on IMDb and other Google film lists under keywords such as "split self", "dissociative identity disorder" and "multiple personality". I discovered several split representations in other genres, such as advertising, toys, and video games. At present, this is not a concern for testing the principles of the split, but the model will be updated in the future according to the variety of texts encountered. Taking into consideration my corpus of texts, I suggest the following preliminary dimensions of the split Self, as listed below. These should not be seen as a reduction of the split Self to a template of established characteristics, but as a model that can be expanded and built upon, depending on the genre under consideration.

The first three categories represent forms of textual manifestation of the split Self:

a. *Functional*. A functional split has several inconsistencies in the representation of a character and acts as a plot device. These are shown as serving a particular structural purpose, such as the voice-over in *The Handmaid's Tale* (see Harrison 2020 for a rationale of the "split self" represented by conflicts in the voice and perspectivisation of the narrator in the series *The Handmaid's Tale* (Miller 2017)), and in other series and films like *Fleabag* (Waller-Bridge 2016-2019), *Honour Society* (Zegman 2022), *Persuasion* (Cracknell 2022). Furthermore, the functional split appears in texts with multiple choices, such as *Mr. Nobody* (Van Dormael 2009) and *Look Both Ways* (Kahiu 2022), where the continuity of time is divided according to a particular choice a protagonist must make, and the audience follows the possibilities and the various selves emerging from these.

b. *Verbal*. In this case, the individual experiences a lesser degree of "experiential discontinuity" (Emmott 2002: 170). For example, we have some cases proposed by Gomez (2015), which act as more "everyday 'split self' examples" (Emmott 2002: 177): *I made myself go to class*, *I'm not myself today*, *He is ahead of himself*, *I'm scattered*, *Put yourself together*, *I'll show you the real me*; or similarly to the example provided by McCawley about being Brigitte Bardot, where traits are mapped from the domain of the celebrity onto him and vice versa. The verbal split appears in cases where individuals frame their experiences as divided but no further medical or psychological divisions apply per se.

c. *Physical*. Even if it can be argued that this category may share characteristics with others, I include it as a separate one for now because of its prevalence as a manifestation in fiction, for example in time-travelling and Doppelganger narratives. In cinema, the casting includes the same actor playing the character in different realities or temporalities (for example, in the case of time travelling) or different actors. A good case can be found in *Mr. Robot*, one of the chosen texts for this thesis. The two main characters, Elliot Alderson (Rami Malek) and Mr. Robot (Christian Slater), although played by two different actors and seen as independent characters with their own personalities on screen and by my participants, are contained in one Subject, that of Elliot's. Mr. Robot is just a construct in Elliot's mind who performs through Elliot. At the same time, we learn at the end of the final season that Elliot we came to know throughout the entire series is another personality of the "Mastermind" or "the true Elliot", played by the same actor.

The next three examples concern the origin from which the split derives:

    d.   *Medical*. This type concerns a split resulting from a medical intervention (e.g., split brain operation) or as a consequence of an anatomical, functional condition (e.g., the paralysis narratives of patients of strokes or other medical life stories, such as the examples proposed by Emmott (2002)).

    e.   *Psychological*. I make a distinction between the medical and the psychological split, even though it can be argued that they share an understanding of the terminology of the medical diagnosis. The medical split deals with the bodily or biological functions being disturbed, which have an overt influence over the body of that person and then over their perception of the self. A psychological split originates in the mind of an individual, as in the example of *Mr. Robot* mentioned in category c, where Elliot has a diagnostic of DID. The same characteristics mentioned for the physical type may apply as well i.e., the same actor playing the resulting divisions.

    f.   *Societal*. This last category so far refers to the cultural aspects of the self. An example of this split is represented by the art exhibition *Divided Selves: Legacies, Memories, Belonging* (18 February - 24 September 2023). Held at the Herbert Art Gallery & Museum in Coventry, UK, it explored "notions of belonging and living together at a time when the idea of nation is under stress, threatened by challenges ranging from populism to armed conflict" (Nasar et al 2023) through four galleries on identity, trauma, and cultural narratives, concepts which are integral to the Self.

In this subsection, I identified a series of issues in defining the self according to the wider literature: the stability or, otherwise, the *dynamicity* of the self; the existence of a Self comprising many selves (such as, the private and public selves); and how various dimensions, such as temporal parameters, impact how selves are perceived (for example, how we temporally divide our personality in the then-me and now-me). Furthermore, according to the types of split Self I identified in 2.6.4, in the rest of this thesis I explore the characteristics of verbal, physical and psychological splits. For ease of reference, I use the term *split* for all cases, whether the film provides a diagnosis or not, and I name the actual diagnosis when textually or extratextually acknowledged.

2.7. Conclusion

Chapter 2 has outlined the key frameworks and approaches which are employed across the case studies in Chapters 4-7. The chapter begins with an overview of the fundamental ideas of stylistic and telecinematic stylistic inquiry. Following this, I provide a summary of the terminology associated with TWT and CFT, and the application of TWT on film analysis. Then, section 2.5

introduces the concept of mind-style. The primary focus of this thesis, namely the split Self, is developed in section 2.6. The next chapter assesses the research strategy and design of this thesis.

Chapter 3

Methodology

3.1.   Overview

In this chapter, I present the methodology adopted to choose the suitable artefacts for the case studies in this thesis and to analyse the viewer data. To answer the research questions, I analyse viewer-response data collected after a series of semi-structured interviews with four different groups, each group having to watch one of four examples. Firstly, I contextualise my research design in relation to telecinematic stylistics and spectatorship in 3.2 and how semi-structured interviews provided me with the most suitable approach to collect the data in 3.3. Next, I discuss in sections 3.4, 3.5 and 3.6 the rationale behind choosing the examples for each case study, from the macro perspective of the texts to the micro assessment of the appropriate sequences and the formal features. In 3.7, I summarise the method of coding the viewer data. Lastly, in 3.8, I review the ethical concerns considered within the current project.

3.2.   Viewer-response theory and spectatorship

Viewer-response data analysis in the present study is inspired extensively from the developments and methodologies in reader-response theory to focus on the interaction between one or a group of individuals and the literary, visual, and/or auditory text. Reader-response analyses focus on the "ongoing mental operation and responses of readers" to a text (Harpham and Abrams 2012: 33). Previous cognitive stylistic research investigates emotional responses to literature and the ability of readers to infer meaning from texts (e.g., Oatley 2002, Miall 2006, Burke 2010). The interest in this type of enquiry further expanded, employing psycholinguistic methods such as questionnaires, eye-tracking, and recordings of reading processing time (Harrison 2017b: 5). Reader-response data analyses so far highlight the uniqueness and the multiple perspectives inferred and/or adopted by readers (Harpham and Abrams 2012: 231), a trend which corelates with the usability of TWT alongside it. Both reader-response data analyses and TWT analyses rely on attitudes evaluated by participants and the projection of mental worlds, and are employed by several examples of qualitative analyses which prioritise how individuals experience fictional works (e.g., Whiteley 2011, Nuttall 2017).

Traditionally, telecinematic stylistics performs analyses mainly on scripts, *mise-en-scène* elements and so on, not extensively on responses or reviews to motion pictures (for an example

of a study which relies on viewer-response data, see Magliano et al 1996). Researchers recognise the applicability of an audience's response data in various types of mediums. For instance, Robinson (2005) analyses readers' emotional role and engagement with literature, but focuses also on music and art. In the subdomain of neuropsychoanalysis, the study conducted by Wallentin et al (2011: 969), which involved 53 female students with ages between 19 and 48 years old, discovers that, during emotionally intense parts of an audio-recorded story, the participants experience heart rate changes and an increase in brain activity, linked to an activation of the sympathetic nervous system.

Stylistics has an established tradition of research based on reader-response data, but a limited tradition in viewer-response data analysis and collection, which is much more established in film theory studies, cultural studies, and related fields (e.g., Bordwell 1989, Currie 1995). Early studies in film spectatorship are interested in the interaction between film texts and their interpretation by audiences. The first systematic analyses of film audiences emerge in studies of spectators' receptiveness to mass media messages (Meers 2001, Gripsrud and Lavik 2008, Christie 2012), which conceive the spectator as a passive observer, affected by mediated messages as by a "magic bullet" or "hypodermic needle" (Reinhard and Dervin 2009). In a smaller proportion, several film theorists believe in spectators having a more active role in the meaning-making process. Eisenstein (cited in Bordwell 1985) argues that, for an effective interpretation of a film's meaning, spectators and creators must share similar expectations. Similarly, Münsterberg (cited in Staiger 1992) argues that each spectator interacts differently with a film's meaning depending on their contextual background.

Film spectatorship represents the process of meaningful engagement of a film spectator with a film text (Reinhard and Olson 2016: 2). With the development of a "screen theory" of the textual aspects of films during the 1960s and 1970s influenced by Lacanian psychoanalysis, Barthesian semiotics and the ideological aspects of Althusserian structuralism (Plantinga 2009, Reinhard and Olson 2016), the spectators are seen as subjects involved in the film through various positions they may adopt according to specific visual features used by creators (Moores 1994), such as camera position and movements (Mulvey 1975), and the contextual aspects of the movie theatre (Sweeney 1995). Researchers such as Metz (1974) and Mulvey (1975) investigate the film's formal features to understand the spectator's expectations and positioning. However, wider research still did not deem the spectator as an active participant, but an *ideal viewer*, "constructed by the text of the film and existing nowhere but in the moment(s) of their engagement with that particular text" (Moores 1994, cited in Reinhard and Olson 2016: 5).

In response to the overlapping approaches to spectatorship and film text interpretation, Staiger (1992) recognises three historical methods adopted by researchers in evaluating spectatorship: text-activated, spectator-activated, and context-activated. The text-activated approach considers the film's comprehension as dependent on the impact of formal features or cues. Spectator-activated approaches comprise theories and methodologies (e.g., ethnographic studies) which firstly view the viewer as an ideal spectator who embodies the interpretations of the group they represent, and secondly the viewer as an active subject of the interpretative process. However, Staiger (1992) argues against the ideal aspect of the spectator and considers that the context-activated approach is more reliable. This approach believes that the interpretative process is contextually related to the historical period of that specific spectatorship group; meaning is recognised as a by-product of the interaction between features of a text and the spectator in a specific context (Barbatsis 2005, Plantinga 2009).

The scrutiny on spectatorship evolves from the original assumptions of it being a uniform, generalised organism (Marchetti 1993) capable of analysis solely through the text (Doane 1982), to ideas pertaining to the different interpretations and reactions brought by individuals related to their background and beliefs (Hall 1973, Moores 1994, Marchetti 1993). At the end of the 1970s and the beginning of the 1980s, the ideal viewer transforms into a spectator inherently influenced by the contextual factors around the film's creation (Bortolussi and Dixon 2003). In the 1980s, researchers such as Branigan (1984), Bordwell (1985) and Carroll (1988) employ cognitive strategies to profile the meaning-making strategies used by spectators to understand and interpret a film text. One concluding aspect of this endeavour is that meaning is not unilaterally intrinsic to the text but constructed by the active viewer according to the cues provided by the film (Bordwell 1985, 1989; Sweeney 1995).

However, researchers such as Barker (2006) argue that the following analyses still neglect conditions which impact a spectator's interpretation, such as a viewer's socio-cultural and historical background. Historically, the spectator is scrutinised across many research traditions (Bortolussi and Dixon 2003). Yet the reliability of an approach to spectatorship and viewer-data must be tested through empirical studies (van Peer et al 2007). There is a need for more empirical work "based on real evidence, that is, on evidence from the real world, which can be inspected by anyone" (van Peer et al 2007: 7; also see Mayne 1993).

One advancement in exploring the meaning-making strategies adopts beliefs from cognitive psychology, such as heuristics and schemata principles (Staiger 2002). According to this approach, films contain a range of linguistic, narratological, visual and auditory cues, which do not create meaning in a vacuum; they need an active spectator who can infer the meaning from the

interaction of the cues and the viewer's pre-existing schema (Bordwell 1989). Developments in the cognitive psychology theory of film spectatorship lead to the elaboration of subsequent related interdisciplinary theories of film spectators, such as participant approaches (Gerrig and Prentice 1996), neurocinematics (Hasson et al 2008), and psychocinematics (Shimamura 2013).

Another research path brought by the application of cognitive sciences explores the *pleasure* of watching a film, a by-product of personal reactions to the film as an artefact or to its meaning. For example, Plantinga (1995) defines five sources for spectator pleasure: *orientation and discovery*; *visceral experience*; *empathy and character identification*; *narrational structure*; and *reflexive criticism and appreciation*. His cognitive-perceptual theory (2009) supports Bordwell's (1985) argument about meaning as the result of an active interpretation of film cues.

A particular area of study explored in this thesis is *character engagement*, which in the context of cinema is an umbrella term encompassing spectators' subjective cognitive and emotional responses to film characters (Smith 1995, Plantinga and Smith 1999, Carroll 2008, Tan 2013). The experience of relating to fictional characters may be described in terms of spatial proximity (e.g., 'I feel close to the character') (Bálint and Tan 2015). Character engagement can be seen in a cline, with the sense of closeness linked to emotionally heightened character engagement, and the distancing to absence of connection. Visually, the spatial and emotional relationship can be represented through various techniques such as close-up shots and close framings of characters. The intensity of character engagement influences the narrative comprehension (Mar 2011) and persuasion (Igartua 2010, de Graaf et al 2012, Bilandzic and Busselle 2013) by stimulating the viewing experience (Tal-Or and Cohen 2010) through a dual regulating system of the interaction between the practises of the film and the schemas associated to the audience (Bálint and Bálint Kovács 2016: 188). In other words, all the "organised" features of a film "cue and constrain the viewers' construction of a story" (Bordwell 1985: 49-52), but they act as a guide, as other constituent parts of one's Self influence the viewing experience in the end. For example, research is performed on various aspects of viewership and their effect: personality qualities (Krcmar and Kean 2005) and age (Mares et al 2008), amongst others, can impact genre preferences, while empathic levels (de Wied et al 1995) and attachment styles (Bowlby 2005) may elicit different emotional reactions. The complexity of character engagement is extensively explored in research through terminologies such as focalisation (Stam et al 1992, Genette 1993, Bal 1997), empathy (Zillmann 1994), aspiration and observed similarity (Hoffner and Buchanan 2005) and identification (Tal-Or and Cohen 2010).

Section 3.2 has offered a concise rationale of the importance of viewers in the meaning-making processes involved in narrative comprehension. As the basis of this thesis is formed by

viewer-response data, I have introduced the fundamentals of reader-response research in stylistics because of its connection to my approach. Then, I have summarised the attitude of film studies to analysing the position of viewers in creating meaning. Secondly, I identify how viewers' engagement with various characters is subject to the context around the viewing event and spectators' own schemata. Section 3.3 summarises the approach of semi-structured interviews employed in collecting the data.

3.3.   Semi-structured interviews

Qualitative interviews are seen as "an interactional event in which interviewer and interviewee jointly construct meaning" (Garton and Copland 2010: 533). This meaning is not solely prompted by suitable questions and responses, but "actively and communicatively assembled in the interview encounter" (Holstein and Gubrium 2004: 141). Qualitative methods of collecting verbatim data are important in "obtain[ing] interviewees' descriptions" on emotions and events (Brinkmann 2013: 22) and can capture spontaneously occurring responses because they do not limit the structure and underlying meaning of the given response (Brennen 2012). In more unstructured forms, such as semi-structured interviews, interviewees are not limited by a rigid pre-existing plan of action and can provide more elaborated responses and valuable avenues to explore.

The primary method of research for the main study is represented by individual semi-structured interviews because of their competence in enabling "an atmosphere of trust and discretion" (Brinkmann 2013: 27). Similarly to structured interviews, semi-structured interviews follow a "verbal interchange" (Longhurst 2016: 143) between an interviewer and a participant. Viewers can freely speak about their individual opinions on the film and any particularly impactful or memorable aspects of the texts. I primarily used a set of "open-ended" questions prepared before the session which follow the aims of the study, with other ad-hoc questions necessary to "ascertain what further inquiry is appropriate and often necessary" (Galletta 2013: 75), depending on the participant. Integrating responsive questions is important because they may develop into open, in-depth conversations of topics which cannot be collected in a different setting (Longhurst 2016: 146). My choice of semi-structured interviews was equally influenced by a previous telecinematic study which used the same method (Ghintuială 2020). During this study, I learnt that participants tend to go on tangents and do not strictly follow a set of direct questions and that these responses may produce even more interesting data that I could not have accessed otherwise.

The project involves up to 10 participants per group to include a wider range of opinions. The participants were asked to watch one of the examples randomly assigned using an online Picker Wheel, according to the group to which they were assigned (my motivation for each text is discussed in subsection 3.4), as seen in Table 3.1. The wheel had four inputs for the four chosen examples, and after talking with my participants, inquiring about any pre-existing negative triggers and the streaming platform they had access to, I would spin it and provide them with the most suitable result according to their specified triggers and platform. They did not see the text beforehand (any voluntary participant with any previous knowledge of their assigned text was disregarded at the end of the data collection) and did not know that the main topic of interest is the split Self in particular. I recruited participants over the age of 18 because of the mature topics presented in the chosen examples. An additional list of trigger warnings was provided before the participants started watching their example, in the same email with the Participant Information Sheet and the Consent form, according to their group (Appendix 13). Overall, the project involves 34 participants, divided as follows:

Table 3.1. Number of participants involved per group		
Group	**Example to watch**	**Number of participants**
Group A	*Shutter Island*	9
Group B	*Mr. Robot* (episodes 'eps1.0_hellofriend.mov', 'eps.1.8_m1rr0r1ng.qt' and 'eps1.9_zer0-day.avi')	8
Group C	*Joker*	8
Group D	*I'm Thinking of Ending Things*	9

The participants were recruited following an open call announcement on social media (Twitter, Facebook, Instagram) and various email groups (e.g., 'The Film Fanatics', a small group of film enthusiasts from my local wellness club). The announcements (Figures 3.1-3.2) included the important details, such as the involvement of voluntary participants who did previously see but are willing to watch the movie or series. They were provided with details of the tasks, the Participant Information Sheet and Consent Form after privately contacting me on my social media or university email. The volunteers watched the allocated film from the comfort of their home and at their own pace. Due to the practical difficulty of finding participants eager to watch an entire film, or three episodes in the case of *Mr. Robot*, the resulted data presents a heterogenous quality

regarding the expertise of the viewers. The survey was not aimed at a specific professional or leisure spectatorship set because I wanted to have an understanding of the experiences of a wider spectrum of viewers.

PARTICIPANTS NEEDED

I'm looking for participants for my research on movies and television series! The research involves semi-structured interviews scheduled after you watch the provided example #PhD #research #movies #television

PM if interested

Please RT!

Figure 3.1. Example 1 of open call description

Figure 3.2. Example 2 of open call description

The participants were given the option to withdraw from the study at any moment and to provide me with notice before the start of October 2022. They provided informed consent, and the voluntary nature of their involvement was reiterated at the beginning of the online meetings scheduled for each interview. They have full anonymity and confidentiality throughout the study.

The list of pre-formulated questions in the interview follows a structure organised according to their level of specificity (for a comprehensive list of questions, see Appendix 14).

Interviews began with a question assessing the participant's previous knowledge of the text ("Did you hear anything about this movie/series before our session today?"), and then asked for a summary of the text. While the first questions focus on the text and the main characters, the next shift their focus to the comprehension of the split Self in my participants' own words (e.g., "Why do you think [character name] chose the figure of [character name] as his [alter/personality]?"). The questions incline towards a generalised aspect to avoid "coloring interviewees' reports of their reality" (Brinkmann 2013: 36) and to reduce my "interference" as a researcher (Galletta 2013: 107). I favour that interviewees "answer on their own terms" (Edwards and Holland 2013: 29). Even so, I continuously monitored the specific parameters of this research to avoid unsought departures (Galletta 2013: 80). During ambiguous moments I would ask additional supporting questions to encourage any clarifications and topic developments, as well as occasional reassuring comments when participants required them. I largely avoided asking direct questions on any specific textual and visual features or sequences, apart from the twist and the ending of the texts, to facilitate a discussion on a range of features and moments. Equally, the general aspect of the questions favoured a broad discussion of the most relevant aspects of the text because of the unavoidable post-hoc factor of remembering a film after its 'reading'. Most elements and storylines in a film may be forgotten after a period of time, depending on the viewer. Importantly, the analysis is viewer-driven and organised around a selective account of viewers' experiences and the pivotal sequences from the texts they have found to be most noteworthy.

Additionally, the data collected from these semi-structured interviews is supported by occasional anonymised reviews and responses from online, open-access resources, such as IMDB (2023), specialised blogs, interviews with the creators and various news sources. These examples are not analysed as part of the discussion on the viewer, but are important for the contextual importance of the texts and function as evidence for the visual and textual arguments explored in the project. For example, in Chapter 4, I support my participants' claims about the importance of the disappearance of a glass of water in *Shutter Island* with two online blog articles, to show the significance of this disappearance in a wider cultural context. As a further example, in Chapter 7, I support and contextually validate my analysis on my participants' claims about the dream-like or nonsensical nature of *I'm Thinking* by briefly exploring the consensus of critics online. These decisions of providing brief references to online articles assert again stylistics' aim to evaluate the "*context*, purpose, author and *period*" (Semino and Culpeper 1995: 513; my emphases) and "readers' interactions with *and around texts*" (Whiteley and Canning 2017: 71; my emphasis).

Brinkmann (2013: 29) claims that there is no "universally correct medium" for an efficacious interview. In the context of my research, the interviews were performed fully online on a platform of my participants' choice (e.g., Microsoft Teams, Skype, Zoom, because of their

function of transparent recording) for a systematic and comprehensive data set. The viewers' responses were audio recorded on the preferred platform (or, if the chosen platform did not have an integrated recording option, the conversation was recorded on Audacity, a recording software downloaded on my computer) and transcribed in their entirety for later reference using a personal set of transcription conventions (Appendix 12). These conventions prioritise the experiences and the natural processing of the viewers rather than other discourse phenomena, such as breaks and tonal changes.

Madge (2010: 173) argues that online interviews are part of "a new 'methodological frontier'" and that "there is excitement about the potential that the internet offers in collecting data". As with this sense of enthusiasm, there are areas which should be carefully considered when conducting research in a virtual environment. Existing research explores the differences between online and offline (in-person) interviews, such as issues surrounding interview design, rapport building, language use (e.g., *netlingo*, used by Thurlow et al 2004) and ethical problems (O'Connor et al 2008, Madge 2010: 178-179). Another issue may arise from self-selection bias, a term used in statistical research in social sciences to describe a sample group formed by acquaintances and friends who volunteer, rather than pre-identified as members of a formal sampling frame (Lavrakas 2008). In terms of choosing participants, I did not include close contacts who were familiar with the scope of my research.

My choice of online interviews is the optimal approach to collecting data because of a series of practical benefits, such as the freedom it offers in changing the time due to the participants' schedules (Holt 2010). It is a viable medium concerning accessibility, low cost, and distance (Evans et al 2008). Furthermore, the data collection method is low cost and low maintenance because I have access to the materials (e.g., the films and series are easily accessible on the most common subscription platforms: Amazon Prime Video and Netflix). Modern softwares, often free and easy to install and use, such as Skype, create a viable meeting point for researchers and participants who are geographically spread (Sedgwick and Spiers 2009). Furthermore, these plans are secondly influenced by the unpredictable nature of the coronavirus pandemic and intended to overcome any possible problems surrounding travelling restrictions and social distancing measures. Moreover, this approach allows the participant to make informed choices involving the research process without having a negative effect on data quality because both the interviewee and the researcher remain in a safe location and are able to spend together the required amount of time for the interview without possible harm.

Section 3.3 has firstly provided a rationale for choosing semi-structured interviews to collect viewer-response data. Secondly, it has summarised the choices behind the participant

selection and the creation of suitable questions. The following two sections provide the rationale for the film and sequences preferences for the case studies in Chapter 4-7.

3.4. Film sampling

In this section, I outline the reasons behind my choice of texts and sequences. I define the chosen examples as *texts* because a *text* represents a coherent string of representative audio and visual stimuli, united by agreed conventions of the genre, mode of display and features. In this definition I do not differentiate between films and series because, as Lacey (1998: 84) argues, "[f]rom a Media Studies perspective all media artefacts are worthy of investigation, particularly if they are popular. They are worthy of study because they have much to teach us about how societies are organised and how societies create meaning".

As stated in Chapter 1, the chosen texts are *Shutter Island* (Scorsese 2010), three episodes from *Mr. Robot* (Esmail 2015), *Joker* (Phillips 2019) and *I'm Thinking of Ending Things* (Kaufman 2020). These texts were chosen after I watched and evaluated the texts' narratives and techniques. My reasoning for selecting three films and a small sample of episodes from a series as case studies for this project concerns their diverse representation of the split Self. The findings of the four case studies are not to be taken as representative of the split Self in cinema in general. However, the qualitative aspect of these analyses can offer important insights into the concept, which may be tested on a larger dataset in future research.

A primary sample of films is assembled following the parameters described in the definition of the split Self provided in subsection 2.6.4, meaning the occurrence of a divided or multiplied individual after experiencing an emotionally charged event. In the first stage, the corpus consisted of 100 randomly selected films from a pre-defined sampling pool of IMDb and Google lists, and personal viewing experiences. In the second stage, several criteria are observed in selecting the final four texts:

1. **Year of release.** Even though this is not a study covering the historical context surrounding the films, the examples are all released following the turn of the century, a period characterised by a homogenous technological use in cinema, marked by advancements in computer-rendered effects and high-definition digital recording (Keating 2014, van Leeuwen and Boeriis 2017), and a compulsory renewal of psychological developments. The four focus texts for this project are released after 2000, with *Shutter Island* being the earliest example (2010), and *I'm Thinking* the most recent (2020). The case studies are numbered in the order of their release date to avoid personal rating bias.

2. **Critical acclaim and popularity.** For consistency, films must have a rating score on the IMDb platform of at least 6.6 out of 10 (IMDB 2023), which I consider to be a score corresponding to a favourable rating and equally the median score for this database (Johnston 2009). At the moment of sampling the final example following the pilot study (September 2021), the ratings for each example are:

Table 3.2. The popularity of the chosen examples according to the IMDb rating score		
Film	**IMDb rating score** (out of 10)	**Number of users who have rated the example without necessarily leaving a descriptive review**
Shutter Island	8.2	1.3M
Mr. Robot	8.7	393K
Joker	8.6	1.3M
I'm Thinking of Ending Things	6.9	87K

An equally important aspect concerning the popularity of the chosen examples corelates to their relevance and significance to the audiences. I chose examples which are culturally significant but likewise not already embedded in the schemas of general audience. For example, the film *Fight Club*, which has at its centre a split Self in the Narrator of the novel, might be known by a larger number of viewers because of its cultural impact, comparing it to *I'm Thinking*, and might pose a significant difficulty in finding viewers who do not know contextual details about it that might affect their personal experience.

Each film either won or was nominated for influential awards. *Shutter Island* received numerous accolades which recognise its influence in the horror and psychological thriller genres, as well as the performance of Leonardo DiCaprio (Teddy Daniels/Andrew Laeddis) (IMDb 2023). The National Board of Review (2010) chose it as one of the top films of 2010. *Mr. Robot* won and was nominated for numerous Primetime Emmy Awards and Golden Globes (IMDb 2023), particularly for the performances of the main actors, Rami Malek (Elliot Alderson) and Christian Slater (Mr. Robot). For his role in *Joker*, Joaquin Phoenix (Arthur Fleck/Joker) won an Oscar, a BAFTA and a Golden Globe, as well as other notable awards (IMDb 2023). Equally, *Joker* won and was nominated for numerous awards and is included in an edition of the anthology *1001 Movies You Must See Before You*

Die (Schneider 2020). Even though *I'm Thinking* is a recent release, it received praise for the lead performances of Jessie Buckley (the Young Woman) and Jesse Plemons (Jake). These various accolades and the statistics demonstrate the strength of the narrative engagement and thus imply an insightful experience.

3. **Character-driven film.** As this is a study in characterisation and the idiosyncratic features of the split Self, the text must focus more on the protagonist than on its plot. The chosen texts have variations in their narrative development. While *Shutter Island*, *Mr. Robot* and *Joker* have a strong plot progression (an apparent investigation, a planned national hacking, and a social revolution), the stories have at their centre the character, and the events surrounding them are influencing their characterisation. Even though *I'm Thinking* is regarded by wider criticism as a plot-less film (Tallerico 2020), it focuses on the existential disintegration of the main protagonist. The texts also differ in the creators' use of various visual techniques and their way of representing the split Self. As my methodology does not describe a comparative quality study, I emphasise more the different ways adopted by creators to represent the split Selves and the variety in viewers' responses in defining it.

4. **Background significant details.** For the purpose of this exploratory study, the chosen films must have English as their primary language in order to ensure cultural consistency. All my texts can be categorised within thriller and psychological genres. They are accessible through the principal streaming platforms (e.g., Amazon Prime Video, Netflix) or available as on-demand (e.g., DVD or Blu-ray). At the time of writing, their availability is as follows: *Shutter Island* and *I'm Thinking* are available on Netflix, *Mr. Robot* is available on Amazon Prime Video, and *Joker* is available on both Netflix and Amazon Prime Video. In the current project, the runtime of each release is relevant when we consider that one of the texts is a series, thus having to sample a certain number of episodes which equal the usual time-length of a film.

Table 3.3. The runtime of each text		
Group	**Film**	**Runtime**
Group A	*Shutter Island*	2 hours and 18 minutes
Group B	*Mr. Robot* (episodes 1, 8 and 9 of Season 1)	as this is an average-length television series (four seasons, 45 episodes in total, with an average running time of 40 to 65 minutes), I chose only three episodes from the first season to drastically reduce the watch time: 2 hours and 47 minutes
Group C	*Joker*	2 hours and 2 minutes
Group D	*I'm Thinking of Ending Things*	2 hours and 14 minutes

The next step is a preliminary identification of the split Selves and principal subdivisions in each text, which are included below in Table 3.4. I use the term *split self* for the divided identity from the main or original Self.

Table 3.4. At-a-glance table of the split Selves in the film data			
Group	**Text**	**Original Self**	**The resulting split self**
Group A	*Shutter Island*	Andrew Laeddis	Teddy Andrews
Group B	*Mr. Robot* (season 1)	Elliot Alderson	Mr. Robot
			The Young Elliot
			The Mother
Group C	*Joker*	Arthur Fleck	Joker
Group D	*I'm Thinking of Ending Things*	The janitor/The old Jake	The Young Jake
			The Young (Unnamed) Woman

61

Even though Table 3.4 suggests that the four examples have characters with similar categories of split Self, the four chosen texts follow fundamentally different strategies regarding its presentation, which are further discussed in Chapters 4-7. Moreover, as it is seen in the respective case studies, some commonly recurring style features of these texts are the presence of unreliable protagonists, the creation of secondary worlds inhabited by divided selves, and the occurrence of plot twists which reveal the presence of a split Self. Further characteristics are explored in each case study in Chapters 4-7.

3.5. Sequence sampling

The texts went through an appropriate two-step sequence identification protocol. First, I viewed them and then broke down into single narrative units which I name *sequences*. A sequence depicts one single and unified plot development with a group of characters in a particular spatio-temporal moment, and it is made from a collection of scenes characterised by various formal visual features, such as shot types and framing. Sequence breaks happen via a breach of unity of action, location and/or time, and may even involve a type of shot transition, such as a cut.

As this thesis is an exploration of viewers' interpretation of the split Self in a multimodal medium, I examine the principal visual and textual factors in correlation to the possible 'readings' of viewers and the most referenced sequences in viewers' data. Some participants directly identify crucial sequences which aid their interpretation of the split, while in other cases I recognise the sequence from the descriptive elements the participants mention during the interviews. Even when eliciting specific moments, such as the ending or any relevant twists, the interviewees reference or discuss extensively other moments in a meaningful manner. Therefore, my analysis is primarily framed by the interview data more than by my own interpretation. Overall, while the discussion is predominantly guided by the primary research questions and my personal expectations, the viewers identify their own meaningful moments. For a finely grained analysis, I analyse one main sequence for each text and its possible relations to other important moments.

I created a list of sequences mentioned by each group involved in my project, as well as their frequency and relevancy to the aim of characterising the split Self, from which I selected one that encapsulates the characteristics of the respective split Self. For continuity purposes, for several sequences I provide the appropriate narratorial information related to them. For the sequence chosen from *Shutter Island*, the context of the film is relevant for an appropriate discussion of the text-worlds. The sequence chosen from *Mr. Robot* relates to other excerpts from the season because of their use of pronouns. For *Joker*, the brief contextual sequences are a

comparison point when discussing, for example, the valences of light. For *I'm Thinking*, the part before the sequence has contextual information about the appearance of Jake's parents; moreover, the chosen sequence includes a short interposed cut of the Janitor which is relevant because of its intertextual significance.

Therefore, the final selection of the sequence is guided by a list of several criteria:

1. The sequence should be a relatively coherent and independent plot unit.
2. It should be meaningfully described by the viewer and easily identifiable by its constituent enactors, spatio-temporal indices, or objects.
3. It should feature the character whose split Self is significant in the narrative.
4. Preferably, the split Self representation should appear in a multimodal manner for the analysis to be a telecinematic stylistic exploration.
5. The sequence must be longer than 1 minute for it to be statistically significant and memorable for viewers. Moreover, it should be richly detailed and not referenced by only one instance of a scene or shot.
6. A variation of the sequence should be present in the original script, granted one changed by the creative liberties taken by the actors or the editors.

In my analyses, I study a variety of sources, such as screenshots from the texts, transcriptions that I created of the cues across the different modes of the text, and extracts taken from the original screenplays. The screenshots are important because they provide the appropriate context and examples of the explored visual formal features. I include in my Appendices both the transcriptions and the screenplay extracts because there are certain differences in the descriptions of the chosen sequences in the official script compared to my transcripts, as I created the transcriptions after watching the sequences, while the extracts show the scripted textual features. For example, in The Apartment Sequence taken from *Shutter Island*, the screenwriters use capitalisation and underlined sentences in the screenplay to emphasise the differences between the worlds inhabited by the selves, which are then translated accordingly into the visual medium of the film and transcribed by me (see Appendices 1-2).

The sequences for *Shutter Island*, *Mr. Robot* and *Joker* are accessible online (see Film data discussed). For ease of reference, for each case study, I capitalise the chosen sequence as 'The Sequence' instead of providing its name every time I mention it. I provide the full name if I reference one sequence of a film in a different chapter. Section 3.6 presents the structure of coding and analysis of the formal features and the viewer data.

3.6.   Formal features analysis

A system to encompass the visual formal features in the chosen sequences is necessary to provide a rigorous analysis. The analyses of salient formal features present in the chosen sequences are completed using transcriptions (Appendices 1, 3, 5, 8) which include a comprehensive description of the cinematographic techniques, the world-building elements and the function advancers, in the style of McIntyre (2008) and Gibbons and Whiteley (2021). The transcriptions have well-established conventions which incorporate a range of features present in a multimodal medium regarding both the protagonists and the used cinematography. The transcriptions are useful in examining the formal features in a systematic way and in monitoring the world-switches.

The transcriptions are formulated from a *metarecipient* position (Dynel 2011) which identifies the analyst of a particular multimodal text as being a part of the target audience of the artefact. This means that several techniques (e.g., shot types) may be named based on subjective coder impression. This argument is consistent with *the transcription issue* identified by Hoffmann and Kirner-Ludwig (2020: 7), which states that, in trying to analyse an approximate script of what is reported on screen, the researcher makes "a number of (subjective) judgements" which might impact the results (Hoffmann and Kirner-Ludwig 2020: 7). However, to be consistent for the analyses, I follow StudioBinder's (2020) Shot Size Cheatsheet (Figure 3.3) to identify the shot-types.
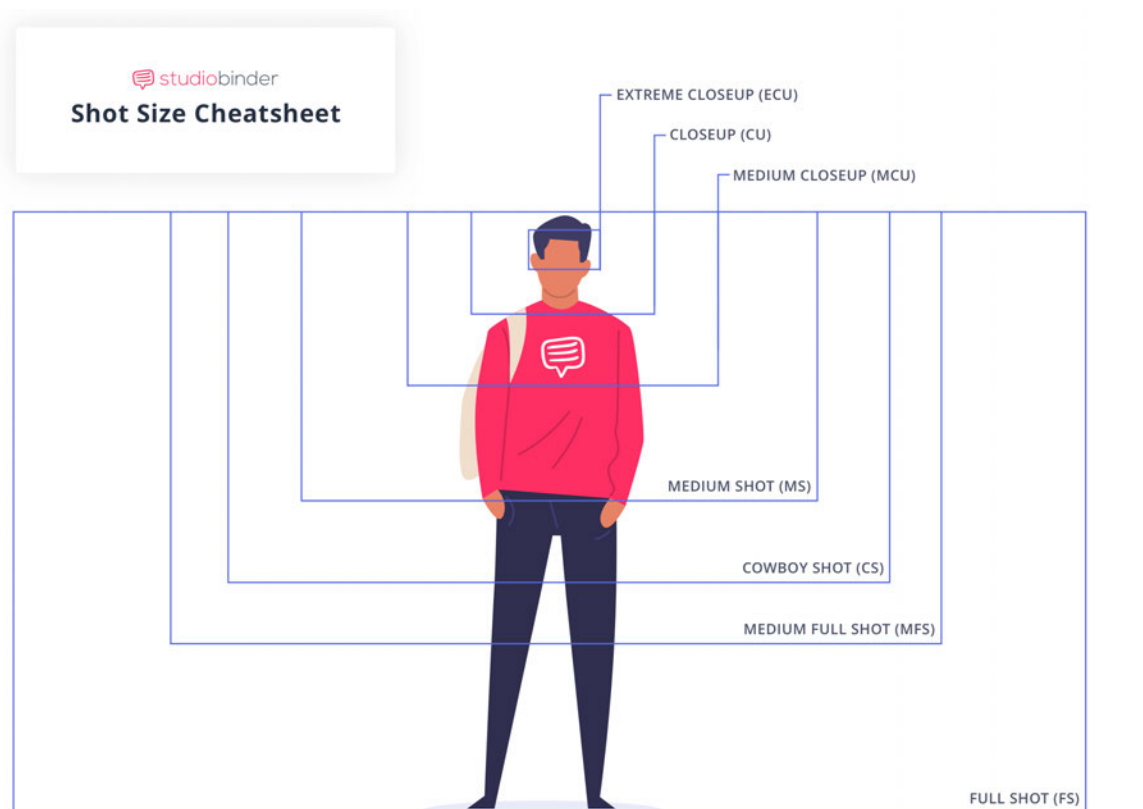
Figure 3.3. StudioBinder's (2020) Shot Size Cheatsheet

Secondly, analyses use any relevant extracts taken from the original screenplays (Appendices 2, 6, 7, 9) with numbered lines for ease of reference. In the case of screenplay-to-screen presentation, there are usual variations in post-production and editing depending on subsequent decisions of the creative team, the performance of the actor(s) involved, the filmed material or other contextual events. For the empirical study presented here, an analysis on the screenplay's version is important because it shows specific decisions of the creative team.

3.7.   Viewer data coding

The interpretation of the sequences and the scope of this study are meaningless without viewers' interpretation. The coding of the viewer-response data is adapted to this study to meet the "unique needs and disciplinary concerns" (Saldaña 2012: 64) of a finely grained qualitative study of viewer data. My approach to data analysis is a hybrid between a top-down and bottom-up approach to data processing and analysis. Firstly, the data resulted from the interviews is informed by my research questions and the interview questions of the bottom-up focus on the split Self present in the protagonists. This perspective corelates to Lynch's (2000) idea of being methodologically self-conscious, meaning a researcher's awareness of being able to influence

their coding choices. This is "beneficial", because "the analyst is able to use their own unique skills, talents and expertise" (Blair 2015: 15). Thus, my role was to guide the discussion through my questions and then reflect on the data.

Secondly, the analysis is informed by the top-down processing of the patterns identified in my participants' discussions during the interviews. As I recognised a series of reoccurring topics while interviewing my participants, I manually coded the viewer data after transcribing it. I created a personal key which included a small number of topics mentioned by my participants while interacting with the text: (1) features of split language and depiction mentioned by participants; (2) the discussion or mention of trauma and mental health concerns; (3) participants' examination of the self (e.g., viewer A1 discusses Teddy's personality, then Andrew's); (4) intertextual or intratextual references; (5) remarks about any prominent cinematography features used. I accept any terminology used by viewers to describe a phenomenon or technique (e.g., 'flashback' and 'dream' are used by viewers in relation to the chosen sequence from *Shutter Island*) because my participants may not be knowledgeable of the appropriate jargon. To explain the hybrid nature of data coding in this thesis, I provide the example of pattern (5) above related to the prominent visual features identified by participants. In my interviews, the last question was a variation of 'What did you think about the visual aspects of the film/series?'. I planned this question because my analysis would discuss cinematography's role in characterisation. For example, Group 3 specifically identifies the use of light in *Joker*, and my discussion in Chapter 6 is focused on their processing and interpretation. Thus, my interactive approach (Rumelhart 1977) emphasises the importance of both my planning as a researcher in guiding the discussion around the protagonist and of analysing the interaction of my participants with their text.

In Chapters 4-7 I directly quote parts of the viewer data. I use a hierarchical underlining system to emphasise data samples connected to the arguments: the single line underlined example are connected to the main argument discussed in the previous or next paragraph; the double line underlined examples represents the second or linked argument, while the dot line is used for the third argument. I further italicise parts in several indented and underlined examples to emphasise their importance for the main argument explored.

This approach to coding led to the better identification of instances of characterisation and its representation through visual and aural means by the text. By categorising viewers' responses, I could observe the general opinions on the split Self throughout each text, the more detailed discussions of specific examples, sequences and scenes, and then several overarching linguistic

patterns used throughout the entire viewer data. These more general patterns are discussed in detail in Chapter 8.

3.8.   Ethical considerations

In research involving human participants, it is important to address the ethical issues which may appear before, during and after the data collection, in order to adopt suitable solutions to any problems (Tagliamonte 2006: 33). Even though the methods for collecting data through interviews provide unique insights into how audiences interpret an unusual perspective, depictions of the split Self in the cinema and themes such as character deviance, criminal behaviour, elements of gore, and childhood trauma may display triggering elements which might affect some viewers. Several precautions were carried out to protect the mental health of the participants, such as the offer to take comfort breaks when needed.

Before scheduling the interviews, the project was approved by Aston University's Research Ethics Committee. The participants involved in the main study received a Participant Information Sheet including the project aims and the potential challenging topics, under the form of a trigger warning, as listed by the Parents Guide on the IMDb pages of each example (IMDb 2023). The Sheet also mentions that their assistance is appreciated, what the research involves (a recorded interview on a film text previously provided), how the data is used, that the interviews are audio recorded and transcribed afterwards and anonymised according to the group they were assigned to and a number (e.g., A1 is the first interviewee from Group A). Moreover, it outlines the right for any participant to withdraw at any time during the study or in a provided timeframe, and asks them to inform the researcher about any responses they are uncomfortable with being used in the analysis. Before the interviews, participants signed a Consent Form stating the same information, as evidence of their agreement to share their opinions.

In cases where participants did not have a Skype account, an alternative encrypted platform (Lo Iacono et al 2016) was used (e.g., Zoom), and the session was recorded using Audacity (2023), a free, open source, cross-platform audio software for any operating system, which was downloaded on my computer. The audio files were encrypted and anonymised, and deleted after transcription. The transcriptions were stored in an encrypted hard-drive (Lobe et al 2016) according to Aston University's 'Guidance on Research Ethics' (2022), alongside a short transcription key provided in Appendix 12. A numbered code was assigned to each participant according to their group, such as 'A1' for the first participant interviewed in the group assigned with *Shutter Island*, or 'C5' for the fifth participant interviewed in the group watching *Joker*. Any identifying details were redacted, if necessary. Although the method of transcribing the

recordings is time consuming, it has a higher level of accuracy than solely note-taking during an interview, and it allows the researcher to "get an in-depth experience with the data" (Krueger and Casey 2014).

The coronavirus pandemic was a developing crisis that impacted the data collection for this research project, and especially opportunities for face-to-face contact. Considering this and the waves of restrictions, the research was conducted remotely to protect the researcher and the participants. While remote data collection limited direct interaction with the participants, this distance was beneficial to my study in other ways. It reduced the potential subjective influence on viewers' reactions, and enabled me to accurately record their responses on a platform not dependent on memory storage (e.g., off-line recordings using a phone).

The participants are from different demographics and educational backgrounds. The study captured responses from male and female participants from a variety of age groups (the participants were of any age above 18, as the examples depict sensitive themes that may be harmful for viewers under that age). The sample group was created through academic, informal acquaintances and snowball sampling (Goodman 1961). Even though this technique can be viewed as biased and subject to preferences when it comes to relations with the people involved, it produces rich and diverse data by involving people whose cinematographic tastes are unknown to the researcher.

3.9.   Conclusion

This chapter has explained the methodology utilised for this study. Firstly, I have situated my research design in relation to telecinematic stylistics and spectatorship in 3.2 and how semi-structured interviews have provided me with the most suitable approach to collect the data in 3.3. I discuss the rationale behind choosing the examples and sequences for each case study in 3.4 and 3.5. Finally, I summarise in 3.8 the ethical concerns considered within this thesis and any strategies used in mitigating any triggering aspects of the chosen examples.

In the following four analytical chapters, I stylistically explore viewers' responses to my four chosen texts and the characterisation of the split Self in one selected film sequence, as acknowledged by the collected data. Firstly, in Chapter 4, I explore the textual and visual composition of the permeable text-worlds in *Shutter Island* and the 'burying' techniques employed in concealing the psychological split of the main character, Andrew Laeddis. In Chapter 5, I analyse the roles of the divided selves in *Mr. Robot* from a linguistic standpoint afforded by the use of pronominal structures, emphasising them in the chosen sequence and throughout significant parts of the chosen episodes. Then, in Chapter 6, I investigate the psychological split of *Joker* from

a more visual standpoint, as provided by the most referenced sequence in the participants' data. Finally, in Chapter 7, similarly to Chapter 4, I study the concealing and layering strategies of the confusing text-worlds and the dream-like aspects of *I'm Thinking*.

Chapter 4

Shutter Island

4.1. Introduction

In this chapter, I show how the concept of the split Self is textually and visually represented in the film *Shutter Island* (Scorsese 2010). I analyse one sequence consistently referenced by the participants in Group A who watched the film. I use the framework of Text World Theory to construct the system of worlds and how viewers create meaning from textual and visual stimuli devised by the creators of the film.

After reviewing the literature on the split in section 2.6, I propose a reorganised definition and classification of the concept in subsection 2.6.4. I then use this approach to explore the representation and comprehension of the split in *Shutter Island*. In 3.4, I outline the motivation for selecting *Shutter Island* as a focus text. The film concerns an investigation conducted by Deputy U.S. Marshal, Edward "Teddy" Daniels, and his partner, Chuck Aule, into the disappearance of a patient, Rachel Solando, from a psychiatric facility located on Shutter Island. This investigation eventually changes into Teddy's personal journey back into his past, and the apparitions which trouble him.

In the following sections, I review a range of opinions expressed in their interviews by viewers in Group A. As will be the case for Chapters 4-7, I begin my discussion of the text in section 4.3 with an overview of the emerging patterns from my viewer data, and then focus on the chosen sequence showing one of Teddy's dreams of his late wife in 4.4. I use a transcription of the sequence (Appendix 1) which includes a comprehensive description of the cinematographic techniques, the world-building elements and the function advancers, as well as an extract taken from the original screenplay (Appendix 2). As is the case with Chapters 4-7, the stage information provided in the original screenplays might be altered by the actors' own artistic interpretation or after editing, but in the case of this sequence, the changes are minimal. As explained in Table 3.4 in section 3.4, I consistently use the identifier "Teddy" to refer to the overall split character because we meet him under this name from the beginning and assign his identity to the embodiment for most of the screen time up to the twist reveal. I use the identified "Andrew" in cases where I want to emphasise an explicit difference between the two selves. I do the same for the Dolores/Rachel dynamic in his wife's case.

Telecinematic analyses must rely on the analysis of the formal visual features, such as types of shots and angles, as well as the screenplay. Consequently, this chapter pays close

attention to *Shutter Island*'s use of diegetic sound, cinematography and associated *mise-en-scène*, to analyse the distinctive mind style of the film's protagonist, Teddy Daniels, and its interpretation by viewers. I look in particular at one of Teddy's dreams, named The Apartment Sequence, and how it is constructed in order to assess the world layering of the split Self. Furthermore, as viewers mention The Apartment Sequence in parallel to the denouement, Teddy's dream is briefly compared with the film's ending to fully grasp its meaning. Lastly, this analysis reflects not only on the effects of the filmic devices employed during the sequence, but also on how the viewers construct the meaning of the narrative they are presented with.

4.2. Synopsis

The American psychological thriller film *Shutter Island* is a "surprisingly faithful" (Iwen 2012: 66) adaptation of the 2003 [2009] novel of the same name by Dennis Lehane. Set in "four strange days of late summer 1954" (Lehane 2009: 16), the *primed frame* (Emmott 1997) introduces an ongoing investigation for a missing patient, Rachel Solando, at Ashecliffe Hospital for the Criminally Insane, located on Shutter Island. The presence of a US marshal, Teddy Daniels (Leonardo DiCaprio), and his new partner, Chuck Aule (Mark Ruffalo), together with the expected nature of their duty as investigators of a possible crime, activate the particular schema of the thriller genre. The film blends elements of plot and setting from classic *film noir* and pulp fiction, signposted by the *mise en scène* (e.g., the lighting, shading and music, referenced by all members of group A), and the prevalence of thematic motifs like alienation and paranoia (Spicer 2002).

As the narrative progresses and a hurricane traps the marshals on the island, our characterisation of Teddy changes and the focus shifts numerous times from the investigation to his past. We learn that Teddy has been a soldier in World War II and has participated in the liberation of the Dachau concentration camp, and that his wife, Dolores Chanal (Michelle Williams), has died in a fire prior to the beginning of the film, started by a mysterious character named Andrew Laeddis. We learn that Andrew is also admitted to Ashecliffe, and it is suggested that he resides in Ward C, the one harbouring the most dangerous criminals.

The film produces an unexpected plot twist by combining within-frame inferences with cross-frame inferences (Emmott 1997). Teddy's self suffers a pivotal alteration when he learns the truth of his original identity and name. The end confirms that the search for the missing patient is "the most extravagant role-playing experiment" (Lehane 2009: 373) devised by two doctors in the institution, Dr. Cawley (Ben Kingsley) and Dr. Sheehan, the second one taking an active part as Chuck Aule. The purpose of the experiment is for Teddy to remember that he is Andrew Laeddis, a patient for two years at Ashecliffe after he has killed his wife, Rachel, when she has drowned

their children. If he does not regain his memory, he will suffer a transorbital lobotomy. The reveal is represented through a flashback, emphasising the importance of flashbacks and repressed memories as fundamental practises in this film. The recollection directly shows us the events that have happened on the day he has seen his children after they are drowned by Rachel and how he eventually shoots her. The conclusion connects information and scenes which are presented throughout the narrative, such as the lake and the presence of water. These elements are analysed in detail in section 4.4.

The reception of the film is divided, with critics considering it "terrible" (Scott 2010) and others praising the focus on the "erosion" of Teddy's identity (Ebert 2010) and the requirement for multiple viewings (Anderson 2010). The argument of further viewings is important because the audience becomes aware of the backgrounded narrative of Teddy's split after a rewatch, when elements and actions from previous frames develop a different relevancy and interpretation. Bordwell (1985: 57) argues that the level of a narrative's "knowledge, self-consciousness, and communicativeness" is represented by narrative cues which are either specified or supressed, thus leading the viewer to build an incorrect account. For example, Teddy's seasickness at the beginning of the film is explained much later as a possible withdrawal symptom from his medication and as a negative trigger of the memory of his drowned children. On a first viewing, not all narrative cues are equally salient and may be disregarded until they are proven relevant (Sanford and Emmott 2012: 73, referring to Shklovsky 1965). Repeated exposure to the same film has different effects: the first watch establishes the weight of the twist, while the next ones make the audience aware of the manipulation of the creators and confirm the twist as plausible.

The scene I analyse in this chapter is named The Apartment Sequence [starting at minute 00:27:21] (henceforth, I refer to Appendix 2 for further examples from the script and to Appendix 1 for examples of shots). It occurs during the first night Teddy and Chuck spend in Ashecliffe Hospital. They are offered accommodation in the orderlies' quarters for the duration of their investigation after the storm makes the ferry journeys unfeasible. During this night, Teddy has a dream about Dolores. On a first viewing, the dream presents itself as a nonsensical blend of moments from Teddy's marriage with Dolores, such as her accusation regarding his alcohol addiction after the war. However, with the ending comes the revelation that this sequence is more important than previously acknowledged.

4.3.   Overview of viewer responses to *Shutter Island*

The participants in Group A who have viewed *Shutter Island* have found it difficult to build a coherent and reliable text-world system for this film because of its manipulation of genre

standards, character experience and narrative disclosure. A2 mentions them questioning 'what's real and what's not', while A4 explicitly states them 'remember[ing] the *confusion* [...] for the second half, and engage[ment] and anxi[ety] about the first half'. Subsequently, these responses directly suggest the film's exploitation of the motif of doubling across its runtime, the first viewer noticing the disruption of the perceived reality, and the latter, the narrative boundaries imposed after it is revealed that Teddy is the consequence of a psychological split in Andrew after killing his wife.

Manipulation of genre standards. The projected schema of the thriller genre impacts viewers' expectations. A6 states that the film establishes itself as part of the 'action' genre after seeing the font of the title and the general colouring of the scenes in grey tones. A1 says that '[Teddy] seemed like lots of the veteran police officers that you see in movies, in cop-kind-of-movies', which highlights Teddy's apparent function in a prototypical role and how it ultimately detracts attention from the narrative of mental unravelling. Likewise, A5 mentions the creators' efforts to manipulate our attention: 'I was too caught up in the investigation because everyone was sketchy. [...] the creators invested so much effort into building this very elaborate premise of a traditional thriller and averted our attention away from the core: Andrew and Teddy's situation', similarly to what A6 mentions as '[the many fences and security gates] heighten the mystery of how Rachel Solando managed to escape, so I got so obsessed and focused on that I didn't see the entire picture and what Teddy was feeling.' Semino (2002: 104) argues that once a schema is activated, "it drives further processing by generating expectations and inferences and by guiding the identification of the component elements of the input and establishment of relationships between them". Even if viewers argue for the affiliation of this film to the thriller genre by focusing on various aspects ranging from visual aspects, such as the typescript, to the 'sketchy' performance of the characters, they all maintain that these characteristics form the primary potential for this film to focus more on building the narrative of an investigation, rather than on the characterisation of the unreliable mind style of the protagonist.

Again, viewers in Group A state that there are two narrative strands: one of the investigation and the mysteries of the Hospital, and one of Teddy's fragmented Self impacting reality. For example, A4 says that they were confused 'for the second half', after the twist was revealed, and 'engaged and anxious about the first half', when the investigation is established and made more prominent. A6 explicitly mentions that the film 'started out as an action movie', implying that in the following parts of the narrative there is a switch from this 'cooked up story' to what the narrative focuses on. A7 says that 'everything is laid out from the start but you don't know until the end', making an intertextual reference to the *Midsomer Murders* series (1997-present), a British crime drama series focusing on two detectives solving murder cases happening

in the fictional English county of Midsomer. Similarly to A4's argument, A7 says that the film is set up as an investigation from the start but the ending makes it clear that it is more about Teddy's character arc.

The narrative of the fragmented Self is backgrounded in relation to the investigation, with viewers using expressions such as 'bringing back to the surface [the protagonist's] real, first life' (A6), 'the film builds a story in the background' (A6), or '[the investigation] was so much at the front that I didn't think was going to be something else' (A8) (for underlining conventions, see section 3.7). The expression in the first quote, 'bringing back to the surface', triggers THE CONTAINER METAPHOR, seen in the context of this thesis as a master metaphor for Lakoff's (1996a: 108) INNER SELF METAPHOR and REAL ME METAPHOR. In other words, these opinions imply that the 'real, first life' is concealed inside the narrative of the investigation, or the real self — Andrew — is 'closed inside' (A8) the fake self — Teddy, as seen in the examples below. The body is a container incapable of keeping the contents in, as A7 says, or a container capable of holding multiple selves at the same time. As the Subject contains the Self, these types of metaphors are common in various texts (Emmott 2002).

> **A2**: so he [Andrew] needed another glass, another vessel, to start a new life filled with… something else.
>
> **A3**: It was an outburst of that person down deep in himself to straighten things out.
>
> **A3**: he left it on someone else, put on a mask or revealed someone else from-from inside him to help him, to hold his hand.
>
> **A7**: then you have Teddy who has Andrew's identity closed inside him, only snippets managing to escape in a-in a confusing way

The interplay between reality and hallucination. Similarly to its manipulation of genre expectations, *Shutter Island* plays with our assumptions of collective reality and subjective construct. Viewers like A2, A5 and A9 argue for a clear dichotomy between what is real and what is not. Furthermore, A4, A5 and A7 reference an earlier sequence in the film. Teddy schedules interviews with multiple patients in Ashecliffe to better understand Rachel Solando. During one of these interviews with Bridget Kearns, a woman guilty of murdering her husband with an axe, she asks for a glass of water which disappears completely from the shot when she drinks from it (Figure 4.1). The viewers say that this sequence makes them question the authenticity and validity of Teddy's perspective, and even mention a sense of self-induced 'paranoia' (A7). Interestingly, this event happens after The Apartment Sequence. Bridget seemingly drinks from the invisible glass, but in the follow-up shot we are shown the glass reappearing when she puts it on the table

(Figure 4.2). At this point, the viewers consider that the glass' disappearance is linked to Teddy's unreliability and how his perspective is warped by the Self being destabilised. In addition to this evaluation, there is an added layer of symbolism connected to the glass of water, identified by online reviewers such as Chand (2022) and Hough (2022). They argue that the water's vanishing is connected to Andrew's traumatic memory associated to water (his children's drowning) and, thus, Teddy's occasional blocking of its manifestation. I explore this argument further in relation to The Apartment Sequence in section 4.4.

[screenshots redacted from open access version of thesis]

Figure 4.1. Medium close-up shot of Bridget Kearns
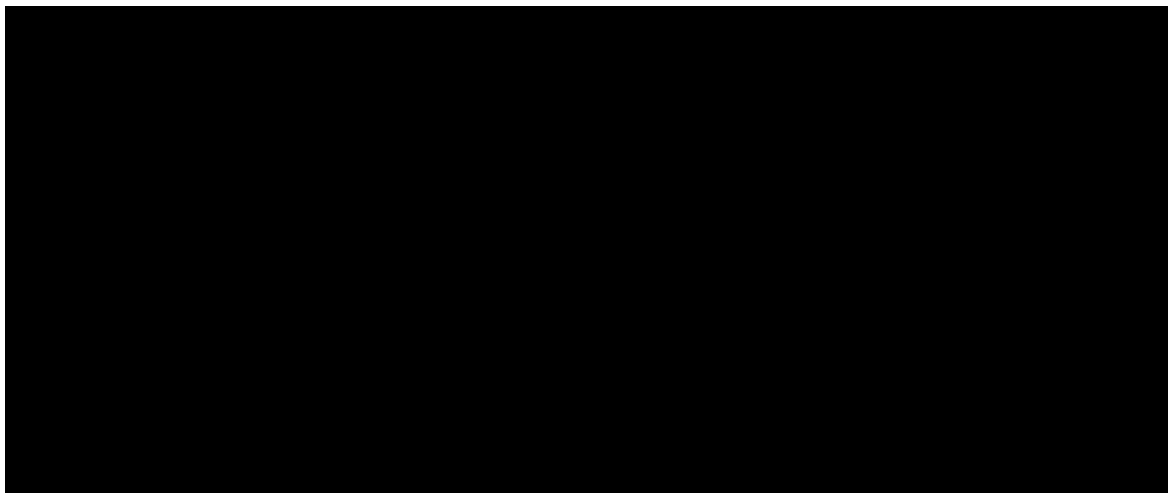
Figure 4.2. Medium close-up shot of the glass hold by Bridget Kearns

Thompson (1988: 141) claims that a genre like the detective genre "is one of the few genres whose conventions discourage outright deceit. [...] The narration is supposed to be 'fair'". Researchers such as Emmott and Alexander (2010, 2014, 2018, 2019; my emphasis) argue that the aim of detective fiction is "to *deceive* the readers". However, the deceiving is not groundless but constructed to delay the resolution. Detective fiction manipulates its audience to consider erroneous scenarios to prevent an early deduction of the final solution. Emmott and Alexander

(2018: 178) argue that the genre encourages a "false belief" and "a lack of suspicion of the key person and method, so that the eventual disclosure of the murderer and the explanation at the reversal stage come as a surprise". Yet again, the creative team influences the audience to "under-suspect" or "over-suspect" characters (Emmott and Alexander 2018: 178), effects resulted from trusting their credibility or, equally, questioning their motifs. Secondly, these outcomes are constructed by viewers as various 'scenarios' developed during and after the experience.

In Group A, viewer A2 says "You are led to believe the worst for the bigger part of it, but then when [Andrew's] face overlaps with Teddy's, […] my interpretation of Andrew's changed', while A3 says that 'at first I didn't have the best opinion about Andrew because he was a murderer, and this changed in an instant because of the time spent with Teddy.' A5 creates a series of different scenarios about Teddy's character by making an analogy between *Shutter Island* and *Fight Club* (Fincher 1999), a film in which the two main characters are revealed to be parts of one Self. A5's variety of first scenarios are, as follows: one in which Chuck, Teddy's partner, is 'in Teddy's mind', and the second one where Chuck is Andrew Laeddis. However, A5 argues that the second scenario 'doesn't hold that good' and that Teddy being Laeddis is a credible scenario before the reveal because of Teddy's 'war-related PTSD'. A5 explicitly identifies the creators' manipulation of the audience when identifying several confirmations about Teddy being a patient: 'There was a possibility he, Teddy, was a patient, but then the film would do this thing where it would entangle you so much in the investigation that that possibly, um, doesn't hold that great either'. A5 presents the signs of a viewer with multiple false beliefs when stipulating that '[it] made a lot more sense' for the investigation to be a conspiracy, that Chuck was abducted and lobotomised, or that Teddy's wife was the missing patient, because, as they say, the creators 'kinda planted these seeds'. However, they also say that 'I wouldn't necessarily question eeeverything about his years in the army and his experience in the War – I would say these are consistent details between the two parts of him, between Teddy and Andrew', an argument consistent with Emmott and Alexander's (2018) assumption that the detective genre *controls* the credibility and guides the audience's assumptions about characters' reliability and/or unreliability.

The manipulation of narrative disclosure. What is implied by viewers in Group A is that their belief system is challenged with the twist because it makes the viewers re-evaluate the scattered clues along the narrative. The twist in *Shutter Island* is an example of a "classic twist" (Heckmann 2020), meaning an integral twist which has been strategised across the entire screen time, similar to Emmott's (1997; 2003: 150) explanation for a "twist in the tale". The reveal discloses Andrew as the original self who constructs Teddy as a protector between him and his familial trauma. The audience's expectations are rescinded when Teddy is said to be Andrew, the one whom he is looking for all along. Again, the deceiving of an audience does not consist of

doubtful narratorial events. As Toolan (2009: 172; my emphasis) argues, "surprises are most effective when they are felt to be *in no way absurd or inexplicable*, but reasonable, possible, and even probable". A5 explicitly acknowledges the plausibility of Teddy being Andrew when reflecting upon the multiple scenarios they have created throughout their viewing.

Narrative psychology is a perspective of traditional psychology concerned with "the storied nature of human conduct" (Sarbin 1986: 5), meaning it examines the potential of narratives to reveal how experiences are produced and lived. An important aspect of analysing narrative discourse is that it can lead to unveiling important features of one's identity (Laszlo et al 2007: 1). Interestingly, the trends identified in Group A's data suggest a tendency of the viewers to talk in dichotomous terms about the film. Viewers identify a divide between reality and delusion because of Teddy's unreliable mental state. Furthermore, they isolate the narrative of the investigation, presented from the start, from the narrative of Teddy's realisation that something is amiss, which is revealed later throughout the film. The group's use of split terms in their evaluation is not a coincidental phenomenon because the viewers are influenced by the fragmented state of Teddy's mind. In the first stages of life, identity can be temporally and circumstantially manipulable, but it eventually reaches unity and reliability as an individual recognises growth and nevertheless considers it an integral aspect of their Self. In *Shutter Island*, there is no clear unity (Ramachandran 2003) of one's Self in the protagonist's case. The disrupted mind style is reflected through a chaotic narrative structure marked by numerous flashbacks and hallucinations, which act as memories integral to Andrew's self emerging through Teddy's self. Thus, his memory does not preserve a consistent sense of Self over time.

Overall, I have examined in 4.3 the main trends identified in the data provided by the interviews with the viewers in Group A. The audience's frequent point of interest is the questionable dimension of reality. Many participants indicate that *Shutter Island* observes the traumatic journey of one individual under the guise of the detective genre, which manipulates them away from the main narrative until the twist reveals the truth. However, the viewers acknowledge the presence of clues which point towards Teddy and Andrew's connection. In 4.4, I look at one specific sequence mentioned by all participants in Group A: the first dream sequence which I name The Apartment Sequence, inspired by Grossmann's label (quoted in Failes 2010), who worked on the visual effects in *Shutter Island*. As it is one of the main topics of discussion regularly mentioned in the interviews, it suggests that this is a prominent aspect of the film that merits further examination for the remainder of this chapter.

4.4. The Apartment Sequence

4.4.1. Overview of The Apartment Sequence

The Apartment Sequence is a complex sequence made up of many illogical and intratextual elements. It features a dream that Teddy has about his wife's death when he sleeps one night, during the storm, in the orderlies' quarter. He sees his wife, Dolores, who firstly accuses him of being drunk all the time because she always finds empty bottles in the apartment. He remarks that she is not real. As she tells him that 'She never left', Teddy implies that this statement is one of his subconscious references to the disappearing patient, Rachel Solando, spoken through Dolores' dream-body as he struggles with the investigation. Then, it switches to a view of the lake where they have spent time together during one summer. We see her body deformed by fire and eventually crumbling to ashes in his arms. At the same time, her hair and clothes are wet, and after her body collapses, Teddy's hands are wet instead of stained with blood. Finally, the location catches on fire.

On a first viewing, the true significance of these motifs (the cryptic words uttered by Dolores, the wet clothes and hands, the fire) is not apparent to the audience without knowing the true extent of Teddy's story before coming to Shutter Island. Later in the film, we learn that 'Teddy Daniels' is an anagram of Andrew Laeddis' name and Teddy is the resulting psychological split of a traumatic event from Andrew's past, which explicitly shows us the moment when Andrew finds Rachel drenched and his children drowned in the lake behind their house. The Self's past is then seen in relation to some important motifs: water and fire, which are explored further in subsection 4.4.3. A2 says that the water motif 'make[s] sense because Teddy saw his drowned children, so now he has some sort of weird PTSD triggered by anything water-related', while also mentioning how the trauma he has suffered is similarly linked to references of fire. Teddy mentions that Dolores has died in a fire. After the twist, we learn that water is the reality of Teddy's trauma because he has seen a soaked Rachel and his drowned children, compelling him to shoot her, while the fire is a reference to the scenario created through Teddy to shield the Self from the weight of the trauma. Thus, The Apartment Sequence is important because it presents in an allegorical way the common points where the worlds inhabited by the two selves are coming together.

In the film, all flashbacks and dreams are connected to Teddy's past. They clarify what occurred in his experience as a soldier liberating Dachau, or his life with Dolores. The first few flashbacks are short, such as the first fleeting introduction to Dolores when Teddy tells Chuck on the boat that he has been married, the rapid one of a Holocaust train and frozen corpses, and another of Teddy facing a Nazi officer in the latter's office, triggered by a conversation on the nature of violence with one of the doctors in Ashecliffe and truncated into multiple intrusive shots.

The Apartment Sequence, however, is the first developed internal experience from Teddy's past which is important for the twist and how the creators represent his mental decay. Most viewers in Group A associate this sequence to other flashbacks as proof of his psychological deterioration after the reveal: A5 says that '[t]hinking of it now, from a distance, knowing what is going on, yes, [the twist] was evident from a mile because the facts were scattered pretty much everywhere'. As A5 argues through this phenomenon of 'scattered facts', the twist borrows numerous elements from The Sequence and conversely, such as the fire and water references. A flashback is seen as a connection between "memory and history" (Turim 1989: 1), which in the case of this Sequence reunites the authentic and fabricated memories of the two selves: Teddy remembers that his wife has died in a fire, while we learn from the reveal that Andrew finds her after she has drowned the children. Thus, in the light of the resolution, this sequence is rewired as "a subjective memory" or "a representation of the past that intervenes within the present flow of film narrative" (Turim 1989: 1-2) and acts as an event part of the metadiegetic level of Teddy's perspective.

The constituent parts of a narrative are categorised according to the multi-layered features of diegesis. In literature, Genette (1980) differentiates between three diegetic levels: *the extradiegetic level*, *the diegetic level*, and *the metadiegetic level*. According to Prince (2003: 45), the extradiegetic level is "external to (not part of) any diegesis", meaning the level inhabited by a narrator who is not integral to the unfolding plot. Consequently, the diegetic level is inhabited by the characters, their views, and actions. Lastly, the metadiegetic level is understood as embedded diegesis, as in examples of narrators recounting their own stories. In cinema, these terms usually refer to sound. Adhering to Souriau (1953) and Genette's (1980) inquiries, Gorbman (1987: 21) defines the diegetic world as "the narratively implied spatiotemporal world of the actions and characters", opposed to the nondiegetic world, which comprises what is exclusively heard solely by the audience, and other co-textual elements, such as titles and subtitles. For Gorbman (1987: 22), the concept of the metadiegetic world in film is represented by "dreams, fantasies" or "a whole flashback introduced by a character". Even though she correlates the terminology to musicology, I argue that this label can describe the flashbacks and dreams in *Shutter Island*.

The common denominator between a flashback and a dream is that they are both *mental experiences* (Tassi and Muzet 2001, Giovanelli 2015: 34) occurring during different phases of awake or sleep and thus can be part of the metadiegetic world. The Sequence is more similar to a dream because it is set up by Teddy going to sleep and then waking up concerned by what he witnesses. The Sequence qualifies as a metadiegetic scene because of its subjective relation to Teddy's experience, as it displays systematic signs of Teddy's delusions, such as the presence of fire, instead of being a faithful memory of Dolores. However, a metadiegetic level demands a

diegetic scene, and the question is how to establish the diegetic "reality" of *Shutter Island*. The 'whiplashed' (A2) effect left after watching *Shutter Island* is a consequence of a distortion of the diegetic and metadiegetic boundaries, as participants observe that

> **A9:** This film definitely takes us <u>into the mind of Andrew</u>. We see his <u>dreams</u>, we see his memories. It's a deeply personal story, with reality and dream-like states blending so easily. <u>What makes reality, reality?</u>

As argued in subsection 4.3., viewers in Group A question the reliability of Teddy's perspective even after associating it to a fragmentation in the Self. This questioning might happen early in the viewing and be clarified after the twist reveal, or it might never be elucidated, and viewers might still not know what is real and what is not. Dreams depart from reality because of their tendency to be exaggerated with fantastical and unusual imagery (Hartmann 1998: 84). Grossmann (quoted in Failes 2010) discusses in an interview the unusualness of the dream sequence in *Shutter Island*: "it looks like it should be a real shot but something's not quite right about it". He talks about creating various "visual re-direct[s]" and types of "gag[s] that disconcert the viewer that ha[ve] some sort of unrealistic property to [them]", such as Dolores' body crumbling to ashes and the apartment being suddenly engulfed by flames. In addition to the prop-making aspect in film creation (such as the model built to mimic her body crumpling), the use of unusual style choices (such as the literal movement from one space to another by showing Dolores moving from one window to another one, further discussed in subsection 4.4.2) generate a powerful response from the viewers because this scene or elements of it are referenced multiple times across all interviews with Group A.

The Sequence represents a demanding processing point in the film's narrative. As seen in the general opinions of Group A about Teddy's precarious credibility in subsection 4.3, viewers notice the same unreliability in this Sequence. It is not intuitively logical at first, but makes more sense when we learn the twist:

> **A4:** But then, now when I see it in the light of the revelation, it also makes sense for him to be two because we have so many <u>flashbacks</u> hinting at various layers of trauma, or highly e-emotional events happening in his life, like him being a soldier who witnessed the murder of Jews in concentration camps, or him experiencing the murder of his wife at the hands of Andrew and then seeing her almost like a ghost.

> **A5:** Thinking of it now, from a distance, knowing what is going on, yes, it was evident from a mile because the facts were scattered pretty much everywhere.

> **A6:** It had this fantastic build-up of little details and clues about what was actually going up throughout the entire story but without being too on the nose. Like, I guessed some of the plots, but at the end, it came together in a different way and it brought even more to the table, like why his wife did that, the reason for this experiment, what actually happened.

On a first watch, it elicits uncertainties about Teddy's reliability. He is thus negatively evaluated by viewers as lacking credibility:

> **A3:** We believe [Dolores] died in that fire set by Andrew, and Teddy tells us that, <u>and we believe him… like lil' suckers</u>.

> **A4:** The film doesn't hide from you what's coming. It's more than evident in the flashbacks. But <u>it makes you doubt everything that's happening around Teddy</u>. […] There were two moments which <u>made me question the story's reliability</u>. They made us think more about what was going on […].

The viewers acknowledge that the first-person narrator conceals important information which makes the fictional text world unstable and lacking cohesion. The stability is further complicated through the presentation of contradictory information in key scenes. For example, in the first quote above, A3 mention their trust in Teddy's statement about Dolores dying in a fire in present tense. It marks the generality of the viewer's remark and it suggests that other viewers might have had the same reliance on Teddy's perspective, and that it is a choice consciously perpetuated by the film. Nevertheless, the effect is upended when they add at the end 'like lil' suckers', demonstrating the viewer's gullibility and influence of the close account provided by Teddy's narration.

Character engagement is mediated through *focalisation* (Bordwell 1985), which is characterised by the different techniques that control the apparent immediacy to a character's mind (Stam et al 1992, Genette 1993, Bal 1997, Rimmon-Kenan 2002), and consequently, the audience's proximity to it. Teddy is the focal point of view of the film and of the chosen Sequence. In an interview, the director of the film, Martin Scorsese (quoted in Schickel 2011: 286), emphasises that "[a]ll I know is that we're in his mind. […] It's all in his mind in some way. But the movie doesn't have any wavy dissolves—oooh-oooh, we're into the crazy now". As previously

seen, the personal alignment with Teddy's perspective is mentioned in the data as well. Viewers who comment on his viewpoint frame their responses through language relating to camera movement, spatial positioning and viewing angles:

> **A3:** I think I got enthralled with him mostly because I was so close to him…not on an emotional level, but because there were so many <u>close-ups</u> on his face and body, so it felt like I had to feel everything to the same level as him.

> **A4:** I felt shoved into his shoes with everything being from his perspective. […] but the way we had some closer to Teddy -- I mean, some <u>closer scenes</u> to Teddy - the majority -… […] I should say that I felt in his mind all the time, unable to leave.

> **A5:** I think everything happened in his head because we are seeing everything from his perspective and we are closer to him in terms of our <u>positioning</u>.

> **A6:** […] we are shut in his mind, in his point of view.

> **A7:** […] we follow him closely, <u>as if we are the camera</u>.

The empirical work on how focalisation works in cinema is limited (Andringa et al 2001, Tukachinsky 2014). In cinema, there are specific linguistic codes (e.g., internal monologues, voice-overs) and visual techniques (e.g., point-of-view shots, reaction shots, shot scales, lighting, editing) which may bring a character closer to a viewer. For example, external focalisation is characteristic of extreme long-, long- or medium long shots, because the scale of the human figure — or the *positive space* — is smaller compared to the background — or the *negative space* — and thus there is not a prioritisation of a character's thoughts, feelings and mental states (Deleyto 1991).

The range of film jargon in Group A's data serves to reinforce the schematic expectations from the nature of the perspective we are to follow. Mentioned by A3, a close-up shot is a type of camera shot in cinema "in which the subject is framed tightly" (Kuhn and Westwell 2012: 84), therefore foregrounding the subject and their emotions. Münsterberg (2005: n.a.) reports how the close-up shot requests a closer attention to the details in the frame and may provide a clarifying insertion about a previous scene. Close-ups are important because they draw attention to the character or other present elements, and convey the significance of any reactions, behaviours, or details. Furthermore, when considering inanimate objects, close-ups emphasise solely those that supplement context, support the narrative development, or aid viewers' understanding (Tan 2013, Levin et al 2013). The frequent close-ups of Teddy invite viewer identification and create a

strong emotional connection with a character who, at first, is seen as 'quite hardened' (A1), 'immaculate' (A2) and 'the good cop persona' (A5), but who ultimately is unveiled as possessing an inherent internal contradiction.

[screenshots redacted from open access version of thesis]

Figure 4.3. Extreme close-up shot of Teddy

[Image redacted from open access thesis]

Figure 4.4. Close-up shot of Teddy

[Image redacted from open access thesis]
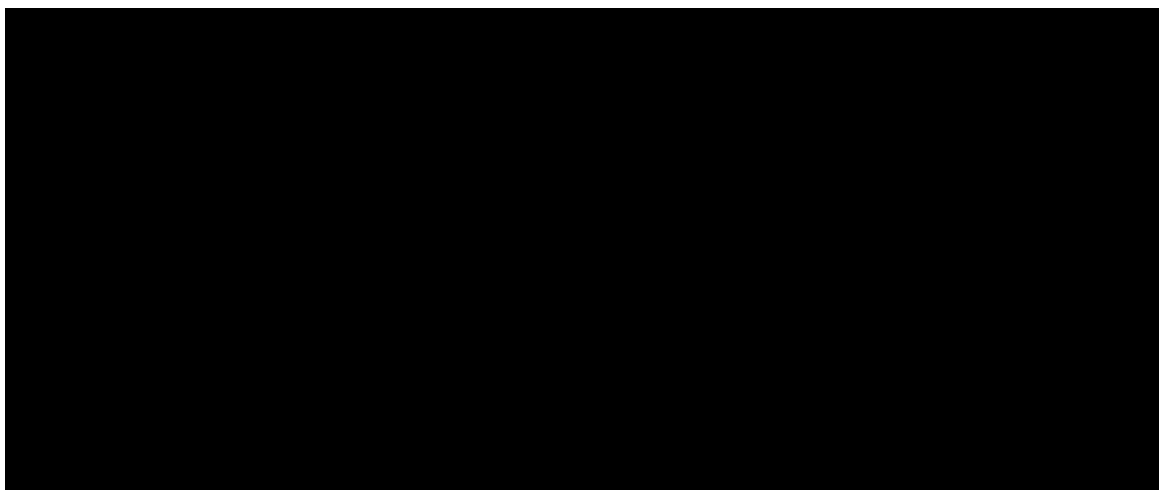
Figure 4.5. Medium close-up shot of Teddy

The preponderant focalisation on Teddy and his case creates certain expectations which finally translates into a sense of concluding bewilderment:

> **A3**: I was expecting a villainous murderer whom I didn't pity at all.
> [...] Teddy came with all of the information from before, his behaviour and past, and put everything in a different package.
>
> **A4**: I thought that Teddy is a character in himself, not just a façade, not just an artificial creation made by someone else to cope with a trauma, to disassociate.

Again, the confusion is intensified by the schematic associations with genre norms, techniques and point of view, but equally with the idea that Teddy and Andrew represent two different selves who cannot reconcile and are not reconciled by the participants, as argued in subsection 4.4.4. As expressed by A3 above, the effect the textual override has on the audience is important because the new information acquired after the twist allows viewers to make cross-frame inferences and reinterpret the formerly seen narrative elements (Emmott 1997), and thus the impression of 'repackaging' (A3) the protagonist with a deeper scope of information.

Essentially, Teddy and Andrew inhabit two different spaces and times. Even though they are interwoven because they use the same body (represented by DiCaprio) and are psychological parts of the same Self, there are still specific contradictions conveyed by viewers as they cannot reconcile the split in the embodiment of the Subject:

> **A2**: 'even though I understand it's the same actor, but they showed at some point a different actor, the one with an ugly scar across his face, so I still envisioned them as occupying different bodies'

> **A4**: '[My mind] filled in this empty space, this at first empty face of Andrew's with my own version of him, and I made him different than Teddy. It's like <u>I created a body for him</u>'

> **A4**: 'Is [Teddy] part of Andrew's world because <u>they share the same body</u> and the same, um, contextual world -- because it's not like Teddy is a virtual avatar living inside a computer --, or <u>is he just borrowing the minimum, meaning the body, but not all the memories</u>?'

Furthermore, they are further distanced by a split in the continuity of time. The participants say that Andrew is removed in a temporal way because he is part of a past which 'died' (A3):

> **A2**: [Teddy]'s not accepting Andrew anymore as a living person

> **A3**: that life [as Andrew] is dead and buried. He's not Andrew anymore and he doesn't want to be. He put it to rest a long time ago, before the Island.

> **A5**: I would say blame for how his life ended and the regret for how it could have turned up

This metaphorical death of a possible past-self when seeing his children and shooting his wife is seen through traumatic terms as a moment which '<u>ruptured</u> his personality' (A2),

> **A2**: the hurt that <u>wounded</u> and <u>separated</u> him as Teddy

> **A5**: he <u>snapped</u> [...] and, um, <u>disassociated</u>, um, into Teddy

> **A7**: <u>cut</u> him into these two people

The language used by the participants shows that they are subconsciously aware that the Self's self-conception has been fragmented after a moment of great crisis.

Overall, the repeated reference of The Sequence in Group A's interviews marks its significance in understanding the film's progression and the division of the main protagonist. This Sequence is important because of its apparent unreliability in conveying an honest account of what happened in Teddy's past. Its untrustworthiness is ultimately influenced by Teddy's flawed perspective and our forced proximity through specific framing conventions. The analysis which follows explores the patterns observed in the data in the more focused context of The Sequence.

4.4.2. The textual architecture of The Apartment Sequence

At the start of The Sequence, Andrew falls asleep in one of the bunk beds in the orderlies' quarters and starts dreaming ('TEDDY'S DREAM') about Dolores. The setting of the quarters forms Text World 1 (henceforth TW1; all text-worlds onwards are labelled as 'TW' followed by a number designating their order). We are led to believe that the storm triggers an involuntary memory in the form of a dream and Teddy's descent into it is represented by a point-of-view shot as he walks down a hallway into their supposed past apartment, the setting of TW2. Dolores has died in a fire in the apartment where they used to live, which is why she is shown turning into ash and disintegrating in Teddy's arms later in this dream. Using the apartment as the setting for the dream arrangement, and not a different location, highlights its importance for Teddy and indicates a sense of nostalgia, which is also signposted in the screenplay when Teddy looks at Dolores in a 'longing' manner, suggesting his ever-present fondness for her memory.

The screenplay minimally reports that it is 'DAY', without stating a more specific time, like when Teddy wakes up at the end of the sequence and it is 'MORNING'. The lack of a specified timeframe might be suggestive of his uncertainty about time, as there are two temporalities that move one along the other one and join in several points: that of Teddy's and the other one of Andrew. Temporal deictic structures, such as tense and temporal adverbs, ground the text-world in relation to the discourse-world. The norms of screenplay writing state that the stage directions and usually the dialogue are written in present tense (Cruikshank and Lahey 2010). The use of present tense ('Teddy <u>stands</u> at the end of a LONG HALLWAY') renders the text-world simultaneous with the discourse-world and closes the temporal distance between discourse-world and the text-world. Moreover, viewers position this Sequence in a time previous to the *in media res* start of the film because we meet a fleshed-out version of Dolores for the first time even though we know she is dead.

There are specific references to the flat as the first location of The Sequence through the domestic world-building objects found here: green wallpapered walls, green-and-yellow curtains framing an open window with a view of a street, a vinyl spinning on an antique record player, lamps, and many others which may activate the viewers' schematic knowledge of apartments. These indices serve to elaborate the spatio-temporal aspects of TW2. As Teddy has already mentioned that Dolores has died in a fire in their apartment, this also invites cross-frame inferencing. Usually, *cross-frame inferences* can be made by "using information from a projected frame or a previously primed frame to draw conclusions about another projected frame or the current primed frame" (Emmott 2003: 148). In the context of the sequence, the stated fact at the beginning of the film that Teddy 'was' married, the past tense implying a sense of completion, of

finality, before saying that 'She died', allows us to firstly infer that this dream draws its potential from a memory.

The accusation formulated by Dolores about Teddy's addiction to alcohol, Teddy's gloomy response about his past killings, and the object of the 'whisky bottle' may activate schematic knowledge about Teddy's past in the war. Moreover, they activate references to other flashbacks, such as when he is shown at Dachau. After their first interaction, the stage directions mark a spatial change when Dolores moves a few steps from the first window (Figure 4.6) to a different one (Figure 4.7). This action is initiated in line 39 (Appendix 2) where the screenplay describes how she 'turns to walk into the <u>living room</u>'. The visual features of the shift are also described in Figure 4.8.

[Image redacted from open access thesis]

Figure 4.6. The window in the living room

[Image redacted from open access thesis]

Figure 4.7. The view of the lake

13	TW2 - The interior of the green apartment TW3 - The interior of the mustard-yellow apartment/cabin		Medium close-up shot of Dolores.		She looks to her left. Stand with her back towards us/towards Teddy.		Sounds of crickets and a wolf's cry.	Moves across the room to another window with a different view: late dawn, a small house with a swing, a calm lake. The light is darker. Heavy snowing ash.
14	TW3 - The interior of the mustard-yellow apartment/cabin		Extreme close-up shot of Teddy's face.	Dolores: Remember when we stayed in the cabin at the summer, Teddy?	He followed her trajectory with his eyes.		Sounds of crickets.	The wall at his back is still green.
15	TW3 - The interior of the mustard-yellow apartment/cabin		Close-up shot of Dolores' back.	Dolores: Ah... We were so happy...	She starts turning towards us/towards Teddy.		Sounds of crickets.	A bit of the window. Green window frame. Other green blinds.
16	TW3 - The interior of the mustard-yellow apartment/cabin		Close-up shot of Dolores.	Dolores: ... happy. Dolores' voice: She's here.	[now, she's still turned towards the window, completely different from how she started to turn in the last shot]		Sounds of crickets.	Teddy is in the background [medium shot], blurred. Now, the wall at his back is mustard-yellow.
17	TW3 - The interior of the mustard-yellow apartment/cabin		Close-up shot of Dolores.	Dolores: ... here. You can't leave.	Now she is turned towards Teddy, different from how she was in the last shot.		Sounds of crickets.	
18	TW3 - The interior of the mustard-yellow apartment/cabin		Medium close-up shot of Teddy.		He looks down at Dolores.			A mustard coloured wall. A Japanese fan. A framed painting.
19	TW3 - The interior of the mustard-yellow apartment/cabin		Medium shot of Dolores.		She starts turning away from Teddy, her hands gathered in front. She stands in front of the window with		Sound of snappy burning wood.	Her back is impossibly caved in and burnt.

Figure 4.8. Screenshot from Appendix 1 of the visual features of the world-shift to TW3

As Figure 4.8 shows, there is a spatio-temporal world-switch in Shot 13 from the text-world of the green apartment (Figure 4.9) to a different location which has yellow-mustard walls (Figure 4.10). This new location can be understood as either a different apartment, or their lake cabin (judging from the view to the lake), or a blend of the previous space and the new one. There is also an evident visual time shift because the lake is now near twilight and darkened, compared to the bright light of the morning in the previous shots. This shift is expressed in the screenplay through a switch to the past tense of the verbs used by Dolores, 'stayed' and 'were', and the adverb 'at [sic] the summer', which paired with the mental process 'remember', subtly prompt a meditative state in Dolores as she contemplates the view of the lake. This peculiar visual display, even in the context of a dream, compels the audience to make a mental note of this location. The manner in which the text-worlds are developing is influenced by the information we gain at all levels. From what we learn later in the film's narrative, Dolores is responsible for an arson attempt at their apartment before they move to the lake house. The progression of locations, therefore, implies that, in his dream, Teddy is moving closer to the temporal moment when the split occurs.

[Image redacted from open access thesis]

Figure 4.9. The green apartment

[Image redacted from open access thesis]

Figure 4.10. The yellow-mustard apartment

Teddy's dreaming involves literal movement into a distinctive deictic space away from the matrix world, from the orderlies' quarters to an apartment. However, because of the visual manner of Dolores' short walk from one window of TW2 to the window of TW3, it seems as if the subsequent world-switch is not a strong departure from one text-world level to the other one, but an extension in a different spatio-temporal setting. This movement is subtle in terms of the backgrounded objects (e.g., the colour of the walls changing to a mustard yellow; Teddy is not shown physically changing locations like Dolores does through walking), yet becomes more marked in the final focus on the view of the lake. The creators can control the viewers' gaze because they rarely observe the changes in the background (Smith 2013), more so in close shots.

Werth's (1999: 216) original model distinguishes between simple text-worlds with one spatio-temporal setting, and complex text-worlds, or *sub-worlds*: deictic worlds, attitudinal worlds, and epistemic worlds. Subsequently, these are revised by Gavins (2001, 2005), following Simpson (1993), as deontic, epistemic and boulomaic modal worlds, with the boulomaic category

further subdivided into possible desire and unrealistic wish or desire. According to Werth's (1999: 231) propositions, a dream's characteristics of suspension of "normal 'laws' of space and time" through an alteration of the matrix world's space, location, time or entity, makes it an example of a deictic sub-world. However, in past research, Werth (1999) does not comprehensively explore dreams in terms of categorisation and differences to other sub-worlds, such as desire worlds (1999: 227-233). Similarly, Gavins (2005, 2007) does not investigate in detail their manifold forms. Analysing the distinctive nature and use of dreams and its associated states, such as desires and nightmares, in Keats' poetry, Giovanelli (2015) proposes an augmented model of modality for TWT by developing the notions of desire and dream worlds, shown in Figures 4.11-4.12 below:
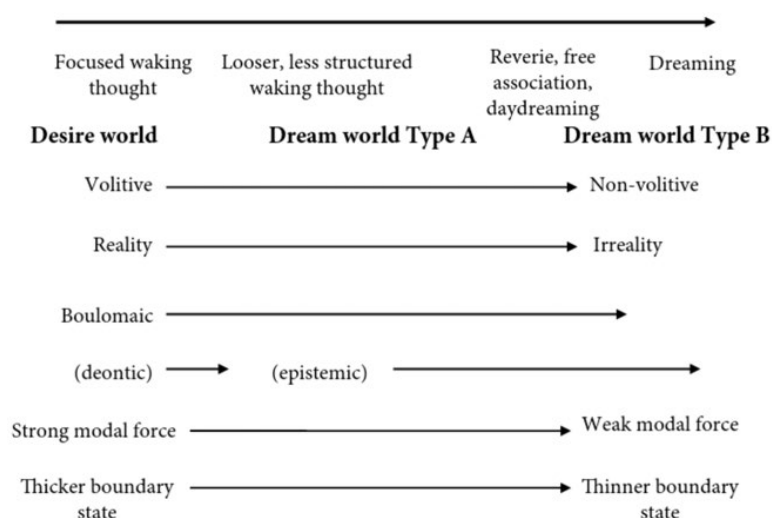
Figure 4.11. Giovanelli's (2015: 73) desire-dream continuum
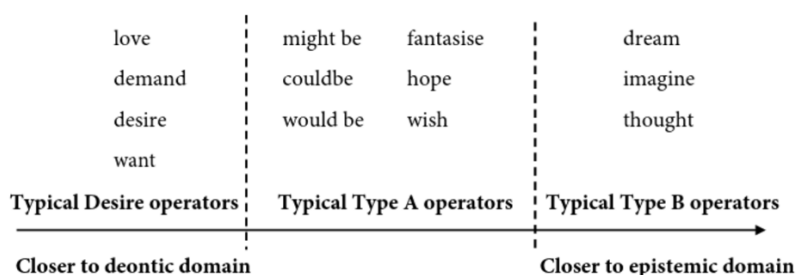
Figure 4.12. Continuum of boulomaic forms (Giovanelli 2015: 74)

As seen in the figures above, Giovanelli (2015: 73-74) differentiates between *boulomaic desire worlds* and two types of *dream worlds*: *type A boulomaic dream world* and *type B dream world*, the latter demonstrating either "peripheral boulomaic properties" (Giovanelli 2015: 206) or properties consistent with epistemic forms. Moreover, they are positioned on a *'desire-dream' continuum* (Giovanelli 2015: 73), in line with Hartmann's (1998) desire-dream continuum, to distinguish them according to their differences in "volition, their reality status and their modal

force" (Giovanelli 2015: 206), as the continuum moves from "'volitive and self-directed nature of focused waking thought to a less intentionally activated dreaming" (Giovanelli 2015: 53). Hartmann's (1998: 80) model takes into consideration the differences in mental states progression between wakefulness and dreaming; being awake implies being "guided by a specific task or goal", while dreaming is characterised by unintentionality. Giovanelli's (2015: 73) continuum demonstrates the shift from boulomaic desire worlds which may be "realised and maintained" to the dream worlds which are characterised by fragmentation and fallacy.

In the case of this Sequence, the muddling of boundaries happens between the first two types because, as the dream progresses, the audience acknowledges that it stems from a desire. At the same time with the spatio-temporal world-switch in Shot 13, there is a close-up shot of Dolores' back in Shots 15 and 16 while she mentions how 'happy' they have been when staying in the cabin. This implied happy memory mentioned by Dolores creates for Teddy the ground for appreciating the past and relinquishing the present, because as soon as he is reminded of her death in Shot 20, he does not want to leave the dream. Participants argue that Teddy materialises out of guilt for what Andrew has done. 'Blame' is an overarching state identified by viewers in my data. When assessing the 'big stimuli' for the division, A5 identifies 'blame for how his life ended and the regret for how it could have turned up'. Similarly, A7 mentions that Teddy 'blame[s] himself for' how Dolores murdered their children, and this feeling ultimately 'altered him, it cut him into these two people'.

When Teddy asks Dolores at the beginning of the dream if 'this' is real, implying her as well, as he raises his hand towards her, the scene suggests that Teddy is remorseful and wishes for this to be real. His certainty is emphasised by his previous unmodalised statement: 'I'm not going to leave'. Similarly, in Shot 27, the use of the boulomaic modal lexical verb 'wanna' marks Teddy's desire to remain in the dream because Dolores is 'here'. However, as a figment of Teddy's mental state, Dolores recognises that he is in a dream: 'You have to wake up'. Her statements present the repeated deontic modal verb 'have to' (Appendix 2, lines 70, 74, 82, 88) and are mostly directed at Teddy, indicating his inability to let go of her. This inability is suggested by Teddy's use of the boulomaic modal verb 'need to' (Appendix 2, line 84) and the epistemic modal auxiliary verb 'can't' (Appendix 2, line 92). Thus, this dream is not an isolated instance but emerges from both memory and Teddy's regret of killing Dolores. Subsequently, it is difficult to assess whether this vision develops naturally from the unconscious, or from a deeper desire to relive the past, as it can be argued that Teddy is continuously troubled by the past throughout the film.

Even though Teddy is unable to let go of Dolores, she 'dissipates into smoke' at the end of the dream, marking her conclusion. The transformation of her body into ash is juxtaposed to

Teddy's wet hands and creates a striking effect. The twist at the end of the film changes the processing of The Sequence because the audience learns that the film shifts between two sets of different enactors, Teddy/Andrew and Dolores/Rachel, by playing with characteristics linked to two opposing elements, water and fire, which are present, for example, as ash and wet hands. I clarify this elemental dichotomy in the next subsections.

4.4.3. Water and Fire

In 4.3, I look at a sequence mentioned in Group A's data, in which a glass of water disappears from the hand of an interviewed patient, Bridget Kearns, only for it to reappear in the follow-up shot. As seen across the data and in some online analyses of this event (Chand 2022, Hough 2022), the water motif is linked to the trauma Andrew suffers when Rachel drowns their children and, ultimately, to the manifestation of Teddy. Additionally, Teddy creates a scenario in which Dolores actually dies in a fire, which explains the frequent appearance of features related to fire, such as the apartment catching on fire at the end of The Apartment Sequence.

The film is interlaced with many instances of pathetic fallacy mapping with symbolic effects (the storm, the dichotomy between water and fire, the lighthouse, the setting of the island), meaning human emotions projected onto the natural world (Pager-McClymont 2022: 105). These are explained by viewers in relation to Teddy's internal turmoil:

> **A3:** And you wonder, 'What the hell is going on here?'. And it makes you feel so desperate because you want to understand-- and it's funny because the island's environment, with its rocks and storm, is exactly as I described it, the feeling... it is a desperate environment. A kind of metaphor of his mind, shaken, strange, eroded.
>
> **A4:** I liked how they made the environment represent how he's feeling.
>
> **A5:** The atmosphere was very dulled down and grey, almost like being under a dome, and I felt the humidity almost-almost choking me, if that makes sense. It's very… present, it's uncanny. I think it's done deliberately to express how Teddy feels most of the time, and *even more having these flashbacks coming back to the surface*.
>
> **A7:** I thought the setting was a metaphor for his 'rocky life' **[finger quotes]** or for the conflict between the two sides. You have this big

92

storm brewing for the duration of the film and it culminates at the

same time with the twist... more or less...

Modelled on Lodge's (1992: 85, 2002: 127-128, 135, 186) definition, Pager-McClymont (2022: 105) argues that a text must fulfil three criteria for it to have potential to feature pathetic fallacy: (1) the presence of human beings to generate (2) emotions, and (3) surroundings that mirror those emotions. As pathetic fallacy is an implicit, extended metaphor, viewers do not need to explicitly mention pathetic fallacy for it to exist in an implied manner in their commentary (Pager-McClymont 2022: 143).

In the participants' responses, Teddy is always the focal point, thus being the animate object and satisfying the first criterion for the presence of pathetic fallacy. The difficult island and weather are the first elements that the viewers are focusing on, therefore they engage with the criteria in a subconscious way. The environment is connected to Teddy's inner turmoil: 'metaphor of his mind', 'done deliberately to express how Teddy feels most of the time'. Another criterion of pathetic fallacy is the presence of emotions, which is represented by viewers mentioning his 'shaken, strange, eroded' mind or directly assuming that the environment *represents* 'how he's <u>feeling</u>'. The third criterion of pathetic fallacy, that of surroundings, is unequivocally present as the participants mention the space of the island. The three criteria for the fulfilment of pathetic fallacy are present. The negative weather ('very dulled down and grey') mirrors the conflicting mind style of Teddy ('the conflict between the two sides').

Furthermore, A5 explicitly associates the symbolism of the environment with the surfacing of flashbacks: 'it's done deliberately to express how Teddy feels most of the time, and *even more having these flashbacks coming back to the surface*'. According to their response, the flashbacks have an increased effect on Teddy's unravelling, and the development of the weather is equally defining, because it is said in the film that the storm above the island intensifies with the progression of the investigation and clears after the reveal.

It is evident that the participants identify the importance of the surroundings and their elements in the narrative, even more when correlated to Teddy's state of mind. In the data analysis process, I find that Group A's data emphasises two important motifs related to the surroundings:

A1: ... there are enough parallels between [Andrew] and Teddy...
so, he had a wife, <u>there was a fire in their apartment</u>... there are
enough similar things... he was hunting for justice... there are all of
these little similarities that means it can be believable enough not
only for him to convince other people, but also to repeatedly
convince himself.

A2: I quite liked <u>all the references to water</u>. I guess they make sense because Teddy saw <u>his drowned children</u>, so now he has some sort of weird PTSD triggered by anything water-related... How his wife was <u>dripping wet</u> in all of the ***flashbacks***, how he had a massive panic attack while being on an island in the middle of a storm, surrounded by <u>water</u>– He had a bit of nausea at the start because he was on a boat in his damning fear... Personally, I would have cried if I had to see my nightmare... What else?– And <u>references to fire</u>. I thought that, him on the poster, holding a match symbolised him trying to shed some light on this case, but I guess now it's also linked to his trauma. He said that <u>his wife died in a fire</u> put up by some employee in their building? Quite a peculiar choice of *reshaping* your wife's death...?

A4: Two lives colliding, one scenario about his wife dying through <u>fire</u>, one through <u>water</u>...

A5: The same with his <u>aversion to water</u>. He was definitely scared of the <u>water</u>. I asked myself when he was on the boat, to the island, if he was afraid of the water, and many people are, it was just seriously emphasised that I thought it must be a, um, bigger, um, detail, and it was because it's ***linked to his flashbacks***... to the <u>water</u> that he found his children in, <u>drowned</u>. It was so traumatic for him that he discarded those memories and put something else in their place, meaning *the nonexistence* <u>of them and his wife's burning</u>.

The focaliser (Palmer 2004: 49) is once again Teddy, because the events are filtered through his perspective: 'Teddy saw his drowned children', 'he found his children in'. Certain actions are linked to Dolores: 'his wife was dripping wet', 'his wife dying through fire'; however, as seen in the analysis of The Sequence, these impressions of hers are visualised by Teddy in his own dream, which implies a certain subjectivity on his part as he manipulates how she is thus seen. There are emotions explicitly present: 'he had a massive <u>panic attack</u>', as panic attacks are characterised by heightened states of fear (Mayo Clinic 2018), 'He was definitely <u>scared</u> of the water'. Deictic terms of space and time separate the surroundings of water and fire elements. The fire happens 'in the apartment', 'in the building', while the water surrounds 'the island' and is present as the lake 'in' which his children have been drowned. Moreover, in the extracts, A2 and A5 explicitly identify a

link between water and the flashbacks, which is interesting as I return to The Sequence and the presentation of Teddy's wife.

Equally, the two motifs of water and fire are emphasised by the writing formatting norms in the screenplay. All accentuated linguistic choices are displayed in the Tables below. Table 4.1 displays the capitalised groups, while Table 4.2 shows the underlined structures. The coloured cells indicate if the word choices are part of the semantic fields of fire or water, with orange chosen for fire and the two shades of blue for water. The first shade of blue highlights the linguistic choices used to describe Teddy's appearance after waking up from his dream. The second blue shade is used to differentiate these linguistic choices from the previous ones because the water is not symbolic as in the dream, but literal, as there is a leak in the ceiling above Teddy's bed.

Table 4.1. The capitalised structures in the screenplay*			
*it is read starting with the first column in a downward manner, then the next column and so on			
INT. APARTMENT	TEDDY**	SPARKLE	DISSIPATES
DAY	DRIFTS	DANCE	SWIRLING
TEDDY'S DREAM	SNOWFLAKES	DOLORES	STARING
APARTMENT	GREY	BEREFT	HANDS
LONG HALLWAY	SHAKING	SMOKE	INT. ORDERLIES QUARTERS
WINDOW	DISSIPATES	ASH	MORNING
THROUGH THE WINDOW	SMOKE	SNOWSTORM	STARTS AWAKE
CITY	DARK SNOWFLAKES	BRUSH	GASPING
CARS	SWIRLING	LIQUID	SOAKING WET
PEDESTRIAN	DARKER	WATER	SOAKED
VIBRANCY	CHARRED	LEAK	DRIPS
BACK ON TEDDY	INTO THE LIVING ROOM	TRICKLING	LOOKS UP
A WOMAN	ASH	WATER	DRIPPING WATER
FLASHBACK	WHIRLING	POOLING	LEAK
DOLORES	THE THICKENING CLOUD OF ASH	LEANS BACK	WINDOW
SLIGHTLY	BLANKETING	ANGUISHED	SLUICES
STILL	DRIFTING	GRIPS	DOWNPOUR
WHISKY BOTTLE	THE VIEW THROUGH THE WINDOW	HOLDING	
DOLORES**	A SMALL WOODEN CLEARING BEHIND A LAKE	POURS	
LONGING	SHINING	SOAKING	
**these are the names of the main characters used to signpost their direct speech, which are always capitalised, and included only once in this table			

96

Table 4.2. The underlined structures in the screenplay
THROUGH THE WINDOW
A WOMAN
his wife, DOLORES
Dolores' back is CHARRED
THE VIEW THROUGH THE WINDOW
DOLORES
[you're] <u>here</u>
and so is he
I can't.
which are SOAKING WET.

There is an additional element which is present throughout the sequence. Soon after the start of the dream, during Teddy's interaction with Dolores, viewers start seeing something in the air, 'like stray SNOWFLAKES, but a dark GREY color', which is revealed to be ash. This links back to Andrew's past in the war because viewers see that it is similarly snowing when he arrives to Dachau as a soldier. However, the elements linked to Dachau, even though visually foregrounded in the scene through the heaviness of the fall and its peculiar appearance inside the location, are not further developed in this chapter because they are not directly linked to the emergence of the split Self, but part of the life of the past-self.

Formatting norms are important for film creators to know which structures should be prominent. Screenplay conventions state that capitalisation is formally used for a character's name when first introduced, and is conventional in establishing screenplay transitions, important props, sound design, camera movements (Studiobinder 2021), "showcasing certain nouns that are highly visual, writing sound effects, emphasising verbs, tracking characters, and simply highlighting the peak of a dramatic moment" (Arc Studio 2021). Underlining is not commonly used because its role is better represented by capitalisation, but it aids in providing further prominence to various elements (Arc Studio 2021). Underlining works as an added step in emphasising the most important pieces of information.

Through the prevalent presence of water and fire, there is a sense of constant layering and conflation of two text-worlds of both real and delusional pasts and presents. A5 says that 'the first

flashback with his wife [in The Apartment Sequence] is meant to <u>combine</u> elements from how she actually died with this fantasy he created of her, how we have <u>two places merged into one</u>'. Water and fire are elementals which negate each other, as water can extinguish fire and fire can evaporate water. This relation suggests that the scenarios connected to these two contradict each other because one cannot exist in the presence of the other, thus only one being real at a time. Therefore, the two do not exist at the same time, but alternate in terms of their intrusion and intensity. For example, Dolores' back is 'charred' (Appendix 2, line 40) at first, while being wet later (Appendix 2, line 63), judging from her damp hair and clothes (Figures 4.13-4.14). When she disappears, the screenplay emphasises that the water pours over Teddy's hands, removing her agency, while in the next line, her agency is restored when she 'dissipates into <u>smoke</u>'. Again, water and fire do not fully overlap when we see Teddy's wet hands (Figure 4.15) while the apartment is burning (Figure 4.16). In essence, Teddy is regaining control of his fictive narrative of the burning apartment from Andrew's fear of water.

The Teddy/Andrew split is represented by the dichotomy between fire and water elements. In the light of the discussion above, these two motifs correspondingly represent aspects linked to one of the identities. Water represents Andrew and stems from his trauma seeing his children being drowned. Returning to the disappearing glass of water during the interview with Bridget Kearns, the existence of an interiorised trauma explains why Teddy blocks the presence of the water in her glass, as it may trigger a resurfacing of Andrew's memories. Fire characterises Teddy because he creates the scenario of Dolores dying in a fire, and it is graphologically emphasised in the screenplay of The Sequence by being both underlined and capitalised (Appendix 2, line 40). Thus, as viewers suggest, fire is proof of Teddy's delusions and unbalanced sense of reality: '[the light-up match] is also linked to <u>his trauma</u>', 'a peculiar choice of <u>reshaping your wife's death</u>', 'It was so <u>traumatic</u> for him that he discarded those memories and <u>put something else in their place, meaning the nonexistence of them and *his wife's burning*</u>'.

[Image redacted from open access thesis]

Figure 4.13. Dolores' wet hair and clothes

[Image redacted from open access thesis]

Figure 4.14. Dolores' charred body

[Image redacted from open access thesis]

Figure 4.15. Medium close-up shot of Teddy's wet hands

[Image redacted from open access thesis]

Figure 4.16. Wide shot of the burning apartment

Furthermore, the intertwined nature of the water-fire dichotomy and Teddy's influence demonstrate that the text-world levels are permeable and have an impact on each other. Firstly, The Sequence is a dream which links the worlds of Teddy and Andrew in a jarring manner by bringing together both elements of reality and dream-like fantasies. This phenomena of one's world trickling or leaking into the other is identified explicitly by my participants in relation to the entire film:

> **A2**: 'escapes into'; 'trickling'; the viewer uses a tea bag metaphor to explain how Andrew and Teddy's selves intertwine
>
> **A3**: Teddy and Andrew have 'in common' the trauma and Dachau; the 'tentacles' from one world into the other one
>
> **A4**: arguing that their worlds have 'junctions' and 'joint points'; 'his world has certain points where it touches Andrew's world… but they don't overlap completely'
>
> **A7**: layers that 'bleed' into each other; 'It's like nuances, like layers upon layers of references. It's like multiple layers of pure insanity.'
>
> **A8**: 'things from one identity seep into the other one'; 'these memories, of Andrew's, uhm, kinda leak into Teddy and are retransformed because Teddy is not the one to know the truth'

Secondly, TW1, the text-world of the orderlies' quarters, permeates into the dream-world, or TW2, because the storm literally leaks through the boundary between reality and fantasy. The water leaking from a pipe on Teddy (Figure 4.17) is assumed to be a preliminary explanation for the water leaking from Dolores' body, as seen from the replicated close-up shot on Teddy hands in the dream and in reality (Figures 4.18-4.19) and the graphological emphasis in the line 'which are

SOAKING WET' [original emphasis]. This suggests that there is some degree of physical accessibility between the boundary between TW1 and TW2 through the water trickling and the storm sounds, which at first imply that the presence of the water in TW2 is influenced by the sensation of the leaking water in TW1. Up to a point in the narrative, Teddy provides a degree of credibility to his story (A3: 'We believe she died in that fire set by Andrew, and Teddy tells us that, and we believe him… like lil' suckers'), while at the same time the creators recreate moments like the leaking ceiling to act as 'red-herrings' (A4: 'the expectations the film set up for me', 'The film doesn't hide from you what's coming. It's more than evident in the flashbacks. But it makes you doubt everything that's happening regarding Teddy.'). The audience might not suspect that water is so pivotal to the understanding of the film's narrative and to Teddy's mind style in particular since the leaking pipe is presented as "heavily schema consistent" (Emmott and Alexander 2014: 276). The insert shot of the leaking pipe is included to reduce the processing of one of the essential elements of the sequence, namely the water elements in Teddy's dream, which are not overtly foregrounded at the moment as being significant for the plot. Furthermore, the pipe being in the centre of the frame makes it stand out and presents itself as "key information", becoming "what the [viewer] must pay particular attention to" (Kress and van Leeuwen 2006: 180), and not the meaning of Teddy's dream.

[Image redacted from open access thesis]

Figure 4.17. The leaking pipe over Teddy's bunk bed

[Image redacted from open access thesis]

Figure 4.18. Medium close-up shot of Teddy's wet hands in the dream

[Image redacted from open access thesis]

Figure 4.19. Close-up shot of Teddy's wet hands after waking up

A5 makes some interesting comments which are connected to the next subsection in this chapter:

> **A5:** The same with his <u>aversion to water</u>. He was definitely scared
> of the <u>water</u>. I asked myself when he was on the boat, to the island,
> if he was afraid of the water, and many people are, it was just
> seriously emphasised that I thought it must be a, um, bigger, um,
> detail, and it was because it's <u>linked to his flashbacks</u>… to the <u>water</u>
> that he found his children in, <u>drowned</u>. It was so traumatic for him
> that he discarded those memories and put something else in their
> place, meaning *<u>the nonexistence</u> of them and his wife's burning*.

In the discussion on the water-fire dichotomy, fire becomes representative of Teddy's delusions. The morphologically negated (Givon 1993: 202) word 'nonexistence' in A5's response concomitantly foregrounds Dolores' death in the fire and its non-event. At first, A5 creates

discourse-world expectations about Teddy's motivation to find Andrew, as the latter is responsible for her death, while at the same time breaking these with the twist, which makes the effect even stronger. In this case, negation indicates that A5 assumes the opposite of the account to be true. Consequently, in addition to discussing the symbolism of water and fire, it is important to explore in the next subsection how the twist at the end of the film restructures the entire narrative of *Shutter Island*.

4.4.4. Water, the Lake and the twist(ed) reappraisal of The Apartment Sequence

Emmott (2002: 160; my emphasis) argues that, to have a comprehensive understanding of the "nature of selfhood" in narratives, it is necessary to have "some understanding of a particular person's past history", including "the effect of *a traumatic event* on their sense of identity". In *Shutter Island*, Teddy's trauma is represented by his children's drowning at the hands of his wife when they are living at the lake house. In the previous subsections, I have explored this traumatic event in relation to its connection to water and its counterpart, fire, and the manner of its manifestation in The Apartment Sequence. However, as The Sequence is an unreliable dream manipulated by the conflict between Andrew and Teddy, the discussion must explore the definite moment when the trauma occurs.

The denouement of *Shutter Island* is a viewer's cumulative effort of constructing and deconstructing the narrative, as the twist is progressively formed by the multiple layers of meaning followed until the end. A4 says that '[t]he film doesn't hide from you what's coming'. A7 phrases it as 'everything is laid out from the start but you don't know it until the end'. In a sense, The Sequence visually insinuates the structure of the twist, without constructing it in an obvious manner. This strategy is known as *burying* (Emmott and Alexander 2014), which manipulates the attention of an audience by introducing information in the background with the purpose of not being easily accessible until a specific moment (Emmott and Alexander 2014: 331). In a sense, the revealing information has been placed at the *pre-solution stage* (Emmott and Alexander 2014) because Teddy's dream happens at a time when the investigation is at the forefront of the film.

The pivotal shot in The Sequence which relates it to the twist is the view of the lake. The lake is firstly seen in The Sequence through a window (Figure 4.7), and it is implied by Dolores to have been a 'happy' place. The significance of the lake is revealed through a flashback later in the film which follows the twist (Figure 4.20): this is the place where Teddy shoots Dolores after seeing his children drowned in the lake (Figure 4.22). They have moved to this location after Dolores attempts to burn down their former apartment. Enraged, Teddy kills Dolores, and this moment marks the end of Andrew. While The Sequence is arguably an unreliable dream on a first

viewing, it conceals the important aspects of the narrative which are reliable and mark the spatio-temporal occurrence of the Split.

[Image redacted from open access thesis]

Figure 4.20. Shot of the back garden of the lake house

[Image redacted from open access thesis]

Figure 4.21. Dolores wearing the same dress as in The Apartment Sequence

[Image redacted from open access thesis]

[Image redacted from open access thesis]

Figure 4.22. Aerial shot of Teddy holding his children

Participants return and reappraise The Sequence because the lake house is unveiled in the twist as the place where Teddy suffers the split:

> **A5:** How the first flashback with his wife is meant to combine elements from how he actually died with this fantasy he created of her, how we have two places merged into one – their apartment where he allegedly died and the lake house where it all happened. I really liked that part, that first flashback because it's like a summary of their relationship spoiling the details but not, at the same time. It's bright, it's everything in one sequence of scenes, essentially.

> **A9:** They put at the front the investigation because they didn't want us to see what this story is really about, but at the same time, now that I think about it, they also put the evidence in the scenes without explicitly acknowledging it. For example, you can see their lake house out the window in that first flashback, or you see that she's wet, or you see Teddy being twitchy and having migraines, which are, as Cawley says, withdrawal symptoms, not just Teddy being seasick. I wish to know how that works **[laughs]** because it's fascinating to have something at the forefront and not acknowledged, or properly seen for what it is.

The participants describe experiential modifications between their first and second watch as they return to the sequence: 'you can see their lake house out the window in that first flashback […] it's fascinating to have something at the forefront and not acknowledged, or properly seen for what it

is' (A9). It is interesting that they make this connection between two parts late in their viewing. This reflection suggests that they retain some information because of the manner in which The Sequence and the ending are constructed, and thus re-primed the previous frame from The Sequence. As A9 describes, there are particular descriptions which reinforce the connection between the two parts: 'the lake house out the window', '[Dolores]'s wet'.

One textual choice which is both underlined and capitalised in the screenplay and consequently emphasised in the film is the window: first the one we see with the view of the city (Figures 4.23-4.24), and the second one with the view of the lake (Figure 4.7). The window is important in The Sequence because it is the only instance through which we access the location of where the split happened. The motif of the window has a long history in many fields, such as architecture, the visual arts and literature (Friedberg 2009, Elsaesser and Hagener 2010). In cinema, it has metonymically represented a form of escapism, a threshold between worlds, and "a precise meeting point between the inside and outside" (Grace and Jamieson 2019), both literally and figuratively. Zocco (2013) suggests that "[w]hen we look out of a window, we might get the impression of an objective access to the world, whereas the view we get is actually still influenced by our subjective imaginations, interpretations and projections, which we use to fill out the gaps in visibility".

The view through the first window (Figures 4.23-4.24) is meant to locate the characters in a particular space and an inferred time, judging from some of the objects seen outside, such as buildings and cars. As analysed in subsection 4.4.2, there is a spatio-temporal world-switch marked as well by a different view. The view of the lake seen through the second window is subjected to one limited instance in time, devoid of the act committed against their children (we do not see them in the water in The Sequence, not as in the ending), and shape a normal experience, signposted through the happiness implied by Dolores' direct speech.

[Image redacted from open access thesis]

Figure 4.23. The window view of the city

[Image redacted from open access thesis]

Figure 4.24. The window view of the city

As previously argued, film creators use to their advantage the fact that "not all aspects of a scene are available to consciousness when a person is presented with a picture" (Sanford and Emmott 2012: 130). Film is a highly complex medium characterised by a multifaceted structure of both visual and verbal inputs. Thus, the various portrayed elements are processed differently according to the ways and moments at which these are depicted (Emmott and Alexander 2010: 337). Furthermore, because of the cinematic production behind the film, there might be cases of *cognitive misdirection* (Emmott and Alexander 2010: 328) in which the audience presents fluctuating degrees of attention as both visual and textual features might bury the decisive item(s) for the solution in its immediate context through reduced prominence. In *Shutter Island*, this phenomenon is even more striking because the window and the lake view are not connected to the main narrative in any way on a first viewing, and present themselves as manifestations of a happy memory and not as plot-driving mechanisms.

The lake view is constructed through a medium shot (Figure 4.25), which "emphasizes more of [the] subject while keeping their surroundings visible" (StudioBinder 2020), which subconsciously makes Dolores more prominent than the environment. In what follows, the focus of the camera shifts from the window to Teddy's horrified face, to a fleeting close-up shot of Dolores' back (Figure 4.26), to Dolores facing the window (Figure 4.27), reminiscing about the happy time spent here, and then to a follow-up close-up shot of Dolores (Figure 4.28). In Figures 4.26 and 4.28, the view of the lake appears in the corner of the frame, subjecting the lake view to the periphery. The backgrounding of the location is even more apparent when in the next medium shot our attention is directed towards her 'charred' back and the previous given information that Dolores has died in a fire (Figure 4.29). The succession of these shots inflicts onto the viewer a difficulty in processing the presented information at the moment, and especially the elements which are not consistently foregrounded by the camera. Thus, the shallow processing aids the

creators in burying the lake in the immediate visual context because the attention is directed to Dolores' memories and burnt back.

[Image redacted from open access thesis]

Figure 4.25. Medium shot of the lake

[Image redacted from open access thesis]

Figure 4.26. Close-up shot of Dolores' back

[Image redacted from open access thesis]

Figure 4.27. Dolores facing the window

[Image redacted from open access thesis]

Figure 4.28. Follow-up close-up shot of Dolores

[Image redacted from open access thesis]

Figure 4.29. Dolores' charred back

As previously discussed, The Sequence is inherently multi-layered, mirroring the confusing structure of the film. In subsection 4.4.4, I have argued that the manifold characteristic of The Sequence is marked in viewer data through its connection to the reveal of the twist. This discussion is also relevant to understanding how the creators of the film control the text through foregrounding and burying strategies to manipulate viewers and redirect their attention.

4.5. Conclusion

In this chapter, I have analysed the portrayal of the split Self in the film *Shutter Island* by applying TWT to one of the most referenced sequences in my data, called The Apartment Sequence, which shows one of the protagonist's dreams. The use of the dream motif in this Sequence functions not only as a visual representation of the subconscious life, but also as a depiction of the Self-fragmentation of the protagonist, Andrew Laeddis, into Teddy Daniels, and the upcoming twist. In 4.3, I have provided an overview of the main patterns in the data regarding the manipulation of genre conventions, reality, and narrative and character reliability. The manipulation of audience attention is important in the context of this film because it delays the reveal of the split.

The analysis of The Sequence is structured in several subsections in section 4.4. Firstly, in 4.4.1 I examine the relation between The Sequence and Teddy's past, as well as exploring the viewers' opinions on his unreliability. Subsection 4.4.2 covers the multi-layered text-world architecture of the dream. The Sequence is composed of two planes: one of Teddy and his foregrounded fabrications, one of Andrew and the backgrounded truth, the burying of the latter being relevant to the twist. The seamless blend between the staging of multiple locations and the screenplay emphasises the sense of fragmentation because there is a sense the characters are living multiple lives at the same time. Simultaneously, there is this sense of construction, as Andrew creates this alter-life for himself under Teddy's identity to cope with trauma. In 4.4.3, I explore the dichotomy of water and fire elements which represent the Teddy/Andrew dynamic in a symbolic manner. Finally, in 4.4.4 I look at the reappraisal of The Sequence considering the twist. The Sequence contributes to the twist and acknowledges the cognitive work the audience must do while and after viewing.

In the following chapter, I continue to explore the split Self phenomenon by focusing on the representation of the protagonist's identity in the television series *Mr. Robot* (Esmail 2015) through the use of pronouns and various cinematographic techniques.

Chapter 5

Mr. Robot

5.1. Introduction

In Chapter 4, I have applied the typology proposed for this study by using it to analyse a range of textual and visual factors which convey the occurrence of the split Self in the film *Shutter Island*. In this chapter, I analyse the split Self in the first season of the television series *Mr. Robot* (Esmail 2015). This series is centred on the story of Elliot Alderson, a cybersecurity engineer and hacker with a personal vendetta against the largest conglomerate in the world, E Corp, after their involvement in his father's death. Similarly to the analysis performed on *Shutter Island*, I analyse one sequence referenced by the viewers in Group B. In Section 3.4, I outline the rationale for selecting three episodes from the first season as a focus text for this case study. These episodes have been chosen as to provide a context for Elliot and Mr. Robot's characters and the twist, that of Elliot having dissociative identity disorder (henceforth DID) and Mr. Robot being one of his *alters* (for a further explanation of the terms used in this chapter, see subsection 5.3).

In section 5.3, I provide an overview of the symptomatology of DID, the diagnosis connected to Elliot's experience. In 5.4, I review a range of patterns and attitudes expressed by viewers in Group B about the three episodes. Then, in 5.5, I analyse the patterns of The Times Square Sequence, one sequence at the end of the final episode of season one, "eps1.9_zer0-day.avi"[4]. Alongside textual features, I analyse in 5.5.4 some of the techniques used to emphasise the division and the power conflict between Elliot and Mr. Robot, such as shot types, camera angles and the segmentation of the space inhabited by the selves. In The Sequence, Elliot's plan to destroy E Corp has been successful, but it is only the backdrop of his struggle with Mr. Robot. Appendix 3 presents the transcription of the sequence. Appendix 4 collates extracts from season one related to the split, numbered with '1' as the mark of season one and then a number corresponding to their order in the Appendix (e.g., 1.5 being 'extract 5'). As explained in Table 3.4 in Section 3.4, as Elliot and Mr. Robot have different actors playing their characters, thus different bodily manifestations, they are referred to by their name. However, as explained in 5.3, they are likewise identified by the roles they have in the system, Elliot being the host and Mr. Robot being an alter.

---

[4] All episodes in the four seasons of *Mr. Robot* are conventionally named after digital containers, encryptions, coding library files, compressed archives, files, commands, and HTTP status codes.

5.2. Synopsis

Mr. Robot is a critically acclaimed American drama television series which ran for four seasons between 2015 and 2019. It tells the story of Elliot Alderson (Ramy Malek), a brilliant cyber-security engineer by day who acts as a hacker-vigilante at night. One day, he is recruited by an enigmatic anarchist known only as Mr. Robot (Christian Slater) to join *fsociety*, his group of 'hacktivists'. Their aim is to destroy E Corp, the largest conglomerate in the world, by erasing all consumer debts from their financial data records. In his interior monologues, Elliot re-names the company as Evil Corp because his father, Edward Alderson, has developed leukaemia from a toxic waste incident while working for the company, and has died when Elliot was young. The series has received numerous awards, including two Golden Globe Awards and three Primetime Emmy Awards (IMDb 2023), and praise for the performances of Malek and Slater.

Among several major cinematographic influences, such as *A Clockwork Orange* (Kubrick 1971), *Taxi Driver* (Scorsese 1976), *The Matrix* series (Wachowski 1999) and *American Psycho* (Harron 2000), the creator of the series, Sam Esmail, credits Fincher's *Fight Club* (1999) as the inspiration for Elliot's character (Sullivan 2015). In episode 'eps1.8_m1rr0r1ng', there is a reference to *Fight Club* when an instrumental rendition of the song *Where Is My Mind* plays at the end, the same song which plays over the final scene in the film. However, while The Narrator from *Fight Club* creates Tyler Durden to escape his life and ordeals (Smith 1999), the reason for Elliot's split in *Mr. Robot* is profoundly rooted into his experience with trauma.

We learn from the beginning that Elliot suffers from social anxiety disorder and clinical depression, but as the series progresses, it becomes clear that these are the results of a deeper trauma. The first season is known for its shocking double twist. Firstly, in episode 'eps1.7_wh1ter0se.m4v', the audience learns that Mr. Robot is Elliot's dead father, and the spectators are manipulated into believing that he has never died from leukaemia. Then, at the end of episode 'eps1.8_m1rr0r1ng.qt', Mr. Robot leads Elliot to his father's grave, and we are shown that Elliot is Mr. Robot; the latter is an alter modelled after Elliot's father, because Elliot suffers from DID.

In addition to being perceived as one of the most accurate representations of a split in the format of diagnosed DID (Watson 2016), the series is well-known for its multiple twists across all seasons. Esmail acknowledges during an interview that his original plan has been "to tell a story about this guy who discovers that he has DID, while at the same time enacting this crazy plan" (Sullivan 2015). Esmail regards the audiences' shock "funny", as he has not intended for the double twist of Elliot's symptomatology and the true identity of Mr. Robot as his alter to be as surprising (Sullivan 2015). Equally, Elliot experiences vivid delusions in which he sees himself as

a child suffering from the abuse his mother inflicted on him throughout his childhood. However, the Young Elliot and the Mother are not just enactors in Elliot's flashbacks, but individual personalities revealed at the end of season one. They are recurring personalities throughout the rest of the series.

In season two, Elliot unexpectedly returns to his mother's house after his hack has collapsed the world economy. However, it is revealed in episode 'eps2.5_h4ndshake.sme' that he has been in prison and has created the illusion of the familial environment, with its repetitive daily routine, as a coping mechanism for confinement. Season three does not have major twists which are important for the development of the split Self, other than Mr. Robot being able to "intrude upon" (WHO 2022) Elliot's conscience and take control over his body.

This feature of the twist is extended in season four. In episode '407 Proxy Authentication Required', it is unveiled that the reason for Mr. Robot's creation after his father's resemblance is a result of childhood trauma: Mr. Robot appears as a protector of Elliot's memory from remembering the sexual abuse inflicted by Mr. Alderson. He resembles Edward because Elliot creates him as the father he wishes he has had. Secondly, in the final scenes of the finale, 'Hello Elliot', Elliot and the audience learn that the Elliot who interacts with us from the beginning "[is] not Elliot; I'm only a part of him", but "the other one" (Esmail 2019). It becomes clear that "the 'alternate universe' posited in the penultimate episode is nothing more than an illusory world, designed to keep 'the real Elliot' safe from harm" (Wigler 2019). As Elliot confesses throughout the series, he wants to protect his loved ones, including himself, thus creating another alter who is named *The Mastermind*. The 'real' Elliot is only shown at the very end of the finale through a point-of-view shot, opening his eyes.

For the purpose of this case study and because the data provided to the participants in Group B is formed by three episodes from the first season, making them unaware of the future twists in the series, I disregard at this stage the information provided by the last three seasons. I consider Elliot as *the core personality* or *the host*, while Mr. Robot is *the alter*.

The sequence I analyse in the next sections is named The Time Square Sequence (hereafter, I refer to Appendix 3 for further examples from the script and to Appendix 4 for examples from the season). Similarly to The Apartment Sequence analysed in Chapter 4, this Sequence is equally illogical and surreal. After Elliot and fsociety finally succeed in their hack against E Corp, the world is suddenly experiencing a monetary crisis. In The Sequence, Elliot and Mr. Robot arrive at Times Square where, after an argument, Elliot demands to be left alone. The crowd suddenly disappears, while Mr. Robot, Young Elliot and his Mother appear on a billboard,

and state that Elliot must follow their instruction because *they* will never leave *him* because they are part of Elliot's system.

5.3. Dissociative identity disorder

Elliot has a diagnosis of DID. It is confirmed explicitly in episode '407 Proxy Authentication Required' of season 4 in a forced discussion between him and his therapist, Krista Gordon, when finally acknowledging the trigger behind his dissociation, and externally by the creators during interviews (Sullivan 2015, Gross 2019). However, the symptoms connected to the disorder are present from the first season. In an interview with Gross (2019), Esmail admits that "when I started piecing together who Elliot as a character is, I wanted to really represent his loneliness in a very authentic way", and that "[d]issociative identity disorder sort of fit what Elliot was sort of experiencing because he wasn't able to essentially connect to people". In the pilot episode, we meet a vulnerable Elliot who self-medicates, has depressive episodes and is essentially fearful of others, as in a scene when he does not enter the restaurant where his best friend celebrates her birthday. Furthermore, Esmail (quoted in Gross 2019) acknowledges that the series "was ultimately going to be about [...] this young man who cannot go through this deep fear and this sort of deep isolation, can't find a way to connect with other people". Even though the name of the diagnosis is openly revealed in the final season, the symptomatology is an important part of Elliot's development throughout the entire series.

DID, formerly called multiple personality disorder, is one of the three main types of dissociative disorders (NHS 2020). The current literature on DID defines it as a chronic post-traumatic condition caused by a complex system of factors. The internal separation within the Self is caused by a negative trigger in the form of a singular or a persistent traumatic life event which can vary in its intensity (American Psychiatric Association 2013, NHS 2020, Mind 2023) and is frequently temporally located during early childhood (Öztürk and Şar 2016: 1) "when emotional neglect or abuse may interfere with personality development" (WebMD 2022). Because of the distressing episode, the individual dissociates themselves from it to "cope" with the trauma (WebMD 2022). This fragmentation is represented by the occurrence of two or more alternate split identities, or *alters*. They have their own distinct identities, such as names, voices, behaviours, and personal records (NHS 2020), and recurrently influence the individual's conduct (WebMD 2022). Another characteristic of DID is memory variation or amnesia, which manifests itself as an unusual inability to remember important events or information (WebMD 2022).

Table 5.1. The main symptoms of DID		
Symptom	**Characterisation**	**Source**
Amnesia	Memory gaps impeding the assimilation or recall of significant information about events, most importantly about the traumatic event(s). Presence of time loss and trances.	NHS 2020, WebMD 2022
Presence of alters in a system	Presence of two or more distinct "personality states" (WHO 2022), each having their own personal history, beliefs, behaviour, name, sex, gender, race.	NHS 2020, WebMD 2022
Depersonalisation	The state of detachment from one's body.	WebMD 2022
Derealization	The impression that the world is an illusion or dreamlike.	WebMD 2022
Identity confusion or identity alteration	A feeling of recurring and severe confusion about one person's identity and what builds that identity (e.g., viewpoints, beliefs, interests). Additionally, the individual experiences spatio-temporal distortions.	WebMD 2022

The Fifth Edition of the Diagnostic and Statistical Manual of Mental Disorders (DSM-5), the diagnostic means used by the American psychiatric services, specifies a series of criteria to diagnose an individual with DID (2013: 292): an overarching distressing "disruption of identity" marked by "discontinuity in sense of self and sense of agency" characterised by "alterations in affect, behaviour, consciousness, memory, perception, cognition and/or sensory motor functioning"; presence of "two or more distinct personality states"; memory gaps in "the recall of everyday events, important personal information, and/or traumatic events that are inconsistent with ordinary forgetting"; this phenomenon cannot be explained by "imaginary playmates or other fantasy play", or other socio-cultural practices; and the symptoms in Table 5.1 are "not attributable to the physiological effects of a substance (e.g., blackouts or chaotic behaviour during alcohol intoxication or other medical condition, e.g., complex partial seizures)".

Even though the DSM-5 has been criticised for the problematic inconsistency of its lists of symptoms amongst others (e.g., Dodier et al 2021), the DSM has notably been an influential tool used in mental health research (Cooper 2018: ix-xvi). In addition to the DSM, The World Health

Organisation issues The International Classification of Diseases (ICD), which "supplies codes for official health statistics for the whole of medicine" (Cooper 2018: x) and which has a respective code and subsequent diagnostic requirements for DID. The newest edition, ICD-11, has been in effect starting 1 January 2022 (WHO 2023). Presently, the DSM and ICD have similar descriptions of the diagnoses because of their organisations' commitment to align the symptomatologies to a generalised acceptance (First 2009, Cooper 2018: x-xi).

This is evident in the current description of the diagnostic requirements and additional clinical features for DID in ICD-11 (2022), which states roughly the same main features as DSM-5, but also includes further sections on the differences between the disorder and the threshold of normativity. To sum up the identified attributes, the ICD-11 (2022) equally recognises the presence of two or more individual "dissociative identities", a sense of discontinuity of the self and disjoined control, episodes of recurring amnesia which can be selective between the identities, and the occurrence of one or repeated traumatic life events. Additionally, the symptoms are not generated by another mental disorder or as an effect of medication.

As Elliot has DID, I rely on terminology borrowed from medical studies of the disorder to categorise and describe cohesively the enactors, or the dissociative identities, involved, such as *system*, *alter*, or *fronting*. An alter represents one distinct identity or an alternate state of consciousness which "can develop a history of memories, events, ideas, beliefs, perception, and behavioural response patterns" (Elin 1995: 226) and may "have their own age, sex, or race" (WebMD 2022). They are fragmented parts of someone's consciousness, capable of agency (Spiegel et al 2011) and "role-taking and role-playing dimensions" (Kluft 1988: 51). As a loose parallel, they are similar to the *imagined selves* in Emmott's study (2002: 165-167), which represent different aspects of one character's personality. For example, Emmott (2002: 166) identifies how Martha from *The Four-Gated City* (Lessing 1972) creates 'Matty' as a "non-conformist aspect of her personality", while in the medical stories she analyses, the imagined selves resulted from an accident provide comfort and purpose. The multitude of alters in one body and the relations between each other constitute *a system*. In the system, there are alters who have different roles. For example, a system has a *host* or a "host identity" (Mind 2023) — the alter who *fronts*, meaning they "keep one's control most of the time" (Öztürk and Şar 2016: 2) —, or a *protector* — the alter who protects the host from being "overwhelmed by toxic emotion or forbidden knowledge" (Chefetz 2017: 468). The host recognises and assumes the individual's name and may not be aware of the presence of other personalities (WebMD 2022). The way in which the alters shift between each other in a situation is called *switching* (WebMD 2022). The identities formed through dissociation are not well-developed personalities and denote "a disjoined sense of identity" (WebMD 2022).

116

As previously identified in DID, the splitting is presumed to be the result of severe trauma, notably in childhood (Ross 1997) or in sporadic cases in adulthood, such as through emotional and sleep imbalance among other variables (Lynn et al 2016). The research on DID has developed two branches which explain the causes of dissociation, which are *the trauma model* (TM) and *the sociocognitive model* (SCM). The TM supports a causal connection between trauma and dissociative states (Piedfort-Marin et al 2021; Dalenberg et al 2012; Brand et al 2018). SCM rejects the presence of DID and associated disorders, such as dissociative amnesia, and believes symptoms to be consequences of imagination, or psychotherapy and media suggestions and influences (Giesbrecht et al 2008, Lynn et al 2012). There are also proponents of a more nuanced and balanced integration of perspectives from both models (e.g., Dodier et al 2021). The most current research on the range of cognitive-affective-behavioural variables linked to DID, such as the discussion elaborated by Dodier et al (2021) on the myths of DID, proposes a development of the symptomatologies of DID and other dissociative disorders, and an "open" approach to integrating both models (2021: 861). Regarding the influence of trauma, they contend after reviewing the literature around it that there is "scant evidence" that trauma is "a necessary, sole, or generally sufficient cause of dissociation" (Dodier et al 2021: 859). As I am not a professional expert, I guide this section and my analysis on the existing literature review. Furthermore, the creators' assessment and representation of DID in *Mr. Robot* may have been impacted by the assumptions about DID at the time of producing the series, which is before 2015. The literature suggests, however, that, for dissociation to occur in an individual, there must be an influential or powerful shift experienced by that individual, which may include direct trauma or other causes.

The same discrepancy is seen in research about dissociative amnesia. There are proponents, such as Briere et al (1993) and Piedfort-Marin et al (2021), who argue that a traumatic event creates memory loss amnesic barriers which prevent parts of the consciousness from fully integrating. Moreover, researchers like Eich et al (1997) and Morton (2017) argue that, when alters switch between each other, they have very little or no memory of each other's actions, while others (e.g., Huntjens et al 2012) found in their reviews that information is transferred between "identities". Researchers like Mangiulli et al (2022) and Dodier et al (2021) argue, according to their findings, that, similarly to trauma and DID, there is no definite relation between trauma and amnesia, while at the same time remaining receptive to the existence of dissociative amnesia.

The case study on *Mr. Robot* is not focused on the real-life psychological aspects of the theme per se and does not engage with factual accounts of DID or any mental illnesses, such as factual case studies or participant information related to real-life accounts. It aims to offer a novel approach to analysing films featuring characters with unusual mind styles from both a visual and

117

linguistic aspects. However, it considers the symptoms because the creators have involved specialists as advisors for Elliot's characterisation.

5.4. Overview of viewer responses to *Mr. Robot*

Mr. Robot is a television series of multiple dichotomies. In addition to the emphasis on Elliot's diagnosis, participants identify the dyad of Elliot's day and night jobs. He works for an online security company, while at night he acts as a 'mild superhero' (B7), a hacker identifying criminals: Elliot is 'only a vigilante hacker by night. By day, just a regular cyber-security engineer. Employee number ER-280652' (**1.5**, Appendix 4; hereafter, all extracts in bold are taken from Appendix 4). The series follows two narratives: the foregrounded one of the hack planned by Elliot and fsociety to erase the debts, and the backgrounded one of Elliot's diagnosis and, at this moment, his possible past trauma. Moreover, similarly to the interview data on *Shutter Island*, viewers in Group B are uncertain about the validity of the events and identify a divide between what is presented as the real world and what is part of Elliot's internal world.

The visual construal of reality and hallucination. One aspect mentioned by viewers in Group B is the construct of society in season one. The series posits a backgrounded challenge of capitalism and technology by having at its centre a revolutionary group, fsociety, modelled after other real-world hacktivist groups such as Anonymous. fsociety aims to dismantle the control of E Corp, one major multinational corporation in the world which manufactures a diverse range of technological products and provides a banking and consumer credit union for 70% of the global consumer commerce, according to Mr. Robot. The creators (Campbell, quoted in Grobar 2017) express how "New York plays a part in this story. We wanted to make Elliot feel very small in this large, large place. The giant wides [wide lenses used with wide shots] where he's very little were important to help convey that". Equally, this emphasis on Elliot's helplessness not only highlights the state of the fictional world, but also his dependency on Mr. Robot. This argument is explored in-depth in 5.5.4.

As B1 says, 'reality' is made by 'New York, with all of its people and the corporation', while B8 identifies 'this background of how society is, the reality of how America is, and it's relevant even now – but Elliot is at the centre of everything'. The viewers acknowledge that reality and how society is constructed are as relevant to the narrative as Elliot is. The creators construct a believable world through aspects which we find 'even now', centres the narrative on a conflict between a materialistic corporation and a group who strives to represent the deceived consumer, and then influences the audience into empathising with a protagonist with an isolated past and seemingly moral aims. Even though there are world-switches which interrupt the main narrative,

such as Elliot's flashbacks and absurdist dreams (**1.37**), the audience believes that the series follows the struggles of a hacker and his team with the capitalist system. As B8 says, while the season follows various other embedded narratives at the same time as Elliot's, the main narrative is focalised through Elliot's perspective and progresses further from his own experience. In the next parts I argue that Elliot's journey to 'save' (**1.75**) society is fragmented by an inherent conflict in his self-conception, between his distorted adult self and memories from his traumatic childhood.

This argument is further represented by the sparse *visual grammar* (Kress and van Leeuwen 2020: 5) and the foreshadowing of the promotional poster (Figure 5.1). The setting is simple, formed by a black background and a shadowed medium close-up shot of Elliot with his hood covering his head. As the emphasis is not on objects but his floating head, it signifies the series' focus on character development. This framing technique is consistent throughout the posters for all seasons. Elliot as an Actor (Kress and van Leeuwen 2020) is present by himself and thus produces an intimate relation between him and the audiences. Viewers may assume from Elliot's 'demand' gaze (Kress and van Leeuwen 2020) that he is an overt character who they can trust. The choice of not having a poster of Mr. Robot for season one amplifies the mystery of his character. However, the presence of the dark background, the shadowing of one half of Elliot's face, and the hood are elements which subtly foreground Elliot's untrustworthy nature. These elements foreshadow the first season's twist which overturns the viewers' expectations.

[Image redacted from open access thesis]

Figure 5.1. The promotional poster of season one of *Mr. Robot*

The direct address. One aspect which makes viewers question his perspective is his direct address in voice-overs to an unnamed entity he names his 'friend'. Even though viewers identify it as a means of understanding 'what's going on in his internal world' (B3), this type of monologue creates an expectation of unreliability:

> **B2**: When he started talking, when that's the first thing he does in the very first seconds, I was like 'naaah, I can't trust you! you're gonna lie'. And that's the thing – he's leading us astray

> **B4**: by acknowledging us as an audience [in the monologue], the creators show us that the series is not real, nothing in that world is real

> **B5**: when there's an inner monologue that's addressing you, it's the show's way of being like, 'we know you're not a part of this world, but then let us introduce you for a second here' [...] because it makes us all of a sudden question the world that he's introducing us to

In a sense, it is not the monologue as a general technique which implies unreliability, but the direct address and the audience's direct response to becoming involved. Participants address the

inconsistency between reality and what is implied through his perspective and thus create a first split between the discourse-world and the series' matrix world: 'as if there's a greater distance between us as viewers and him as the on-screen character' (B1). Some participants identify the monologue as proof of Elliot breaking (B4, B7, B8) or 'obliterating' (B5) the fourth wall. This component is further analysed in subsection 5.5.2 when discussing the treatment of the *You-* enactor.

The alienated memory. A second feature indicating the style of Elliot's destabilised mind is his memory. Elliot experiences a process of personal alienation as he does not remember his father's appearance, shaping one of his alters after him, or starting fsociety. Some viewers verbalise their disbelief:

> **B1**: I was […] asking 'how can you actually forget your father?', that just seemed impossible to me, but […] that it just makes sense because […] if he would die in such a horrific way, I would myself dissociate from it and forget… I guess? Seems weird and unplausible, but kinda not?!

> **B3**: how [Elliot] managed to forget… I think that's planted throughout the season because, early on, he forgets that his sister is his sister– So already you have this kinda planted in that he's not necessarily the most reliable narrator

B1 mentions this idea that the traumatic loss of Elliot's father has an expected effect on his memory, also identified by other participants under the visual metaphor of a CD (e.g., B5, B7). Throughout the season, whenever Elliot hacks a person's virtual accounts, he burns the information on a CD which he names after famous music albums before wiping his computer. In episode 'eps1.7_wh1ter0se.m4v', Elliot discovers that the first CD in this collection, which does not have a name written on it, has a series of photographs of him and his father. For example, B7 says that this 'technological metaphor' is 'an interesting nod to how Elliot understands the world. He's completely into hacking and computers, so that life around him transformed with his perception' because, after he burns the data on CDs, he forgets about it, thus rendering possible the metaphor of MEMORIES ARE CDS. Several psychological studies (e.g., Calabrese et al 1995, Davidson 2000) argue that a physical or psychological traumatic event experienced by an individual can restructure the memory and affect the memories of that particular event or previous ones. In Elliot's case, trauma has a powerful influence on his mind style as 'everything starts with his father' (B4) and the first blank CD. Elliot presents a few alters, such as a Mother

alter (I capitalise the Mother alter to differentiate her from Elliot's biological mother) and a Younger Elliot alter, but the most prominent is Mr. Robot, the one who 'guides' him (e.g., B1).

The expected twist. Akin to Group A's response to the twist in *Shutter Island*, some participants in Group B consider that the twist in season one may be apparent from the beginning. Esmail acknowledges this in an interview with Sepinwall (quoted in Khal 2016):

> I did everything in my power to actually telegraph it. I honestly was not trying to keep it from the audience. <u>I wanted the audience to be ahead of Elliot on this</u>. Because in the moment that he realizes he is Mr. Robot, <u>I didn't want that moment to be about the audience being shocked</u>. I wanted the moment to be about Elliot being shocked. I wanted the audience to be with Elliot, to look at Elliot. I wanted the scene to be about that, and not about some twist we're trying to get over on you.

B7 says that there are elements 'signposting' the twist because they have 'a sixth sense for seeing a twist coming 'round the corner'': Mr. Robot's 'suspect behaviour' and Elliot's sporadic mentions of his father, paired with his introduction in fsociety. B2 also says that Elliot's repeated references to Edward has made them suspect that Mr. Robot is not real. The unreliability markers discussed above influence the participants in assuming that the events narrated by Elliot are not real. B1 considers the twist 'makes sense' when reflecting on the other episodes' events; nevertheless, they say that, while the twist of Mr. Robot being Elliot's father is a classic one, the one about him being an alter is novel. This effect might be indicative of the influential misleading nature of having more than one twist in a narrative. Mr. Robot is double negated with the realisation of the twist by first negating his identity as the leader of fsociety and secondly as Edward. Stockwell (2009: 147-152) argues that "part of the experience of tracing the development of a character across a literary text involves keeping track of how a composite version is built up through the various enactors that appear across different text-worlds". The problem arises when participants must swiftly make a frame replacement after a frame repair, completely destabilising the conceptualisation of Mr. Robot's character and thus of Elliot's reliability. With the final twist, Mr. Robot is integrated into Elliot because they are part of the same Self, and the audience must re-frame all the events leading to this denouement.

This effect might be indicative of the reason others describe the twist as not marked. B3 says that it was 'shocking' '<u>because</u> it was a double twist combined in one'. Thus, the cognitive overload on the participants is more complex. Furthermore, even though they consider that the twist is 'kinda planted' through Elliot's unreliability, B3 'didn't expect [Elliot] to be so unreliable

that he managed to hide a whole part of himself from us and from himself', as Elliot and Mr. Robot have different behaviours and temperaments. Participants cannot easily reconcile the two selves and their perspectives because of their differences.

Viewer B2 says that the importance of Elliot's father is foregrounded because Elliot repeatedly mentions his father's role in his life and the impact of his death. My participants' identification of the split is suggested by the evaluative language used to frame Elliot and Mr. Robot as opposites. While Elliot and Mr. Robot share anarchist values, at the core of his true self, Elliot is different from his alter and represents a good self. For example, at the start of the season, Elliot successfully imprisons the owner of a coffee shops chain who has trafficked terabytes-worth of child pornography. Elliot affirms that he wants to 'save the world' (**1.75**), and participants identify him as a vigilante (e.g., B3, B4, B5) or 'mild superhero' (B7, B8). The audience establishes a mental framework related to heroism and bravery for his personality, unconsciously shaping the way they think about Elliot's character. Thus, the character is perceived through the activation of the superhero schema. By linking Elliot's behaviour to the superhero schema, we better understand his determination and, subsequently, the differences between him and Mr. Robot.

The intrinsic conflict of the selves. In the viewer data, there is an internal conflict between the two selves which develops in an apparent ethical binary between good and evil. Elliot is 'lonely' (B1, B2, B5), 'shy and socially awkward' (B3), and predominantly seen as 'a good person' (B4). Mr. Robot is quite aptly described as 'a bit of a dick' (B1). He has a 'shadowy and sketchy behaviour' (B1, B5) capable of manipulation (B7). He is 'unhinged' (B1), 'unlikeable' (B1), 'charismatic and charming' (B3), and 'at times very antagonistic' (B5, B6). Compared to Elliot, Mr. Robot is more extroverted (B6), as seen in his radical views and grand speeches, one present in The Sequence chosen for analysis in section 5.5. Similarly to Dr. Jekyll and Mr. Hyde, there is a battle for control between the introverted Elliot and the impulsive Mr. Robot, which escalates into Elliot perceiving Mr. Robot as a bug in his system or as a destructive 'daemon' (**1.41**). Mr. Robot can act independently from Elliot and can 'win over' Elliot's body (e.g., B4, B5) by escaping exclusive agency. In this context, Mr. Robot can 'borrow' Elliot's body to perform the hack.

However, what is apparent from the viewer data is that Mr. Robot does not necessarily fulfil the expectations of a fake self. Mr. Robot's creation is primarily linked to wish-fulfilment because Elliot needs a stronger figure to perform the hack (e.g., B2). This is suggested by his name. Firstly, 'Mr. Robot' is the name of Edward's former business, a computer repair shop which he establishes after losing his job at E Corp. In a flashback in season two, Edward asks Elliot to choose the name for the shop. Thus, the name is inherently emotional in nature for Elliot, denoting a discrepancy between an 'old life' characterised by the relationship between son and father united

under the secret of Edward's illness, and a 'new life' (McAlister 2006) where Elliot needs a powerful role model (e.g., B2).

Secondly, the constituent parts of the alias 'Mr. Robot' may have an underlying meaning. In tandem with the technological artificiality supported by the series, viewer B4 mentions that 'Mr. Robot' may act as a username to hide Elliot's 'true identity', a feature representative of the 'technological metaphors' (B7) employed throughout the series. 'Mr.' denotes either a master of his field (Merriam Webster 2016), or a mark of "status" (Agha 1994: 293) or respect (Oxford Living Dictionaries 2016). The term 'robot' has been firstly used in Čapek's (1920) play *Rossum's Universal Robots*, derived from the word 'robota' which means 'drudgery' in Czech or 'work' in Slovak. Its connotation is connected to the play's narrative which follows a fictional world in which synthetic human slaves, or robots, revolt against their creators after the robots understand their role as slaves. Along these lines, Elliot creates Mr. Robot as an imitation of his real father because Edward Alderson has been a commanding figure in his childhood. Elliot uses Mr. Robot for their hacking plan, while Mr. Robot uses Elliot as a physical vehicle.

In this section I have examined the main themes identified in the interview data of Group B. Similarly to *Shutter Island*, a recurring topic found in Group B's discussions is the unreliability of the protagonist represented by a fallible memory, and the manipulation of reality. Even though the opinions on the execution of the twist are divided, the consensus attributes a split representation to Elliot's characterisation and the world he presents to us in his voice-over monologues. In section 5.5, I analyse these stylistic choices in the context of The Times Square Sequence. This Sequence is one of the most referenced ones in the viewer data, especially in relation to Mr. Robot's authenticity and his relation with Elliot, traits which are connected to the other referenced moments by participants in Group B: Elliot's speech in his therapist's office (**1.7**), Elliot's monologue in episode 1 (**1.1**), the cemetery reveal of Mr. Robot's true identity (**1.73**), and the coffee shop conflict between Elliot and Mr. Robot which visually shows a glimpse into their unequal control over the Subject (**1.83-84**). It is an important sequence because, in addition to its regular mention, it reunites the most prominent stylistic features of the series.

5.5. The Times Square Sequence

5.5.1. Overview of The Time Square Sequence

Episode 'eps1.9_zer0-day.avi' from which The Time Square Sequence has been chosen for a closer analysis represents an important moment for Elliot's progression: fsociety has succeeded in hacking E Corp, and he discovers that he cannot escape Mr. Robot's or his other alters' influence.

The Sequence represents the peak of a season of high-intensity events and the start of how the relation between Elliot and Mr. Robot unfolds.

In this Sequence, after fsociety's accomplishment, the world is heavily destabilised, even though crowds of people gather on street to show their support for the new order. From the chaos appear an injured Elliot carried by Mr. Robot. Mr. Robot, angry at Elliot for not following his plan, slams him against a neon sign of the American flag. Elliot, slipping into his internal monologue to seek help from his 'friend', is surprised when Mr. Robot responds with 'Stop talking to them!', implying that he is aware of Elliot's internal colloquies. The audience is presented with two other alters, Young Elliot and the Mother, who equally urge Elliot to follow Mr. Robot. Mr. Robot emphasises the artificiality of this world, including Elliot's 'friend' and his altered family, and finally stresses that they should be together. Elliot demands to be left alone and the crowd disappears. Mr. Robot, Young Elliot and the Mother appear on a billboard, having a beach in the background. Mr. Robot unveils that their reason for existence is Elliot's loneliness and thus they cannot leave. At the end, a fatigued Elliot asks what to do, and Mr. Robot instructs him to start listening to 'us' and to go home. As Mr. Robot gives detailed instructions, Elliot walks among the streets crowded by people enjoying or distressed by the repercussions of the hack, takes the subway to his apartment, and watches on his computer the 'beautiful carnage' that 'they' have created.

The true meaning of the final episode from which I chose The Sequence is suggested by the format of the title. In computer science, "zero day" or "0-day" is a previously unknown vulnerability which can be exploited by outsiders with the necessary skills and knowledge, such as hackers (Guo et al 2021: 2). The important feature is that this vulnerability "remains undetected" until the software engineer can fix it (Guo et al 2021: 2). Likewise, Mr. Robot's presence and influence is hidden from Elliot's consciousness for the most part of the season. Apart from his identity, for example, in this episode, Elliot experiences an amnesic episode. He deploys the hack when Mr. Robot fronts and controls his body. Elliot's unexpected amnesia is the reason for him being with Mr. Robot in The Sequence.

Participant B1 says Mr. Robot's soliloquy in The Sequence is proof that Elliot is not always in control of his Subject, or his memory, and that there are times when the viewer is unable to see 'whe[re] Elliot ends and Mr. Robot starts': 'going back to [Elliot's] speech in episode 1 [**1.7.**], now that doesn't feel at all like Elliot. Mr. Robot is the one completely mad at the world and especially capitalism […]. It resembles the speech at the very end given by Mr. Robot in the middle of the crowd'. The same idea is mentioned by B2 as 'one of those 'is this real?' moment'; in addition to Mr. Robot's control over Elliot, the sequence has dream-like qualities because of how the rioters

disappear when Elliot wants to be left alone and how his family appears on the billboard. Because of the disappearing crowd and Elliot's monologue, B4 mentions that the world of the series can be 'one big hallucination', B5 describes it as a 'simulation' or a 'psychosis thing', and B8 employs the metaphor A PERSON OUT OF CONTROL IS A DIVIDED SELF (Kövecses 2000) when saying that 'everything is crumbling' around Elliot.

In order to understand the perceptions of viewers in Group B, I analyse the formal features of The Sequence in the following subsections, with an emphasis on the use of pronouns. As an introduction, I first look at an overview of pronouns' usage throughout season one in 5.5.2, and then analyse their use in The Sequence in 5.5.3. Finally, I examine the key visual formal features in 5.5.4.

5.5.2. The nature of pronoun usage in *Mr. Robot*

As previously argued, viewers identify an unreliability marked by a continuous shift between what is real and what is imagined, represented by a fluid Subject control between Elliot and Mr. Robot. As seen in Emmott (2002: 153-154) and visible in Elliot's case, the split is "intrinsic" in the narrative. The examples analysed in this chapter rely on manipulations of audiences' expectations to create a decisive striking effect concerning the identity of the main characters. An important aspect of this manipulation is the conflation of selves through pronoun use. In the following subsection, I analyse extracts from the first season with an emphasis on the use of pronouns: the *You*-enactor, and *I* as an indicator of singularity and plurality. The reasoning behind choosing these pronouns is apparent in the discussion below: Elliot is the referent for the *I*-enactor because he is the main narrator of the series, and he communicates directly through voice-overs with a mysterious entity which is the referent for the *You*-enactor.

The **You-*enactor.*** In The Sequence, Elliot starts interacting with an unknown entity in an internal monologue and requests help: 'Please, you have to do something'. This direct address is present from the beginning of episode 1 (as seen in the extract below), when Elliot promptly places the audience in the middle of the narrative with his abrupt monologue to his 'friend' (**1.1**). I name this entity as the *You*-enactor for easier reference:

```
BLACK.

                        ELLIOT (V.O.)
              Hello friend. Hello friend? That's
              lame. Maybe I should give you a name?              *
              But that's a slippery slope. You're
              only in my head. We have to remember
              that.
                        (then)                                   *
              Shit. It's actually happened. I'm                 *
              talking to an imaginary person.                    *

Loud, violent jazz RISES on the soundtrack. Within the black
of frame, silhouettes begin forming.


INT. NYC SUBWAY (MOVING) - MORNING

We finally meet ELLIOT (late 20s). His hoodie throws a sliced
shadow over his face.                                            *

He sneaks looks at a couple of mysterious MEN DRESSED IN
BLACK, one on either side of the train. One reads the NY Post.
The other looks straight ahead, suspiciously so.
```

[Image redacted from open access thesis]

Figure 5.2. The first shot of Elliot

[Image redacted from open access thesis]

Figure 5.3. The second shot of Elliot

Elliot's first introduction through his monologue is paired with a prolonged black screen, which is interpreted by B8 as representing the interior of '[Elliot's] mind' and our immediate diegetic transportation into his internal world. From this extract, matched with the next close-up shots of a young man wearing a black hoodie (Figures 5.2-5.3), the viewers infer from the use of various first-person pronouns and the proximity to the locus of his consciousness, his head, that the *I*-enactor of this world, and the young man, is Elliot. In his internal monologue, he addresses an 'imaginary' *You*-enactor which is an enactor of his mental world. Because there is a distinct split between his internal voice-over and his external persona, his world can be considered a *split-world*. This enactor is suggested to have person-like characteristics ('I'm talking to an imaginary person') and can critique Elliot's vices, actions, and interaction with Mr. Robot (**1.17**; **1.33**; **1.35**; **1.58).** Otherwise, it remains nameless and faceless for the duration of the season. The *You*-enactor or the 'friend' acts as *the second superego* (Freud 1923) by regulating Elliot's behaviour. In Freud's theory of the layered personality (1961), the superego contains the moral and ethical qualities. The superego, or *Uber-Ich* (Laplanche and Pontalis 1988: 435), behaves similarly to parental supervision by deriving regulation roles from the "ideal models" represented by the parents (Freud 1933: 95).

From a narratological standpoint, Fludernik (1994: 290) argues that second-person perspectives present an "unnatural" feature "that flies in the face of any 'realistic' conceptions of fictional storytelling" because "real-world speakers would not usually narrate to the current addressee their own experiences in the present or in the past". Because it is inferred that the *You*-enactor is part of the text's architecture, it becomes a protagonist (Fludernik 2011) inhabiting an

internal world, different from the matrix world. As episode 1 opens *in media res* with Elliot travelling by subway, insufficient information has been postulated before the first use of this pronoun to ascertain its referent. Hence, the audience at first is likely to identify with the 'friend' and fill their place. The deictic *you* has an important role in unifying the internal and external dimensions of the text for the viewer, as some participants feel there is no distinction between their discourse-world and Elliot's internal split-world: 'it was too close for comfort, exactly like he invited me quite forcefully into his mind and now I couldn't leave, now I was forever trapped in his brain' (B1). The unspecified reference of other characteristics of the *you*, in addition to them being able to closely witness Elliot's narrative, also offers viewers the possibility to assume this role (Morrissette 1965, McHale 1985, Fludernik 1994, Herman 1994: 378). This is further emphasised by the promotional poster's (Figure 5.1) gaze which draws a direct vector between Elliot and a viewer of the poster. Typically, actors should never acknowledge the audience by looking unintentionally directly at the camera, as it breaks the fourth wall (MacDougall 1982, Cook 2010). The creators might have based the *You*-enactor in season one on a more "impersonal" and "generalized" *you* (Herman 2002: 331-371) by not providing further details about 'the friend's' description. It aligns with Fludernik (2018: 173)'s argument that in English contexts, the *You*-enactor can be "(a) a single person or entity; (b) a plural entity or group (e.g. a company; a lecture room full of listeners); and (c) 'anyone' and hence also you, the current reader", and to Hyman's (2005: 163) category of the "indefinite" *you*:

> [...] neither singular nor plural, nor both, nor even neither, but *indefinite*, and a fourth grammatical gender, not masculine nor feminine nor even neuter but *indefinite* [...]. [I]ndefinitely nearly everybody or anybody [...] very often denoting some overlap of two or more grammatical persons.

By not describing the *You*-enactor in detail, the viewer fills the role with their own personal indices. Thus, the discourse-world participant migrates more easily to a text-world enactor inhabiting the split-world, thus rendering this secondary world as permeable. This use of the second-person pronoun may encourage an inevitable, continuous shift between viewers' familiar locus as members of an external audience, detached from the text (Gavins 2007: 64), and an inhabitant of Elliot's mind:

> **B3**: Um, I don't really know who he's meant to be talking to. I don't know if it's meant to be just us as an audience or whether is meant to be someone else...

> **B6**: The monologue was likewise stressful because I couldn't give him any response, like, I was responsible for him not knowing, and I think that made me feel a lot closer to the character.

In one instance in the chosen sequence, Mr. Robot refers to the *You*-enactor with the plural form 'they'/'them' ('Stop talking to <u>them</u>! <u>They</u> can't help <u>us</u>.'). This implies first a greater distance between Mr. Robot and the *You*-enactor, as the *You*-enactor is seen as an entity incapable of providing Elliot with the same control and authority as Mr. Robot. Secondly, it suggests that the addressee may contain either a multitude of referents or may have unspecified features.

After watching the small corpus of episodes, some participants say that Elliot's direct address is not to the contemporaneous audience who observes at a distance the narratorial development, but rather to an inner-made interlocutor who witnesses and shares his dissociation in the mental plan of the split-world: 'he was speaking to his characters in his mind' (B2), 'maybe he's talking to other voices in his head' (B4). Even though the viewers are confused about the validity of the internal monologue, the *You*-enactor is seen as a personal, imaginary enactor to which Elliot can justify his behaviour (Kreider 2017: 15). More importantly, the 'friend' is a forced limitation on the information made accessible to viewers and shows the inner conceptualisation of Elliot's mind, such as his bewilderment when acknowledging that Mr. Robot is not real: 'like an insight into his mind, trying to make us see inside' (B4). The monologue links back to Esmail's desire for the audience "to be with Elliot, to look at Elliot", as the story is centred on his development. However, the monologue might go against the creator's intention of translating Elliot's split on-screen because of the proximity to Elliot's mind. As viewers are placed forcefully in his perspective as a 'friend', they might not consider that we should know more than him:

> **B1**: You know, there's already distance between us and characters in films, but I think this is increased […] because Elliot makes eye contact with us and addresses us directly, but then this is not successful because we cannot respond and he's still not satisfied, you know? It's quite hard to digest because it almost feels like it's intimate and it should help him understand the situation better, when there's nothing there – it's just darkness and the black with which the first episode started.

> **B2**: I got this impression that he… wasn't? Like, <u>he was speaking to his characters in his mind</u>? Like, there were some specific moments when <u>he wasn't addressing the audience, he wasn't addressing us, he was just speaking to himself in his head</u>… Like, why say 'friend'

> when he doesn't know us? It might be petty, but you would say
>
> someone is a friend when you have a pre-existing relationship,
>
> right? And you are knowing yourself better, and because Elliot is
>
> fragmented, <u>I would say he talks more to these other selves–</u>

The participants discuss Elliot's monologue in a manner in which they acknowledge that the *you*-addressee is a fabrication still part of the text-world but not connected to the viewer per se. In this sense, the members of this audience see themselves as pseudo-addressees or *complicit viewers* (term borrowed from Prak-Derrington's (2015) *complicit reader*), with a potential to fill in the role of addressee yet partially removed because of its implied artificiality. The inner monologue thus manifests itself through a functional split between Elliot's external behaviour and his authentic thoughts. As a further example to support this idea, in episode 1 (**1.7**) Elliot has an inflammatory apparent soliloquy about the state of the society, which happens in its entirety in his mind because he is unable to share the same views with his current society. Consequently, the *You*-enactor acts as an emotional support for the *I*-enactor and his trajectory.

      First-person as locus. Historically, the first-person pronoun *I* has been seen as the locus of subjectivity. Lyons' (1982: 102; my emphasis) definition of subjectivity includes how "the locutionary agent's expression of *himself* and of *his* own attitudes and beliefs" are expressed through his language, and enhances the orientation to the singular subject. Most of the literature in varied disciplines on adjacent terminologies which pertain to subjectivity, such as *perspective* (e.g., Graumann and Kallmeyer 2002), *point of view* (e.g., Scheibman 2002), and *positioning* (e.g., Eckert and McConnell-Ginet 2003), look at the subject as being a singularity. In *Mr. Robot*, the singular form *I* "can grow or shrink to accommodate very different sized groups" (Richardson 2006: 14).

      In *Mr. Robot*, the pronoun *I* is ambiguous because it is interpreted in different ways according to the context. Up until the denouement of episode 9 located in the cemetery where Edward's resting place is and where we learn that Mr. Robot is part of Elliot's system, the *I*-enactor is a singularity formed solely by Elliot, while Mr. Robot is 'the other' who is referenced as a *He-* or *Him*-enactor. However, when Elliot states 'I'm Mr. Robot' (**1.73**), the identity of the *I*-enactor is realigned with that of Mr. Robot and at this point in time blends the characteristics of both previously different centres of subjectivity into one single perspective. After the reveal of the twist, in Elliot's case, the *I* denotes the existence of two entities in one Subject, each with its own memory and agency. Throughout the season, even after the twist, Elliot only uses the first-person plural form to address himself and Mr. Robot as two completely separate entities. Elliot proves that "one's personal identity is created and continually restructured by one's use of language"

(Lyons 1982: 105). At first, the dyad between Elliot and Mr. Robot represented by *I* and *He* reverts after the twist to becoming a multiple-*I*, where the *I* designates a collective primarily formed by Elliot and Mr Robot, with a progressive addition of a Young Elliot self and a Mother self in episode 10 and seen in The Sequence.

After the twist, when considering the hack, Elliot affirms that 'It <u>wasn't</u> me. The whole time, it <u>wasn't</u> <u>really</u> me doing all of that.' This negated statement suggests a contrasting, mutually exclusive relation between the two selves and the replacement of the past, singular-*I* with the present, multiple-*I*. At the same time, it indicates a relation of complementarity because the implied *I* and the *me* in the example above declare a difference between personalities while referring to the same Subject, while the conversion is perceived as another divide between Elliot and Mr. Robot. This divide is further represented by the fragmentation of Self's self-conception because even though the *I*-enactor contains now a multitude, the consciousness of the two or, for example, their memories, are still divided and contained in their own embodied manifestations.

In this subsection, I have analysed the use and importance of pronouns in the relevant context of *Mr. Robot*, in particular referencing the *You*-enactor and the alteration of the *I*-enactor from a singularity into a collective instance. In subsection 5.5.3, I examine how these enactors, in addition to the collective *we*-pronoun, are used in The Time Square Sequence to represent the power dynamic between Elliot and his fragmented selves.

5.5.3. Pronoun usage in The Times Square Sequence

The use of pronouns in the series and especially in The Sequence emphasises the fracture between Elliot and Mr. Robot. *Mr. Robot* is characterised by a blend of sameness and difference, and these characteristics are further elaborated through the use of pronouns which denote collectives and individualism. Collective pronouns such as *we* and *they* are used in The Sequence when expressing commonalities between selves of opposing groups, with the *we*-referent promoting *self-inclusivity* and *they*-referent fostering *self-exclusive* ideas (Sendén et al 2014). These are seen in instances in the chosen sequence such as:

1. '<u>They</u> can't help <u>us</u>.'
2. '<u>We</u> have to do this together, just <u>us</u>.'
3. '<u>We</u> are all together now'
4. 'Remember how <u>you</u> felt when <u>you</u> were alone? <u>You</u> were in pain. <u>You</u> were miserable. That's why <u>we</u>'re here.'
5. 'Those lonely nights when <u>you</u> sat and cried in <u>your</u> apartment, <u>you</u> begged <u>us</u> to help <u>you</u>. <u>You</u> asked <u>us</u> to come. <u>You</u> needed <u>us</u> to come.'

6. 'We're deep down inside you, Elliot. You can't leave us, and we can't leave you. Ever.'

7. 'I'll tell you exactly what you're gonna do. You're gonna start listening to us.'

8. 'The world is a better place because of what we did, Elliot, and you're gonna realize that one way or another.'

9. 'You're gonna sit at your computer, watch and enjoy the beautiful carnage that we've **all** created **together**.'

The effects of the statements above are broadly summarised under Alber's (2015: 213) argument about *we*-narratives, in which he argues:

> multiple agents are subsumed under the heading of shared worldviews, assumptions, intentions, or thought processes. Either the speaker speaks for him- or herself and somebody else or we listen to a collective voice, which consists of several speakers at the same time.

The idea of togetherness is reiterated through other stylistic choices in addition to using the pronoun *we*. Even though the statements 1-9 are simple, they suggest deeply ingrained ideas about the characters implicated in this exchange. Firstly, they are all uttered by Mr. Robot, a character with the most authority in the series and an apparent control over the Subject. He consolidates an idea of 'us against them' (statements 1, 2, 9), a traditional rhetorical strategy employed by charismatic (B3) leaders to attract followers (Platow et al 2006, Steffens and Haslam 2013). Instead of relying on controlling Elliot's Subject, Mr. Robot aims to attract Elliot's support. At the same time, the *we*-referencing has a different connotation in statements like 6 and 7, where there is a further divide in terms of the power inequality inside the system. Even though Mr. Robot needs Elliot as the 'key' to perform the hack (**1.29**), Mr. Robot and the other alters have more authority over Elliot because of the experience they are subconsciously assigned: '[Elliot] respects [Mr. Robot]'s authority' (B3). For example, B1 describes the traditional dynamic father-son as one based on authority of the parental figure over the child, and it is reflected in the series through examples when 'Mr. Robot would push Elliot around without even an ounce of sympathy, smack him a couple of times or so, just for good measure'. Thus, the dissociation between Mr. Robot and Elliot has another effect: even though they should now ascribe to the same characteristics of the *I*-enactor, this instance splits into an isolated *you* — Elliot — and a collective *we* — Mr. Robot, the Young Elliot and the Mother — with the role of guiding Elliot. It further emphasises the differences and distancing between Elliot and Mr. Robot. In statement 3, all selves — Mr. Robot, Young Elliot

and Mother — are together, and Mr. Robot rates his group in a more positive manner while separating Elliot by using *you*.

The use of collective pronouns subdues the individuality of the component referents and concentrates instead on the unity of the group (statements 2, 9). It emphasises the bonds and influences between the parts. At the start, Mr. Robot and Elliot are members of the same group because they have in common a specific personal goal, that of the hack that destroys E Corp, and a worldview of societal equality. Mr. Robot is able to exert his influence over Elliot because he is the apparent leader of the faction, and thus an authoritarian alter. In a sense, *we* as a pronominal choice implies a connection between the parts which looks more like "an obligation pattern" (Mühlhäusler and Harré 1990: 178) for the members in a collective, in the case of Mr. Robot and Elliot. Secondly, Mr. Robot, the Mother self and the Young Elliot self are seen as a collective because of their function to help Elliot evade his loneliness. As Mr. Robot, Young Elliot and the Mother are part of Elliot's system, their statements can be symbols of Elliot's self-reflexivity and hidden thoughts which come to surface, because certain participants say that Mr. Robot does what Elliot feels incapable of: '[Elliot] has the balls to say it only in his mind, and that's where Mr. Robot resides. He cannot vocalise it if he's himself, he needs to be Mr. Robot to act it' (B8). At the same time, because of their common interests, Mr. Robot speaks as if he is their representative. While there is an implied distancing between the parts of the Self, statements 4, 5 and 7 suggest through the collective pronoun the impossibility for one entity to exist without the other ones.

Consequently, *we*-referencing presents both compliant and disobedient entities. In The Sequence, the voices of Elliot and Mr. Robot, for example, are separate even though they are two selves of the same Self, while Mr. Robot tries to reunite them under the purpose of creating a new order. Considering that Mr. Robot can command Elliot, the use of the pronoun *we* still does not reflect a perfect unity and, in the context of Mr. Robot's speeches in The Sequence, implies a higher power from one self over the other. In a sense, it discredits Elliot's subjectivity and individual choice. Similarly to the discussion by Grishakova (2018), *we* reveals a unilateral desired unity between different referents in their shared longing for demolishing E Corp, even though it stems from Elliot's trauma of losing his father to the corporation's fault. As identified by past research (Margolin 2001, Grishakova 2018), *we* denotes heterogeneity because it is not the plural form of one pronoun, like *they* is for third-person entities (*they* = she + he + she, etc.) (Grishakova 2018: 205). Instead, *we* excludes "thinking in unison", because "[a]ny 'we' mental action description inevitably combines first person inside knowledge with a second or third person inferential one. The fact that 'we' is not an authorized spokesman for the group makes the problem more acute" (Margolin 2001: 253).

It is noteworthy how Mr. Robot uses the *we*-referent throughout the series in an ambiguous manner. At first, its interpretation includes fsociety because of the referent's description as an entity capable to alter society. But after the attack has succeeded and when Mr. Robot is unveiled as Elliot's alter, the *we*-enactor includes only Elliot and Mr. Robot because Elliot is the only one able to perform the cyber-attack, while Mr. Robot is the one who could have controlled his body at the time and enable the operation successfully.

In contrast, Elliot does not use the *we*-referent even though he knows they are part of one Self. This creates a distancing effect between the selves. Furthermore, the differences in views are suggested through individual pronouns, such as *I*. Statements 10-17 are mostly targeted to or uttered by Elliot (12 is uttered by the Mother about Mr. Robot, 13 is by Young Elliot). Again, statements like 14 and 17 identify the irreconcilable differences between the two selves. This pronominal disagreement between Elliot and Mr. Robot functions as a perpetual identity *re-appraisal* (Emmott 1997) mechanism where differences enact a further pronominal splitting between the multiple enactors contained in the *we*-referent. Elliot denies the presence of Mr. Robot, Young Elliot and the Mother and explains them as auditory and visual hallucinations. He assumes their irreality but denies that they are part of the same Self; instead, he describes them as 'not his family'. Even the collective formed by the three selves rejects Elliot's individuality and creates an unstable temporary self-image and long-term self-conception (e.g., statement 13).

10. 'I know you killed him.'
11. 'I have played nice for far too long. I'm so sick of your whining.'
12. 'He's right, you know.'
13. 'You're hurting the whole family, Elliot.'
14. 'a kingdom you've lived in for far too long'
15. 'I want to be alone.'
16. 'I need to be alone.'
17. 'Now, here's what I need you to do now.'

In this subsection, I have explored the fragmentation of the protagonist in *Mr. Robot* through the use of collective and individual-prone pronouns. I have examined them previously in subsection 5.5.2 in the context of the series to argue for the creators' desire to linguistically represent the crumbling of Elliot's identity. Secondly, I zoom into their usage in The Sequence in subsection 5.5.3. In doing so, I argue that Mr. Robot manipulates Elliot by creating an artificial sense of belonging because Elliot is fearful of loneliness. In addition to the differences created by the disagreement in the linguistic references, characterisation is reinforced by the different

cinematographic techniques exploiting shot types, camera angles and the segmentation of frames. These methods are discussed in 5.5.4 in relation to The Sequence.

5.5.4. The cinematography in The Times Square Sequence

Berberich and Dumrukcic (2015) and Fabe (2014) argue that context is important in establishing the value of framing and the choice of camera shots. The particularities of an isolated shot are not as important as when placed in context. It is not possible to interpret the scenes shot in the same way but in different films as having the same meaning. Cutting (2015: 1-2) argues that "although it is undeniable that popular movies are evolving in certain aspects of their style, it is equally undeniable that other aspects are rock solid and unchanging". I believe that cinematographic choices are still relevant and are consciously made by film directors to convey a message, while at the same time certain variations are needed for a greater effect. For example, the historical use of low- or high-angle shots has established a correlation with the display of a character's power. Mercado (2019: 137) gives the example of *hero shots* which imply power because they are shot from a relatively low angle, among other efficient techniques, while high angles give an impression of factual or figurative diminutive.

In *Mr. Robot*, low- and high-angle shots are used to indicate extreme psychological states. These positions are not only represented by their classical usage but also through jarring variations. Even though using a low-angle perspective can suggest a character's authority and self-confidence, Esmail's camera presents an interesting variation by shooting Elliot from a low angle when Mr. Robot confronts him. Even though Elliot should be in control of his self, he is otherwise intimidated by Mr. Robot. His state is aggravated by his inability to rely on the world outside of his own split-world. At the same time, as we are aligned with his perspective, viewers should also be intimidated by Mr. Robot's behaviour. The close proximity to their bodies and the truncated frame again exteriorise Elliot's discomfort and establish viewers' forced immediacy. This effect felt by audiences is manipulated through the use of specific lenses, as Campbell (quoted in Grobar 2017), the cinematographer of *Mr. Robot*, says

> [Campbell and Esmail] wanted to be <u>very present with Elliot</u>. We wanted to use wide lenses, very close to him, <u>to really be in his head, because obviously, we play a character</u>—he talks to us, anyway, throughout the show. We always shot Rami with wide lenses, close to him, and <u>we would also have the ability to see the world around him that he's experiencing</u>.

136

The Sequence is preponderately an interaction between four characters: Elliot, Mr. Robot, the Young Elliot and the Mother; more importantly, between the first two. Traditional filmmaking asserts that usual conversations between two characters are designed by positioning the edges of their bodies at the ends of the frame, their gazes being visible from a semi-profile, while leaving a *leading room* (Hull 2019) between their faces to embody the physical space occupied by them. However, the characters in *Mr. Robot* are *short-sided* (Oseman 2022), meaning a character is framed as if speaking to the edge of the frame closer to them rather than across the frame to where their interlocutor appears in the next cut, creating anxiety and conflict (Kelly 2020) (e.g., Figures 5.4-5.5).

[Image redacted from open access thesis]

Figure 5.4. The short-sided framing of Elliot in *eps1.5_br4ve-trave1er.asf* (2015)

[Image redacted from open access thesis]

Figure 5.5. The short-sided framing of Mr. Robot in The Time Square Sequence (2015)

The two alters are shown through different angles in separate frames (Figures 5.5-5.6). The fast cuts between the alters represent them as two different characters facing each other, each occupying a space of their own. The frames visually emphasise their individuality and how these two spaces cannot be reconciled at this moment in the series. They become spaces of separation. The same can be argued about Shots 20-21 (Appendix 3) where the cameraman does not show the alters through an extreme wide shot, but through two different angles, which emphasise their separation. The short-sided frames, the cuts and this separation show the volatile aspect of Elliot and Mr. Robot's relation. Equally, this framing technique enacts a sense of voyeurism on viewers' part because they are forcefully pulled into their physical conflict. Equally, as the positive space described by their bodies fills the frame and the background is cast in a blurry filter, audiences' attention is demanded onto their narrow focus and not on the events happening outside.

[Image redacted from open access thesis]

Figure 5.6. Medium close-up shot of Elliot by himself

The confusion regarding this world's authenticity is further established when the manifestations of Elliot's Younger self and Mother self become physical (Figure 5.7). As previously argued in subsection 5.3, alters result from a high intensity event most often happening in an individual's early cognitive development. They may have the same appearance as the perpetrator of that event. The appearance of the Mother alter is representative of Elliot's memories of his mother's abuse in his childhood, as seen in Elliot's flashbacks (Figure 5.8). The same is the case with Mr. Robot, whose purpose is made known in season four when we learn about the sexual abuse inflicted by Edward on Elliot. Lastly, the occurrence of Young Elliot may be more ambiguous. In psychotherapy, a popular term of the 20th century is that of the *Inner Child* (e.g., Jung 1999; Capacchione 1979, 1991). The Inner Child represents a core system of an individual's "thoughts, feelings, or memories from childhood" which may positively or negatively drive the adulthood (Botwin 2019: 48). Elliot has suffered a traumatic event from one of his caregivers during his childhood, which might explain Young Elliot's role as a driving force of Elliot's current desire of making the world a safer space.

[Image redacted from open access thesis]

Figure 5.7. The Mother and Young Elliot selves

[Image redacted from open access thesis]

Figure 5.8. Flashback to Elliot's childhood abuse in *eps1.0_hellofriend.mov*

The camera angles and the framing of characters near the edge of the screen in Figure 5.4, for example, emphasise their experienced loneliness and distancing as they are by themselves in the frame. Thus, the audience focuses on the individual reactions and experiences of the characters involved in the communicative process. Elliot's isolation is one of the reasons which make him finally follow Mr. Robot and his hacktivist group: 'Remember how you felt when you were <u>alone?</u> You were <u>in pain.</u> You were <u>miserable.</u> That's why we're here'; 'I hate when I can't hold in <u>my loneliness'</u> (**1.11**). The same effect is expressed by Campbell (quoted in Collins 2015) as

Ultimately, I go back to this <u>isolation</u> thing in his head and trying to be in there with him. With all that <u>headroom</u> that we use, I was trying to erase what's around him, so that it's just his head. Your eyes aren't jumping to all the little bits and pieces of people crossing behind him, or all the other things that you might normally set up in the frame.

[Image redacted from open access thesis]

Figure 5.9. Cornering of Elliot's selves together

Another technique used to express Elliot's isolation and loneliness is *lower quadrant framing*. Past research (Mital et al 2011, Tatler 2007) asserts that viewers have a bias towards looking at the centre of a frame because it is a prominent point of interest (Arnheim 1982, Guidi and Palmer 2014). Lower quadrant framing emphasises the negative space around characters and relies on increased *headroom* (Thompson and Bowen 2013), thus creating a sense of weight suspended over the characters. For example, in Figures 5.10-5.12, the negative space created by the background produces an overwhelming oppressive feeling. Viewers' attention is repeatedly diverted to the negative space composed by the giant screens and adverts in Times Square. Elliot is framed in the lower third of the frame, slightly to the margins of the frame, and his positive space is dominated by the negative space, rendering him unimportant in the wider format of capitalist society: "it feels like he can't escape" (Campbell, quoted in Grobar 2017). Equally, his gaze is oriented to objects outside of the frame.

[Image redacted from open access thesis]

Figure 5.10. The negative space around Elliot

[Image redacted from open access thesis]

Figure 5.11. The negative space around Elliot in The Times Square

[Image redacted from open access thesis]

Figure 5.12. Medium close-up shot of Elliot in The Times Square

This effect is successful because of the cinematographer's manipulation of the conventional *Rule of Thirds* (Smith 1797: 16), a technique which works with points of interest and impactful positions (Janney 2017, Fussell 2017) to frame the characters by placing them to the left or to the right (Figure 5.13). The Rule stipulates that the composition of an image is divided into three horizontal and vertical lines which create nine equal areas and have at their intersections points considered to be good composition placements. Characters or objects placed at these junctures suggest an appropriate dynamic stability (Bergeron and Lopes 2012: 71, Ryan and Lenos 2012: 40, Thompson and Bowen 2013: 43-44).
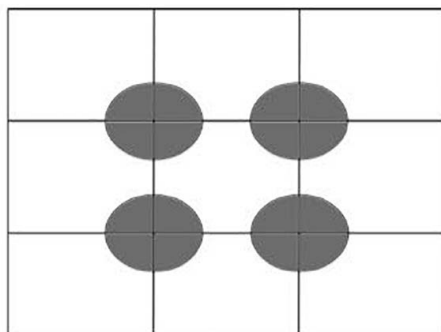
Figure 5.13. The framework for testing the appropriateness of the Rule of Thirds as applied to the cinematic framing

The creators of *Mr. Robot* upend the norms by violating the standards of this rule. Characters are positioned at the bottom of the frame, the emphasis being on their features and reactions and how

they translate across the screen, instead of their actions and how they blend into the background. Their heads are not placed at the junction points, but slightly to the side (Figures 5.10-5.11) or in one of the equal areas formed by the lines (Figure 5.12). McLevy (2017) argues that the reasoning behind this peculiar alteration concerns the fact that the creative team has wanted to convey the sense of society being "a character of sorts", a completely different character which witnesses the changes and the construction of diverse power balances. Paired with short-sided framing, this technique makes us witnesses to the characters' struggles, as though we are discussing the events with them and participating in the narrative. In an interview, Campbell (quoted in Goldstein 2015) has responded that "short-siding is unnerving. It further accentuates how fucked-up Elliot's world is. The idea was to convey the loneliness".

A director gives power to their characters by positioning them in a particular place in a frame. Many directors establish certain traits through conversation or through visual framings; as an example, Wes Anderson is attracted by symmetry, and by placing certain characters to the left or right establishes subversion or control over power balances (Lights Film School 2015). However, in *Mr. Robot*, we can see Elliot's state of mind. He is constantly in the lower third of the frame, symbolising his isolation and loneliness, and creating a sense of forgetfulness. His sense of being overcome by depression and anxiety is denoted by how the background is bigger than Elliot, sequestering him to one of the corners.

The looming effect is likewise represented through the interplay between light and shadow. B1 identifies light's symbolic meaning in characterising Elliot's 'shady or lonely' mind style by mentioning that 'visually, [light] says more than the script lets out'. The same effect is mentioned by B6 as a harsh contrast between light and dark. B3 ('the lighting was a big thing') recognises a dichotomy between Elliot's 'very bright, but grey' workplace and his literal 'much darker' vigilante missions. Campbell (quoted in Grobar 2017) says that

> I tried to put Elliot where he's only in half-light, so there's always a little mystery in there. This is a very dark show, story-wise, so I try to make it a very dark show, visually. I try to make dark spaces so you can't read every detail of every room, trying to light only the things that we need to see in that moment.

Again, as seen in Figure 5.14, the societal space is oppressive through its vibrancy of lighting comparing to the shadows casted on Elliot's face. Likewise, the meaning of colour can direct the characterisation. Bramesco (2023: 152) argues that "colour can provoke an automatic response in the viewer on an involuntary, even biological level, a tenet still widely at play in today's cinema". Filmmakers use specific warm and cool colour palettes to elicit emotion and create meaning, an

idea which has established the field of *colour psychology* (e.g., Jung, quoted in Huaixiang 2010). Colour in cinema is an interesting element which works with placements, palettes, characterisation (Bramesco 2023: 8), and "control[s] where the audience's eye is drawn" (Bramesco 2023: 153). Colour choices are based on the "collaboration between directors and production designers, hair stylists, costumers and cinematographers, all working together while expressing their own sensibility" (Bramesco 2023: 10). As Bramesco (2023: 9) argues, "colour is the perfect hiding place for significance, most powerful when left unstated". What is interesting in *Mr. Robot* is not the choices of colour as much as its absence.

[Image redacted from open access thesis]

Figure 5.14. The vibrantly coloured background versus Elliot's dark clothes

Elliot's alienation and loneliness are 'mimicked' by a palette composed mostly of shades of grey, and dark and muted colours (noted by B1, B6, B7). In a sense, these tones are representative of Elliot's depression (B1, B4, B6) and another indicator of his ability to manipulate the world through his perspective:

> **B2**: I felt that sometimes they would change with Elliot's mood, like they were affected by his-his mood, his emotions
>
> **B6**: He is so depressed it made me sad, and the episodes so far had a heavy, dark feeling. Like, maybe it was also the colour of them
>
> **B7**: There was something about it that made me quite sad […]. Maybe the colours?

Elliot wears 'this black hoodie all the damn time and keeps his face in the hood's shadow' (B1). The colour of it is another element which plays into the idea of colour disappearance in *Mr. Robot*.

In addition to how camera and editing techniques oppress his character and assign him to the margins, Elliot's appearance automatically portrays him as a character made for the shadow. Elliot is mostly obscured by the hood of his black hoodie, an image represented in the poster (Figure 5.1). Firstly, it is a pictorial representation of his vigilante side while performing the hackings because 'he would put the hood up after he did something' (B2), and of his anonymous persona, because 'his p-personality [is not] characterised by what he wears, only by his hacking abilities' (B7). Secondly, the hoodie is a symbolic representation of Elliot's desire for escapism and concealment. He is hidden by 'the shadow of the hood' (B3) and 'walk[s] in the shadow of his hood, trying to muffle the world and just be with himself' (B8). Furthermore, it is an indication of this fictional world's unreliability because of its systematic recurrence: 'Why does he have only black clothes, and not just that – the same hoodie, the same t-shirt, the same jeans [...]. Is that also only an illusion or a metaphor of him living in his mind, and because he's not living by normative chronological standards, he can just not be bothered by clothes?' (B7).

5.6. Conclusion

In this chapter, I have discussed the translation of a split Self through the use of personal pronouns such as *I*, *you*, and *we*. I have situated the use of pronouns in the broader context of the series in subsection 5.5.2, and then focused on The Sequence in 5.5.3. The analysis of pronouns problematises notions of selfhood in individual and collective ideologies, behaviour and agency. These dimensions are relevant when considering that the explored protagonist, Elliot Alderson, has a diagnosis of DID recognised in the series, which manifests itself through the presence of a "distinct personality state", that of Mr. Robot. Mr. Robot manifests himself as an authoritative figure who is capable of mentally manipulating Elliot through his fears and desires, and physically by being part of his system.

I discuss in 5.5.4 the main techniques used to characterise the alienated mind style of the protagonist, such as camera angles and framing practices. In both *Shutter Island* and *Mr. Robot*, there is a closely felt connection between discourse-world and text-world entities because the films are focalised through Teddy and Elliot's perspectives, employing various visual formal techniques along the way (such as close-up shots), or an internal monologue for Elliot. Building on previous discussions in Chapter 4, I argue that a split Self is represented through textual, aural and visual dimensions of cinema, and these techniques are equally identified by viewers as salient parts of their narrative experience.

Chapter 6 continues the exploration of the strategies used to represent the split Self, focusing on the psychological split in the 2019 alternative origin story of one of the most famous villains in popular culture, Joker.

Chapter 6

Joker

6.1. Introduction

In this chapter, I show how the concept of the split Self is aurally and visually represented in the film *Joker* (Phillips 2019). I analyse one sequence consistently referenced by the viewers in Group C. I primarily use the characteristics outlined in the Visual Grammar model (Kress and van Leeuwen 1996 [2020]) and the social semiotic approach defined by van Leeuwen and Boeriis (2017) influenced by Halliday's (1978) functions, to analyse the visual features of the sequence, such as lighting and the associated metaphors of GOOD IS UP/BAD IS DOWN and GOOD IS LIGHT/BAD IS DARK. Equally, I examine the salient metaphors denoted by the sequence in comparison to other parts from the film because they indicate important aspects of the dichotomy between the public- or original self, Arthur Fleck, and his 'alter-ego', or private- or secondary-self, Joker.

I clarify the motivation for selecting *Joker* as a focus text in section 3.4. As in the previous chapters, I use the definition and characterisation of the split Self in 2.6 to analyse the dynamic between Arthur and Joker. As it becomes apparent in the following sections, the dichotomy of Arthur/Joker is represented in a different manner in comparison to Andrew/Teddy from *Shutter Island* and Elliot/Mr. Robot from *Mr. Robot*. The film is an alternative origin story of one of the most popular characters in popular culture, Joker (for a summary of the character, see 6.2.1). The 2019 adaptation follows the mental collapse of Arthur Fleck, a failed clown and aspiring stand-up comedian, and his final transformation into Joker, the face of the current revolution between social groups in Gotham city.

In 6.3, I review some of the most prominent patterns identified by viewers in Group C in response to the film. In 6.4, I begin my discussion of the text by analysing the emerging trends stemming from my data which correspond to The Stairs Sequence showing the climax of Arthur's transformation into Joker. I use a transcription of the sequence (Appendix 5), as well as an extract taken from the original screenplay (Appendices 6-7). As explained in Table 3.4 in section 3.4, I use the identifier "Arthur" to refer to the overall split character, as he is the original self we encounter, up to the point he accepts his transformation. I use the identifier "Joker" in cases where I emphasise explicit behavioural and psychological differences between the two selves.

Comparable to the case studies of *Shutter Island* and *Mr. Robot,* the present chapter pays closer attention to *Joker*'s cinematography because of this film's overarching use of visual metaphors rather than scripted dialogue and commentary. In particular, this approach is

prevalent in The chosen Stairs Sequence, one pivotal moment in Arthur's transformation into Joker, and how it is constructed in comparison to previous similar visual representations.

The Joker as a popular culture character has been explored in numerous publications, some of which are summarised in 6.2.1. However, the novel representation in the 2019 *Joker* has been studied, amongst others, from the perspective of the subversion of the status quo (Brown 2021), the representation of masculinity (Kavka 2021), the reception of the film (Mathijs 2021), and the sound design representative of Arthur's transformation into Joker (Kerins 2021). However, it has not been analysed from a stylistic standpoint.

6.2. Synopsis

Joker is an American psychological thriller which presents an alternative origin story for the Joker, the comic book villain who normally features alongside one of the most important heroes of the DC Universe, Batman (DC Comics 2020). Set in a 1981 Gotham City ridden with litter and crime, the film follows Arthur Fleck (Joaquin Phoenix), a former clown-for-hire and aspiring stand-up comedian. Arthur has pseudobulbar affect, a condition characterised by "uncontrolled crying or laughing which may be disproportionate or inappropriate to the social context" (Ahmed and Simmons 2013: 483) and several other neurological conditions, such as depression, narcissism, antisocial personality disorder, post-traumatic stress disorder from sustained childhood trauma, and hallucinations.

Throughout the film, viewers follow Arthur through a chain of distressing events. In his professional life, he is attacked and beaten by a group of children who steal a sign he carries for his job. He is eventually fired from his job as a for-hire clown. He lives with his mother, Penny Fleck, who relies on his help. The only apparent positive aspects of his life are his relationship with Sophie, a single mother who lives on the same floor as him, and the comedy show he watches, hosted by Murray Franklin, whom Arthur admires.

Arthur discovers a letter from Penny addressed to the billionaire candidate for mayor of Gotham City, Thomas Wayne, alleging that he is Arthur's father. After firstly meeting Bruce Wayne, Thomas' son and the character who eventually becomes Batman, Arthur is told that Penny has displayed specific unstable traits. Arthur finally confronts Thomas Wayne in the bathroom of a film theatre, and learns that he has been adopted. Arthur visits Arkham State Hospital, where Penny has been sent to in the past, and steals her file. It states her diagnosis as a narcissist and how, while working as a housekeeper for the Wayne family, she adopts Arthur. However, her boyfriend at the time has physically abused Arthur. It is implied that the abuse Arthur suffered is connected to his current diagnosis, as head injuries may lead to pseudobulbar affect.

Arthur slowly descends into irrational crimes and anarchism, shooting three drunk businessmen from Wayne Investments, murdering his mother in hospital, one of his ex-colleagues, and Murray Franklin. The context provided by his traumas presented throughout the film, the crimes and a riot against the wealthy whose face Arthur indirectly becomes, create his "alter-ego: the Joker" (IMDb 2023).

The writers of the script, Phillips and Silver, acknowledge the inspiration from films such as *One Flew Over the Cuckoo's Nest* (Forman 1975), *Taxi Driver* (Scorsese 1976) and *The King of Comedy* (Scorsese 1982), and admit they borrow elements from the comic book *Batman: The Killing Joke* (Moore and Bolland 1988), such as Joker's failed comedic career. Phillips (quoted in Edwards 2019; original emphasis) says that they "didn't follow anything from the comic books [...]. That's what was interesting to me. We're not even doing Joker, but the story of *becoming* Joker. It's about this man". The creators have preserved one trait from the Joker canon, that of the ambiguous "multiple choices" of his past (see subsection 6.2.1), which makes Arthur an unreliable narrator, and the film "open to interpretation" (Rottenberg 2019).

The film has received largely positive reviews for Joaquin Phoenix's performance of the Joker (Sharf 2019), the score, and cinematography, and unexpectedly became a major box office success: it is the first and only R-rated film to sum over $1 billion in revenues (Mendelson 2019, Rubin 2019). It has received numerous accolades, including 11 Academy Awards nominations, and two statues for Best Actor and Best Original Score. However, the dark tone of the film given by the depiction of childhood trauma and mental illness (Keegan 2019) creates apprehension among the audiences in terms of inspiring any real-life violence (Driscoll and Husain 2019).

The two most prevalent scenes referenced by the viewers in Group C are the ambiguous ending of Arthur admitted to Arkham Asylum, and a sequence which I name The Stairs Sequence, after the idiomatic title for the step street connecting two avenues which has functioned as one of the filming locations. I analyse The Stairs Sequence because of its metaphoric use of visual features and juxtaposition with previous sequences in the same setting (henceforth, I refer to Appendix 7 for further examples from the appropriate part of the script, and to Appendix 6 for further examples from the overall script). The Sequence occurs after Arthur accepts his violent side. He is invited to Murray's show and decides to enjoy it before committing suicide. He leaves his apartment building and is seen dancing down the stairs, an activity he does frequently as he progressively embraces his violent side. The significance of this Sequence is even more apparent when compared to other moments in the film where Arthur is seen ascending the same stairs, but their formal features are different.

6.2.1. Joker in popular culture

The Joker (Finger et al 1940) is the archenemy of the superhero Batman (Murphy 2015) in American comic books created by DC Comics, the existing lore suggesting an enduring obsession on Joker's part for Batman. Robinson, one of the creators of Joker, says in an interview in *The Amazing World of DC Comics* (Tollin 1975) that he has envisioned Joker as the physical and mental antithesis of Batman, "an antagonist that would be more enduring; a continuing conflict in the literary tradition of Holmes and Moriarty or King Arthur and Mordred" (Tollin 1975: 2-3). Thus, they represent the traditional opposition between light and dark. Joker embodies humour, colour, and spectacle (Weiner and Peaslee 2015: XIX) compared to Batman who lives in the dark (Manning 2011: 37).

In the comic books, Joker is depicted as a psychopath criminal mastermind (Langley 2012: 130). He goes through several stages in his character development and design according to the guidelines set at the time by the Comics Code Authority, going from a sociopathic serial killer with deviant humour in the Golden Age of the 1940s, to a harmless prankster in the late Silver Age of the 1950s (Manning 2011: 69, 171), before finally returning to the darker character during the early Bronze Age of the 1970s (Eason 2008). Even though he is never formally diagnosed in any representations, Joker is admitted to The Elizabeth Arkham Asylum for the Criminally Insane, a psychiatric hospital for dangerous criminals or medically unusual prisoners. In several sources in the Batman universe, Joker is implied to be able to modify himself by constructing a new personality daily to accommodate his needs (Langley 2012: 180-181, Weiner and Peaslee 2015: 217).

In addition to the changes occurring to his character design throughout the Ages, Joker develops a series of possible origin stories. In the most common one, he falls into a storage tank with chemical waste which permanently disfigures him: it whitens his skin, turns his hair green and colours his lips in red, transformation which is part of all his representations in media. Joker's iconic attire includes a purple suit formed by a long-tailed jacket and trousers, complemented by other accessories like a vest, a tie, hats, gloves, and pointed shoes (Manning 2011: 69) (Figures 6.1-6.2).

[Image redacted from open access thesis]

Figure 6.1. Joker's suit in the 1992 *Batman* animation

[Image redacted from open access thesis]

Figure 6.2. Joker's suit in the film *The Dark Knight* (Nolan 2008)

[Image redacted from open access thesis]

Figure 6.3. The suit of the 2019 Joker

The 2019 *Joker* adapts some plot elements from the standalone novel *Batman: The Killing Joke* (Moore and Bolland 1988). The Joker in *Batman: The Killing Joke* is the prankster from the Silver Age, a former lab assistant and aspiring comedian who orchestrates a robbery out of desperation to assist his pregnant wife. When Batman finally confronts him, Joker jumps into the chemical waste tank. His identity as 'Joker' is a consequence of the eventual loss of his wife and unborn child in an accident and of his disfigurement. However, in *The Killing Joke*, he admits that this story may not be true, preferring instead his past to be "multiple choice" (Moore and Bolland 1988: 38-40). In the end, even though Batman wishes to help rehabilitate his arch-nemesis, Joker refuses and wishes to share a joke with Batman. This novel has been commended as one of the greatest Joker stories ever written (Goldstein 2005, Rector 2021), and its characterisation of Joker has influenced later Oscar-winning adaptations, such as *The Dark Knight* (Nolan 2008).

Joker has been listed as one of the greatest fictional villains ever created (Empire 2008, Esposito 2011, Serafino 2013). Thus, he has appeared on a range of merchandise and collectible items, as theme park attractions and as a reference in a variety of media portrayals, such as animations, video game renditions and cinema examples: the *Batman* television series (1966-1968, Cesar Romero), the *Batman* (1989, Jack Nicholson), *The Dark Knight* (2008, Heath Ledger), *Suicide Squad* (2016, Jared Leto), and Joaquin Phoenix in *Joker* (2019–present). Ledger and Phoenix have earned an Academy Award for their respective depictions.

I explore some of the features mentioned in subsection 6.2.1 in this chapter, in particular Joker's unreliability and the manner in which the fictional world is pliable in his perspective, Arthur's transformation into a criminal as a consequence of childhood trauma, and his visual characterisation. As seen even in his unique character design (Figure 6.3), this version of the well-known Joker is treated in isolation from other versions.

6.3. Overview of viewer responses to *Joker*

Joker presents a subtler and distinct type of split Self, compared to Teddy/Andrew in *Shutter Island* and Elliot/Mr. Robot in *Mr. Robot*. There is no physical split or explicit diagnosis of DID as in *Mr. Robot*, and the identity shift is not as abrupt as in *Shutter Island*. Even though there are a couple of twists present (Arthur's adoption and abuse, and the revelation of Sophie's identity), there is only one which demands a frame replacement like in the previous case studies: the one regarding Sophie's identity. Nevertheless, this twist is solely proof of Arthur's unstable mind style and is not the ultimate event which splits him; these ideas are discussed in greater detail in what follows. The differences mentioned so far might suggest that *Joker* does not support a split Self interpretation. However, the language used by the participants to describe the transformation of Arthur into Joker reveals a preoccupation with their dichotomous nature and predominantly discuss them as separate entities. In this section, I outline the main patterns identified in my viewers' data regarding their interpretation of Arthur and Joker as often-independent selves with opposing behaviours.

In 6.2.1, I have identified the multiple possibilities regarding Joker's origins in popular culture, and how in *The Killing Joke*, a narrative which has influenced the current adaptation, Joker regards his past as "multiple choice" (Moore and Bolland 1988: 38-40). In an interview, Joaquin Phoenix (quoted in Rottenberg 2019), the actor who plays Joker in the current adaptation, mentions that the entire narrative of the film is ambiguous and "requires a certain amount of participation from the audience". Equally, the director, Todd Phillips (quoted in Floorwalker 2019; my emphasis), acknowledges the crucial role of the audience by admitting that "this is just *one of his multiple-choice* stories" and it may be, as online reviewers suggest, just "a made up story" in his internal world.

The problematic dimensions of reality and hallucination. Similarly to Teddy in *Shutter Island* and Elliot in *Mr. Robot*, Arthur has difficulties in separating reality from fantasy, with certain idiosyncratic caveats. This is suggested by delusional beliefs (him affirming "I am an undiscovered comedic genius", even though the audience cringes during his performance), reveries (e.g., Arthur abruptly appears in the audience of Murray's show straight from his mother's bedroom, and Murray hugs him and accepts him as his son, seen in Figures 6.4-6.6) and general hallucinations of a romantic relationship with his neighbour, Sophie. As the film progresses, the viewers in Group C understand that there is something amiss with Arthur's perception of reality. For example, C1 provides the examples of Arthur's fantasy of Murray accepting him as a son and Sophie becoming his girlfriend when affirming that 'Arthur starts closing himself in a <u>fantasy</u>, really, and liberating

more and more of this alter-ego of himself, Joker. He lives more often in these <u>imaginary scenarios</u>, these <u>what-if moments</u>'. Thus, Arthur is progressively sheltering himself in a world he creates. It is difficult for viewers to make a clear distinction between the objective reality of the film and Arthur's subjective perspective (C1 mentions how they asked themselves after the viewing, "oh, was this film real or not?"). Spectators consequently identify the presence of a divide between what is seen on screen through the focalisation of Arthur/Joker and what actually happens (Gallagher 2019).

[Image redacted from open access thesis]

Figure 6.4. Arthur watching Murray's show in his mother's bedroom

[Image redacted from open access thesis]

Figure 6.5. Next wide shot of Arthur suddenly appearing in the audience of Murray's show

[Image redacted from open access thesis]

Figure 6.6. Next close-up shot of Arthur back in his mother's bedroom

There is a particular sense of an interpretative difficulty arising from Group C's data because of the prevalent moments of questioning Arthur's reliability. As a character, he is subject to either constant contradictions, as those previously described, or subtler textual and visual inaccuracies which establish a distance between him and audience. In the excerpts below, there is a sense of uncertainty stemming from repetitions of modal expressions such as '[I] don't know', 'kinda weird', paired with doubts about the nature of the events.

> **C2**: even though we know he killed her, he asphyxiated her with a pillow - which is <u>kinda weird</u> because, as I knew, in hospitals patients are hooked up to many machines who monitor their vitals and when the pulse goes to zero there should be an alarm going on… and the room normally fills with medical personnel trying to resuscitate that person, and there was no alarm in this film, which <u>I, don't know… I don't know</u> the year when this film should have happened, so <u>I don't know</u> if these hospital requirements and machinery were in place at that time

> **C2**: at this point <u>you cannot quite know</u> <u>if everything was in his head or if everything actually happened</u>, because you can see during the film that <u>he confuses the scenarios</u> that he makes in his head with reality sometimes, and then I remembered how there's this flash of a scene when we see Arthur in the same white room from <u>the ending</u>, but this time at the start, as if actually, everything

that happened maybe it was in his head but a flashback to how he imagined it going on, and actually, we are with him, in his mind, in the facility

C3: a completely unreliable narrator because there are events that never happened the way we see them happening on screen, and there are multiple parts where it kinda leaves it to us to interpret it, like the ending, if he killed the therapist or not because there's only blood on his footprints, and if everything was real or just another big delusion

Viewers find it particularly difficult to 'read' Arthur's character and to accept certain parts of the text, even though the creators of the film reaffirm the liberty of the types of inferential conclusions their audience may make. There is a divide between what is real and what is fantasy or a product of Arthur's imagination, seen in the extracts below, as the film presents only the events happening to him or in his immediacy. As previously mentioned, we have access to a moment when he spatially dissociates from his mother's bedroom and appears in the audience of his favourite show, living in a personally created scenario in which the spotlight literally focuses on him, and is asked on stage by Murray. However, we uncover as much about his life as he knows and discovers throughout the film, as C5 mentions below. Generally, this implies a highly subjective perspective which plays with hypothetical worlds and unrealised scenarios which aggravate the viewer.

C2: his entire confusion about what's real and what's just imagined

C2: he sometimes creates mental scenarios and he thinks that reality is kinda bendable

C2: Arthur is in his own little world, and he just creates fake scenarios in his mind for himself, but then he forgets to return to reality

C3: he just imagines their dates happening

C3: maybe the writer wanted to say 'oh, nothing is credible in this world, so don't expect it from this-this relationship'.

C5: he suffers from what I presume are hallucinations or delusions. Because he starts a relationship with his neighbour, which eventually is revealed as being not real, only in his mind, but there's also some ambiguity there… and how he has al-almost lucid dreams about his success during a stand-up comedy, uhm, thing, and, uhm…

while watching Murray's show, he is actually transported from his couch to the show and sees himself being addressed by Murray as-as his son, or as if him, Murray, wanted to adopt Arthur, and it's so vivid... It shows you the power of his imagination

C5: it confirms you that we are going to be in his mind for the duration of the film and getting only the bits and pieces he knows

Manipulation in *Joker* is seen as the way in which the creators guide the spectators to a specific belief and then making them aware of Arthur's inaccuracies. These actions are made through oblique frame repairs which equally demand from the audience an active role in uncovering the meaning. For example, C2 and C3 mention above the ending sequence. This part shows Joker committed to the Arkham Asylum, judging from his white uniform, the bare room and the handcuffs. He is present during an exchange with a female psychiatrist, and it is implied that the narrative of the film has been told to her after she has asked him about the reason for being admitted. He kills the psychiatrist, as shown by the bloodstains left as his footprints, and is chased around the corridors by security men. Equally, this ending mimics the ending of *The Killing Joke*, where Joker wishes to impart a joke on Batman, because of the exchange between Arthur and the psychiatrist:

```
                    HOSPITAL DOCTOR
                 What's so funny?

He takes a deep breath, his eyes are glazed over. His voice
is scratchy, like he doesn't use it much. But the smile never
leaves his crooked lips.

                    JOKER
              --just thinking of this joke.

                    HOSPITAL DOCTOR
              Do you want to tell it to me?

Beat.

                    JOKER
              You wouldn't get it.

The doctor writes something down in her notes.
```

Figure 6.7. Ending exchange between psychiatrist and Joker (taken from the Final Shooting Script, Phillips 2018: 101)

Participants list how this psychiatrist looks similar to the one Arthur is seeing at the beginning of the film (C2) and how, if he manages to kill the one at the end, the blood should not be only on the soles of his shoes but speckled on his white uniform (C1, C3, C5, C7, C8). These details make the audience question whether Arthur imagines the unfolding of the narrative so far, proved also by his tendency to conflate reality and fantasy:

C1: there are many bits and bobs thrown around proving that he's not one to be trusted and that his perspective is flawed, maybe

158

> because he's unstable, but also maybe because he wants to be this
> big figure remembered by everyone so <u>he would exaggerate the
> story</u>.

When asked about a summary of *Joker*, viewers' *global* inferences (Clark 2009, 2014) highlight the film being an origin story and Arthur's transition into Joker (e.g., C4, C7). The progression of the story, however, is much less clear, as C2 first responds when prompted: 'That's a bit <u>tricky</u> **[laughs]**'. Their struggle in pinpointing features of reliability emphasises the internal focalisation of the film through Arthur/Joker and how his transformation has a palpable effect on the form and elements of the film.

This focalisation is also seen from a compositional standpoint. The camera is very close to Arthur/Joker, with him framed in close shots filmed with wider lenses to show his position in the environment. Figures 6.8-6.10 are shots of Arthur taken randomly from the film to show the inescapability of his subjectivity.

> **C4**: the way the camera was so focused on Arthur or Joker, how you were able to concentrate on different parts of his body, how you were so intimate almost by looking up or down on them…– And the sound made me claustrophobic in the same way, because it feels too close for comfort, it's almost like living inside his brain and you hear in unison
>
> **C4**: it felt like, because we see him transforming and it's more about his perspective than anyone else's

[Image redacted from open access thesis]

Figure 6.8. Medium close-up shot of Arthur at the beginning of the film

[Image redacted from open access thesis]

Figure 6.9. Medium close-up shot of Arthur at the middle of the film

[Image redacted from open access thesis]

Figure 6.10. Close-up shot of Arthur at the end of the film

Another example which proves Arthur's unreliability is represented by his creation of Sophie as an imaginary partner. One of the important plot twists of the film is the reveal that the relationship between Arthur and Sophie, a single mother who lives in the same building as Arthur, is fabricated in his mind, which consequently gives us a further indication of his fragmentation. They first meet in the lift of their building, when it momentarily stops before reaching their level, and are emotionally connected when Sophie pulls an imaginary gun trigger to her head. Her identity is further reduced to "Arthur's imaginary love interest" (Anderson 2019) or 'imaginary lover' (C4). Participants describe her as an embodiment of Arthur's need for love: C2, C3 ('a personified emotion'), C4 (an 'oasis', a 'fairy-tale'); as a possibility (a 'what-if', as C1 says); or as a character with the only role of 'validating' his actions (e.g., C1, C3). Interestingly, most participants do not find this twist unexpected, primarily because of her underdeveloped character (e.g., a 'shell' (C3)), or her 'just too damn good' behaviour (C1, C2, C3), 'like she's under a [love] spell' (C3).

The portrayal of mental health. There are online reviewers who argue that the film promotes a troubling connection between untreated mental health and the exacerbation of violence (e.g., Driscoll and Husain 2019). Similarly to the disclaimer mentioned in Chapter 5, the analysis on *Joker* does not look at the reliability of the symptomatology but at how various visual features characterise the dichotomy of Arthur/Joker and how these are interpreted by the audience. Like Elliot, Arthur meets the criterion of trauma and a disrupted childhood, mentioned by the participants under a typology of a 'misunderstood' character:

> **C1**: the film starts with this misunderstood person who tries to live in this society who doesn't want him and what he does and how he behaves
>
> **C1**: a recluse, very much an introvert, um, who was always the unlucky guy in the most unfortunate moment
>
> **C2**: he doesn't seem to be a bad person as long as you don't pick on him
>
> **C2**: he had a bad life
>
> **C3**: He has many disorders: one that makes him laugh, depression, some sort of social anxiety, I assume some others-- and that on top of the abuse he suffered as a child at the hands of her mom's boyfriend at the time and possibly hers.
>
> **C4**: Maybe he was born that way, but maybe the trauma made him like that.
>
> **C5**: he laughs uncontrollably in stressful times, and that's definitely not his fault

Even though the data overall suggests that viewers have difficulties in ascertaining the progression of the narrative, they seem to broadly agree that the medium determined by his multiple diagnoses (depression, the laughing affect, the childhood abuse) and various distressing events (abuse from strangers, the poverty, a stand-up failure, the lies of his mother about his father) make Arthur transform into Joker. Their significant conclusions are focused on the characterisation of the protagonist rather than the development of the storyline, but instead of creating individual pictures of Arthur and Joker, the two characters come across in the interviews as the antithesis of each other.

The antithesis between selves. Joker is Arthur's 'alter-ego' (C1, C2, C5, C7), 'persona' (C1, C2), and 'mask' (C1, C3, C4, C6, C7). Joker is depicted in some positive terms, being described as Arthur's 'funny and playful side' and as a character who 'represents freedom' (C1). However, there is an overall agreement between the members of Group C that Joker represents a villain. In several instances, Joker is referred to by using non-human linguistic choices. He is Arthur's 'demon' (C4, C6) or 'dark side' (e.g., C3), an interesting word-choice as Arthur's transformation is literally spotlighted, as discussed in 6.4.2.2. Secondly, he is dehumanised by being referred through pronouns such as 'that' and 'something else' (C4). In a sense, Joker is the embodiment of Arthur's dark emotions:

> **C1**: [Arthur's] personified hatred against everyone. He lives and breathes chaos and pain.
>
> **C2**: Joker stems from the fact that Arthur had enough
>
> **C2**: he created him for himself [...]. Arthur created Joker as a persona to say 'I've had enough of this', so in my opinion is that Joker is his way of fighting back and just forgetting about what happened in his life
>
> **C4**: he needed a face to put on this outburst

Viewers conceptualise Joker as the dehumanised depictions mentioned above because readers of a particular text may clearer mitigate actions outside of their normative boundaries as being 'monstruous' in fiction (Gregoriou 2007a: 60, Simpson 2004: 4). Meehan (1994) claims that equating a criminal and a monster provides a malleable characterisation for their inexplicable crimes, while others may construct this conceptualization as they cannot justify their actions (Gregoriou 2007a: 38). However, Joker is not completely physically monstruous as THE MONSTER in Gregoriou's (2007a) categorisation because viewers do not abide by his 'anomalies' (Gregoriou 2007a) but present concern for Arthur for how he 'had enough' (C2) of being marginalised by society. Joker's appearance has erased Arthur's agency by controlling his Subject and actions:

> **C1**: Arthur has the control from the two, and after a while he fuses with Joker and just <u>disappears</u> under him. He loses himself, and at the end, Arthur doesn't exist anymore, it's just Joker.
>
> **C4**: It's almost like he got <u>erased</u> in the process, he crumbled under the weight of it all, and Joker appeared...
>
> **C4**: maybe he was – Joker, I mean – he was spreading around until he made Arthur's subconscious and identity <u>submissive</u>.

In *Joker*'s case, the CONTAINER metaphor is much more persuasive in the viewer data:

> **C3**: He's completely insane, comparing him to Arthur, and I think that he was always there, <u>inside Arthur</u>, usually just peak-a-boo-ing his head, because you would see certain shifts in Arthur's behaviour. It's like an evil twin, but <u>an internal... evil... twin...</u> because <u>he comes from within Arthur</u>, he's not a different character with a different face.

> **C4**: he lives in his own parallel world or… more like in <u>an inside world of Arthur, and comes out only when it's needed</u>, you know? until he is the only one left… in the end.
>
> **C4**: this is not about the exterior, but the <u>interior</u>, it's about Arthur, definitely. Or… how he declines and transforms into Joker.
>
> **C4**: maybe he was – Joker, I mean – he was <u>spreading around</u>

The examples above refer to Arthur's body as the container holding Joker. There is an element of *leaking*, as Joker is able to 'come out' gradually or 'spread around', which imply that he is not a homogenous mass but, again, a sum of negative emotions which are left to eventually surface. Because Arthur is seen as suffering from societal and familial pressures, Joker can be seen as an expression of the conventionalised metaphor EMOTIONS ARE LIQUIDS IN A CONTAINER UNDER PRESSURE (Kövecses 2000). As already mentioned, Joker 'spreads' like a foreign mass in a liquid, he is 'intense' (C3, C4, C8), he is capable of violence and outbursts (C4), which is a characteristic of how pressure is released. These examples are indicative of Joker's negative affective valence, and show how Arthur is eventually incapable of controlling this self and eventually losing: 'until [Joker] is the only one left' (C4).

The more different the selves are from one another, the more jarring and unexpected the effect they leave on the audience. In the extracts below, participants use various constructions to compare and contrast the personalities and roles of Arthur and Joker. These examples capture quite fittingly the aspects of the Self which are in conflict. Some of these characteristics are expressed as emotions (e.g., '**one** is <u>gloomy</u>, […] **the other one** is <u>violent</u>'), which may invoke the metaphor A PERSON OUT OF CONTROL IS A DIVIDED SELF (Kövecses 2000) and AFFECTIVE STATES AS MULTIPLE SELVES (Demjén 2017: 127). As Joker exercises a high negative emotional pressure on Arthur, he is unable to keep himself together (C3): he 'crumbles' (C4, C8), 'breaks' (C2, C5), 'slips' (C6, C8). Secondly, viewers capture the differences between them, and ultimately characterise Arthur as the good self and Joker as a bad self. However, considering the discussion so far and the exploration of metaphors to follow in subsection 6.4.2, Joker is not the feared self, but a self who eventually enables Arthur with the means to express himself, thus representing in certain instances — for example, in The Stairs Sequence — the real self, even if this liberty is achieved through further loss of self.

> **C1**: If **Arthur** would have done something extreme, I would have been surprised, while if **Joker** laughed while killing a guy, I wouldn't be.

> **C1**: **Joker** is [Arthur's] persona -- he's basically a symbol of how society can turn you into a madman, while **Arthur** is physically the-the original, the individual, he comes with the body, **Joker** comes with the instincts.

> **C1**: he's not a trusty narrator. It's like having two personalities just battling against each other.

> **C2**: So **Arthur** is the one who's still trying, who wants to cope, hold it in as much as he can, while **Joker** is the persona who let it loose, kinda like 'if you hit me, I'll hit you back' mentality.

> **C2**: Arthur and Joker manifest the same as a person who has an alternate personality

> **C2**: **Arthur** doesn't act like a person who just starts things, who initiates things by himself [...] that looks like something **Joker** would do

> **C3**: **one** is sad, **the other one** is... not, **one** is gloomy and traumatised and lets others do whatever they want from him, while **the other one** is violent, he built this revolution against the wealthy and-and just laughs in your face.

> **C4**: It's funny, in a way, that you can say there's differences between two concepts that inhabit the same body

Arthur influences the stylistic profile of the narrative and consequently how viewers respond to it. The most important aspects are the viewers' active role in deconstructing his reliability. These are important characteristics which are further discussed in The Stairs Sequence.

6.4. The Stairs Sequence

6.4.1. Overview of The Stairs Sequence

One of the most referenced scenes in the aftermath of the film's release has been that of Joker's descent down an exterior stairwell. He is wearing a colourful suit, while his frenzied dance is representative of the acceptance of his dark side. The importance of this sequence is suggested by one of the promotional posters (Figure 6.11) which uses a still of one of the shots. Joker is shown on the steps, barely centred between two buildings. His gaze is upturned to the sky, and his pose connotes exaltation and triumph. The brightness of the sun juxtaposes the grey nuances of the setting represented by the stairs and the buildings. Moreover, the combination of bright lighting

and the colours of his clothes foregrounds Joker and guides our eye towards his placement in the centre of the poster. Moreover, lighting plays an important role in focusing viewers' attention to an element in a frame, or to enhance their composition (Bordwell and Thompson 1997: 178), an idea which is further explored in 6.4.2.2. These characteristics are not only captured by the poster, but emphasised throughout The Sequence to suggest aspects of Arthur's transformation into Joker. This is comprehensively done through the use of multimodal metaphors (e.g., Forceville 1996, 2008), which are explored in 6.4.2.

[Image redacted from open access thesis]

Figure 6.11. One of the promotional posters of *Joker*

In this Sequence, Joker is characterised through visual cues. There is no verbal script accompanying this part, compared to the previous two case studies in Chapters 4 and 5. However, it is interesting to look at the descriptive indications of the script and the responses given by the participants. In The Sequence, there are only three participants, or Actors (Kress and van Leeuwen 2020): Joker and the two detectives who investigate the case, Garrity and Burke. However, the detectives only appear at the end and are not important in the visual architecture of The Sequence.

This Sequence unfolds after a tumultuous series of events when Arthur is constantly disappointed and rejected by society and learns the truth about his childhood and life, ultimately experiencing an internal fragmentation. Arthur is invited to appear on Murray's show and considers this an opportunity to commit suicide. While he prepares for his appearance, he

murders one of his former work colleagues. Afterwards, he is shown leaving his building while wearing his clown make-up and a colourful attire, and proceeds to dance down the steps he usually takes back home after work. After his performance, he is pursued by two detectives who investigate Arthur's involvement in the previous murders. As is seen, The Sequence is significant because the stairs are an important part of Arthur's world and a symbol of his later transformation into Joker.

The stairs descend is mentioned by 7 participants from the total of 8 in Group C. Viewer C2 says that, by dancing on the stairs, Joker 'made them a statement of him embracing this journey into the abyss of his own mind'. The same feeling of 'acceptance' is identified by C5: 'the acceptance comes with that really elaborate dance scene while coming down the stairs'. Similarly, C6 says 'he's almost saying 'I conquered all of my problems and made them an essential part of what makes me, me.''. As seen in their responses, they identify elements of The Sequence as symbolic of Arthur's transformation into Joker. The stairs, as the setting for this Sequence, are at first representative of the difficulty experienced by Arthur on his way home. This is suggested by the earlier scenes' colouring in cool tones (Figures 6.12-6.15) and the pose of Arthur's body, with slumped shoulders and downward gaze. Moreover, the first two instances when the stairs are shown portray slow movements from Arthur and, thus, a slow camera tilt, with the shot in Figure 6.14 consciously a static one (Sher, quoted in Tangcay 2019). These choices juxtapose the depressive nature of Arthur to Joker's unrestrained personality. In the screenplay, the obstacle and the rhythm of Arthur's movements are represented by systematic repetitions: 'He starts the long climb up, step-after-step-after-step-after-step...', 'the endless staircase, step-after-step-after-step-after--' (Appendix 6).

[Image redacted from open access thesis]

Figure 6.12. The first moment in the film [timestamp 0:09:39 - 0:10:03]

[Image redacted from open access thesis]

Figure 6.13. The first moment in the film [timestamp 0:09:39 - 0:10:03]

[Image redacted from open access thesis]

Figure 6.14. The first moment in the film [timestamp 0:09:39 - 0:10:03]

[Image redacted from open access thesis]

Figure 6.15. The second moment in the film [timestamp 0:19:14 - 0:19:22]

The differences between the two moments are also shown by shifts in the colour palette from the nuances of grey which characterise Arthur to Joker's bright tones: 'While Arthur was greyer and in these depressing tones, Joker was all about vivid and alive colours, almost like telling you that he's all out, he's really different than Arthur'. These choices are intentional: Friedberg (quoted in James 2019), the production designer for *Joker*, has used "muted and desaturated" colours "with a worn patina" to illustrate "lack of care". Thus, the different colours are representative of each other's personality or past, as in the case of Arthur's abusive childhood.

Stemming from this, and as seen in section 6.3, viewers use different evaluative terms to talk about Joker and Arthur as a dichotomy. These differences are seen visually in The Sequence's colours (further explored in 6.4.3), light (further explored in 6.4.2.2), but also performance in the form of dance and by exploiting location. As argued by Kress and van Leeuwen (2006: 2-3), "[v]isual structures […] much like linguistic structures, point to particular interpretations of experience and particular forms of social interaction". The Sequence, even though minimal from a screenplay viewpoint, is rich in multimodal meaning.

The viewers compare The Sequence to other moments in the film where Arthur is seen walking up the same stairs to get back home. For example, two participants say:

> **C3**: you could see how Arthur doing stuff in the first part would be mirrored by Joker in his part, but like ten thousand times more intense. Like, how Arthur went up that stair […] and then you have the same set of steps later, and Joker is just vibes

> **C5**: it's interesting how when we see Arthur at some point walking up the same stairs, the scene is much greyer or bluer, he's depressed […] comparable to the scene when he dances and there's light and brighter colours and he's fast on his feet and with an up mood

As observed, the first juxtaposition is created by the setting of the stairs Arthur takes every day on the return home from his job as a clown. Friedberg (quoted in James 2019) has mapped the environment, formed by Arthur's neighbourhood and his building, as well as his journey back home, as oppressive and prolonged. Moreover, he (quoted in James 2019) states that "[Arthur]'s this small thing in a very large maze, and because there are hills, his journey is quite literally upstairs", with the apartment being "an extension of his mother, so he's out in the streets with everything hanging over him". The positive space of Arthur's body is dominated by the negative space occupied by the environment, a characteristic mentioned by the participants as well in the quotes below. This dynamic shows the oppressive nature of the environment and the pressure exercised over Arthur ("everything hanging over him"):

> **C3**: they use a lot of space to show how lonely he is, like, he would be shown walking alone and there would be all this huge environment around

> **C7**: The space was huge. They filmed him in the first part lonely on the streets, everything is very grey and dull, and muted… I don't know, but it kinda also looks down on him

When Arthur is the Actor (Kress and van Leeuwen 2020), the location is dark, while for Joker, there is bright light and erratic movements (Figure 6.16). From viewers' data, we may infer a sense of 'celebration' present in Joker's dance, mentioned by Sher (quoted in Tangcay 2019), the cinematographer of the film. Behind the scenes, the camera techniques have changed from a static shot for Arthur's "brooding" to using a crane to follow Joker's dance (Sher, quoted in Tangcay 2019). In a sense, this technique change implies a shift from a passive Arthur to a more active Joker who can only be followed through a dynamic camera movement.

[Image redacted from open access thesis]

Figure 6.16. The bright light in the background

Joker is an enactor of his own personal world. This is also exhibited by the aural dimension of the soundtrack, as acknowledged in the screenplay: 'dancing and singing along to the music in his head (and on the soundtrack)…'. Equally, this is represented in viewers' data: 'Like, [Joker] lives in his own parallel world' (C4). Again, this is indicative of protagonist's ability to manipulate and 'bend' (C2) the primary text-world, and of his unreliability. Most shots used in The Sequence are medium shots which enable a minor sense of distance because they are not as close to the participant's mind as a close shot. The audience is not meant to consider thoughts on a personal level but to share a perspective and consider the setting and the actions; nevertheless, as he faces the audience frontally, the viewer is still expected to be most centrally involved with his transformation. Moreover, his body is mostly placed in the middle of the frame, a position which endows him with specific information about the importance of his actions in this moment. There are few objects, such as the buildings, the stairs, and the railing, but these are de-emphasised as their colours blend in the background. Joker, as the Actor, looks down at the stairs, who become the Goal in a *transactive process* (Kress and van Leeuwen 2020: 63). The dramatic action of

conquering them is a process 'done to' the stairs which symbolically denote the oppression over Arthur.

Joker is created to attract our attention and become a salient Actor. As Stockwell (2002: 15) argues about figures which hold our attention, these "will be more detailed, better focused, brighter, or more attractive than the rest of the field". Moreover, Joker meets several traits listed by Stockwell (2009: 25). He is placed mainly in the foreground, is the largest and sole Actor for the majority of The Sequence's runtime, is in sharper focus compared to the detectives at the end (Figure 6.17), and receives the most light. Regarding *newness* and *brightness*, the present moment when he is introduced is brightly lit and more colourful than the rest of the film, points which are further developed in the following subsections. His colourful clothes and clown make-up are emphasised by viewers in Group C because they are unusual compared to Arthur's usual attire. These clothes, coupled with the intense lighting, take a symbolic meaning. During The Sequence, the positive space described by his body dominates the negative space expressed by the background. He is actively controlling viewers' attention through his unique unhinged dance, very different from the passive and submissive body positions manifested by Arthur. Aesthetically, he distances himself from the norm established throughout the beginning of the film.

[Image redacted from open access thesis]

Figure 6.17. The appearance of the detectives

6.4.2. The metaphors of *Joker*

In this subsection, I introduce the main metaphors evident in the sequence which characterise Joker. This approach has been previously considered in literary analysis by Nuttall (2018) by

building on the theory already established in conceptual metaphor theory (Lakoff and Johnson 1980, Lakoff and Turner 1989) (hereafter CMT) and conceptual blending theory (Fauconnier and Turner 2002).

CMT asserts that metaphors are included in our habitual processing of the world around us (Lakoff and Johnson 1980: 153). The theory suggests that one typically abstract domain, named the *target domain*, is understood in terms of a typically concrete domain, named the *source domain*. Consequently, the metaphor is the result of *the cross-domain mapping* from the source domain onto the target domain (Lakoff and Johnson 1980: 250, Kövecses 2002: 5-6). Metaphors are not inherently linguistic and may take visual characteristics, because "metaphor[s are] primarily a matter of thought and action, and only derivatively a matter of language" (Lakoff and Johnson 1980: 153; also in Forceville and Renckens 2013: 3, Johnson 2007: 208). Therefore, as metaphors are a manifestation of "a person's *conceptual* system" (Lakoff and Johnson 1980: 6), an analyst should consider the conceptual dimension and the diverse expression which results.

Past research has demonstrated that conceptual metaphors are prevalently employed in visual and multimodal media (e.g., Forceville 1996; Fahlenbrach 2007, 2008, 2010, 2016; Forceville and Jeulink 2011; Ortiz 2011; Coëgnarts and Kravanja 2012a, 2012b). Cinema may use *visual*, *pictorial* (Forceville 1996) or *multimodal metaphors* (Forceville 2008) (see also Whittock 1990, Carroll 1996, Forceville 2006, Forceville and Jeulink 2011, Fahlenbrach 2007, 2010; Ortiz 2011, Coëgnarts and Kravanja 2012) as viewers employ cross-mapping mechanisms to make sense of them (Forceville 2013a, 2013b; Forceville and Jeulink 2011; Forceville and Renckens 2013: 2). Forceville (2008: 463) defines multimodal metaphors as "metaphors in which target, source, and/or mappable features are represented or suggested by at least two different sign systems (one of which may be language) or modes of perception". Forceville (2008: 469) lists a series of criteria for a metaphor to be multimodal:

1. Given the context in which they occur, the two phenomena [as Forceville terms the source and target domains] belong to different categories.

2. The two phenomena can be slotted as target and source, respectively, and captured in an A IS B format that forces or invites an addressee to map one or more features, connotations, or affordances (Gibson 1979) from source to target.

3. The two phenomena are cued in more than one sign system, sensory mode, or both.

Analysing metaphors in multimodal media, and especially in predominantly non-verbal examples like The Sequence, is fundamental in assessing CMT's claim of metaphors being a matter of mental conceptualisation and understanding (also see Forceville and Paling 2018: 101). Additionally, considering that the primary assumption of CMT regards the transportation of meaning from one

domain to another, the meaning is modelled based on the affordances of the specific medium of the artefact (McLuhan 1964: 24). Thus, because cinema has an additional visual aspect to the scripted and aural dimensions, it has an opportunity to "(audio)visualize metaphors that are not readily available to other media" (Forceville and Paling 2018: 101; Honess Roe 2013: 25).

In subsections 6.4.2.1 and 6.4.2.2, I look at two main metaphors evident in The Sequence: (1) GOOD IS UP/BAD IS DOWN and (2) GOOD IS LIGHT/BAD IS DARK and how they are manipulated to fit the characterisation of the villain.

6.4.2.1. GOOD IS UP/BAD IS DOWN

GOOD IS UP and its counterpart BAD IS DOWN are defined by Lakoff and Johnson (1980) as *orientation metaphors* because their source domain uses spatial orientation to understand the abstract concepts of, in this case, emotions. Typically, the positive state, such as HAPPINESS, is mapped to the higher position 'up' (e.g., I'm at the top of my game; That boosted my spirit; I'm on cloud nine; Jumping *up* and down with excitement), while its negative counterpart is mapped to 'down' (e.g., This is my new low; I'm feeling down). The work performed on metaphorical exemplifications of affects has emphasised the association between emotions and positioning, distance, size, and brightness (e.g., Littlemore 2019). This is more often intrinsic to cultural beliefs, such as the conceptualisation of divinity as located in a superior plane (Meier et al 2007), or modelled according to various anatomical qualities, such as our visual field and physical axis, as our head is 'up' and feet are 'down'. Several studies (e.g., Meier et al 2008, Meier and Robinson 2004) argue that the dimension of GOOD is connected to the top of the body, even if the body is not in a standing position, as per Lakoff and Johnson's (1980: 57) statement that "UP is not understood purely in its own terms but emerges from the collection of constantly performed motor functions having to do with our erect position relative to the gravitational field we live in". In CMT terms, Joker's behavioural and intense emotional display in this Sequence reflects the conventional conceptual metaphor dyad GOOD IS UP/BAD IS DOWN, while at the same time presenting some idiosyncratic manipulations.

Fundamentally, the build of a staircase always has a higher and a lower point, and unites two points in a movement which can be either ascending or descending. In the poster (Figure 6.11), Joker is positioned in the centre of the frame, seemingly at the top of the stairs, even if the start of The Sequence has him near its middle, and he has a similar pose at an even lower point. As previously argued in the analysis of *Mr. Robot*, low-angle camera shots may suggest superiority, and in the poster, Joker is presented in a hero shot: this is his first entrance in his complete transformation, his pose is suggestibly victorious, based on his open chest and wide, upturned

fisted arms, and the cinematography is dramatic because of the contrast between light and dark shadows.

Arthur has a predisposition for depression-fuelled moments throughout the film, as seen from the downward pose of his body and his depressive expression in previous sequences (Figures 6.12-6.15). LaFrance and Mayo (1978) mention that people's physical posture is influenced when feeling happy or sad ('up' or 'down'), and these characteristics can be mapped from source to target. In a sense, in Arthur's case and judging by the repetition of upper spatio-temporal indices in the script, it can be asserted that, for him, BAD IS UP: in the first moments with Arthur climbing the stairs, he looks 'up' ('looking up at a long, steep concrete stairway that seems to go up forever', 'Arthur trudging up the endless staircase') (Appendix 6). He is particularly unhappy to go 'up' the stairs every day, and some of his limitations (the material manifestation of his poverty, his abusive mother) are located on a plane which is accessible only through an ascending movement.

To fortify the meaning of the metaphor, the creators of a multimodal artefact use additional salient elements. In the case of The Sequence, GOOD IS UP as a metaphor is rather shifted on its head. Arthur finally embraces his dark side represented by Joker; the target domain of GOOD is represented by him finally feeling elated by this change thus embodied through his dance and expression. This emotion is also present through non-linguistic audio: the soundtrack of The Sequence is the instrumental thudding guitar part from the controversial song by the British glam-rock artist Gary Glitter, "Rock and Roll Part 2", which invites a similar reaction of moving from the audience. However, his happiness is not UP, but literally and figuratively down, descending the stairs in his dance and giving in to his violent impulses, which are essentially a departure from the divine nature of UP. The score also presents a modification as the song transforms into an uncanny and atonal instrumental piece, interposed with apparent shrieks and several edited parts of Joker's dance in slow motion, which manipulates the audience into paying more attention to his movements and the connotations behind his irrational steps.

Additionally, as morality is typically regarded as 'up', the nature of Joker goes against it. The detectives, representative of justice, are UP the stairs and also in the light, while Joker, the villain, is down (Figure 6.18): 'Joker looks back up the staircase rising above him and sees Garrity and Burke all the way up at the top of the steps'. This exception is apparent in research. For example, the target domain in POWER IS UP may have a negative connotation when power is held by a malign figure. We approve of someone being 'down to earth' and dislike any 'uppity' behaviours. *Joker* is not focusing on Arthur's transformation on a vacuum, but aims to position him in the context of the 1980's society in Gotham, a fictional city famous for its criminal activity.

Thus, the characters who represent the law, such as the detectives, even though parts of the accepted schema of goodness, are powerless in this context. Reversed metaphors identified in examples such as the ones outlined above emphasise the flexibility of metaphoric conceptualisation.

[Image redacted from open access thesis]

Figure 6.18. The positioning of the characters

However, even if Arthur is depressed when he goes 'up' the stairs and Joker is happy when going DOWN, the visual representation ultimately suggests his conquer of the stairs: 'ARTHUR, NOW "JOKER" <u>DANCING</u> HIS WAY <u>DOWN</u> THE LONG STAIRCASE', '<u>Skipping</u> and <u>twirling</u> <u>down</u> four steps', 'Then turns and <u>dances</u> as fast as he can back <u>down</u> the steps and takes off running <u>down</u> the street--'. The locative adjectives and adverbs exemplify Arthur's journey to becoming Joker and his characterisation as a criminal personality. If we consider these linguistic aspects in correlation to his framing, the relative medium and close-up shots to Joker during The Sequence manipulate the audience into empathising with his predicament. As previously argued in Chapter 4, the difference between shots which are closer to the character rather than emphasising the background is that they bring a character closer to the viewer and highlight their mental states. Therefore, even if Joker is considered a criminal, our proximity to his perspective makes us consider his transformation as a beneficial character alteration and thus evokes the emotional metaphor GOOD IS UP.

Arguably, the recurrent blend of affective experience and 'up' or 'down' positioning may suggest that GOOD IS UP/BAD IS DOWN is an over-used metaphor which, even though frequently seen around us, reinforces particularities about Arthur/Joker's characterisation. Established research (e.g., Meier and Robinson 2004, Meier and Hauser 2008) suggests that individuals cannot conceptualise emotional dimensions without a connection to spatial concepts. Studies like those

mentioned above imply that the mapping between emotion type and verticality affects not only our immediate understanding, but also our possible categorisation of items according to their positioning, as either positive or negative.

Overall, one of the prevalent metaphors in The Sequence is GOOD IS UP. In this case, the target domain is Joker's demeanour encompassing his nature, behaviour and positioning in his first appearance, which is represented by the source domain of an upwards location. Another prevalent dyad metaphor present in The Sequence, and mentioned by the participants, is GOOD IS LIGHT/BAD IS DARK, which is further developed in the next subsection.

6.4.2.2. GOOD IS LIGHT/BAD IS DARK

Subsection 6.4.2.1 has explored how metaphors in *Joker* signify Joker's liberating transformation through character movement, soundtrack, framing and shot types. Additionally, metaphors can arise from *mise-en-scène* elements, such as lighting. According to Eisenstein (1949: 56) when discussing a different metaphorisation of film discourse, the *intellectual montage*, he argues that the meaning of a visual element can stem from interactions and connections between various parts of the whole. Thus, Joker's characterisation is not only possible through his behaviour and representation, but through other external elements, such as lighting.

Adams and Osgood (1973) argue that the conflict between good and bad is culturally ingrained as a distinction between light and dark and the subsequent shades of white and black. For example, this co-dependent relation is exemplified by our ingrained psychological fear of darkness, or its obstruction of the world around us. Additionally, in relation to subsection 6.4.2.1, light is commonly conceptualised as resulted from an overhead or 'upper' source, and therefore its meaning is associated with the characteristics of the source domain of UP (Tolaas 1991).

Forceville and Renckens (2013: 6) identify and explore two pervasive visual metaphors in cinema, GOOD IS LIGHT and BAD IS DARK, which they study as creative metaphors with "novel mappings from a source to a target in a familiar, conceptual metaphor". They (2013: 5) argue that because audiences "take light in cinema for granted", as light is an indispensable natural element, cinema has employed our inherent association between light and dark, and the shades of white and black, as representative of a conflict between good and bad. Forceville and Renckens (2013: 5) provide examples for this dichotomy:

> LIGHT: a radiant smile, whitewashing money, as clear as daylight,
> as happy as the day is long, a knight in shining armour, light up,
> burn the candle at both ends, a flash of insight ...
> DARK: a dark mood, blackmail, like a thief in the night, a black day,

>two blacks don't make a white, the pot calls the kettle black,
>
>obscure references, be under a cloud of suspicion...

An example provided by Forceville and Renckens (2013: 9-12) is that of the battle between good and evil in the film *The Fellowship of the Ring* (Jackson 2001). The interplay between uses of bright light and darkness are used either to show the good nature of characters, such as elves, or foreshadow the reveal of a villain (Forceville and Renckens 2013: 9-10). Their analysis of two more examples, even though not generalised to the entirety of cinema (Forceville and Renckens 2013: 16), inherently identifies how the dichotomy of light/dark saliently represents good/evil, even if later they identify the misleading nature of the metaphors as influenced by the relation between *focalisation* and *narration* (Forceville and Renckens 2013: 18; also see Bal 2009). Arguably, Joker is a villain in the comic book series and equally in the adaptation under consideration in this chapter. However, as seen in the discussion on GOOD IS UP, this metaphor asserts more than just Joker's integration into categories according to his violent nature and shift from one scene to another, an idea which I explore in the following paragraphs.

Lighting in cinema has developed from a prerequired condition for clear shots to symbolic metaphors, evolving through three stages: *narrative lighting*, *textbook lighting*, and *computer-rendered lighting* (van Leeuwen and Boeriis 2017: 31-32). Narrative lighting is "naturalistically as well as symbolically motivated" (van Leeuwen and Boeriis 2017: 31), as it is influenced by the unique resources of each film job. Textbook lighting is characterised by a set of "routinized principles" which are systematically taught and applied, "even though it still leaves freedom for improvisation and adaptation" (van Leeuwen and Boeriis 2017: 32). Finally, computer-rendered lighting is generated by specialised softwares which perform options which would be impossible in a naturalistic setting (van Leeuwen and Boeriis 2017: 32). Thus, light plays two roles at the same time: "accuracy" (Shamroy, quoted in Higham 1970: 34) in terms of it adhering to certain naturalistic rules, while at the same time it has a "dramatic and symbolic effect" (van Leeuwen and Boeriis 2017: 27) of intentionally directing your audience's gaze towards an element in a shot.

Van Leeuwen and Boeriis (2017: 36-43) use a social semiotic approach to analyse how lighting makes meaning in specific contexts. They guide their analysis by following the three broad communicative functions proposed by Halliday (1978), which are the *ideational*, the *interpersonal*, and the *textual*, but also identify the unique characteristics of lighting which do not align specifically with the three functions. The dimensions of each function are represented in the Figures below, taken from van Leeuwen and Boeriis (2017: 38, 41, 43). In this part, I follow the checklist provided by them to show the dimensions and importance of lighting in The Sequence.
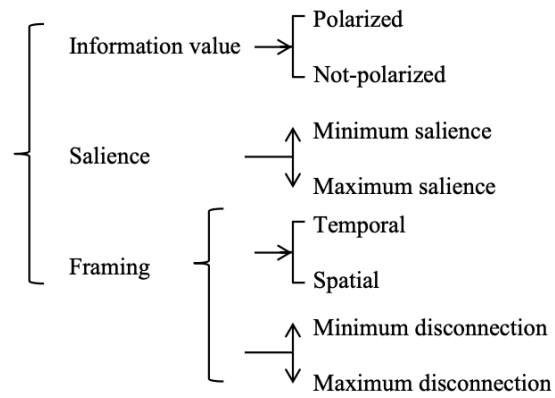
Figure 6.19. The textual meaning potential of lighting

(taken from van Leeuwen and Boeriis 2017: 38)
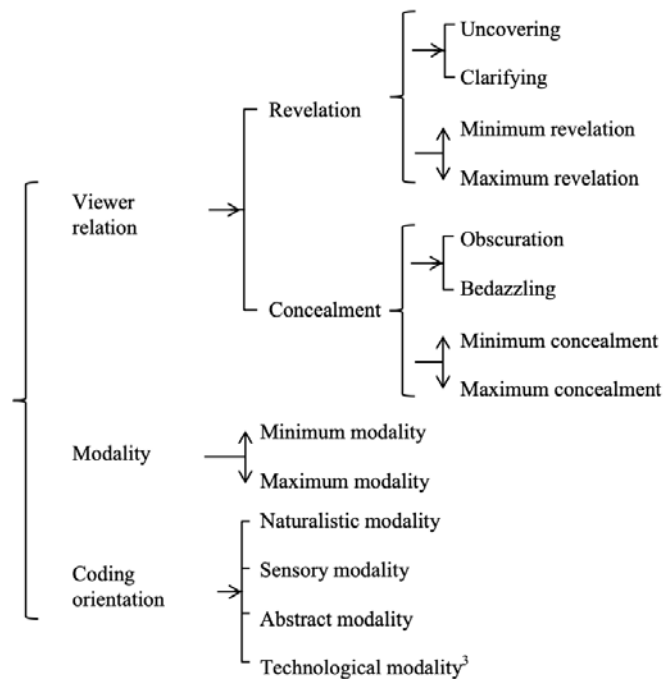
Figure 6.20. The interpersonal meaning potential of lighting

(taken from van Leeuwen and Boeriis 2017: 41)
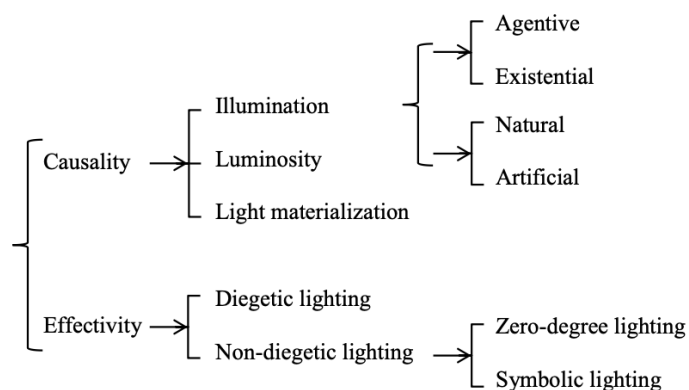
Figure 6.21. The ideational meaning potential of lighting

(taken from van Leeuwen and Boeriis 2017: 43)

Van Leeuwen and Boeriis (2017: 34-36) propose a list of *realization statements*, or features representative of the semiotic resources of lighting, which are explored in the following paragraphs. These are: brightness, definition, angle of incidence, modulation, key, colour, and movement.

Light is an important means of expression and characterisation in the portrayal of Arthur/Joker. Firstly, participants conceptualise Joker as Arthur's 'dark' side (C1-C3, C5-C8). Secondly, as seen below in the frequency of its mention in Group C's data, they discuss lighting in relation to Arthur's transformation (C1, C8), and how its presence or lack thereof emphasise either Arthur's gloomy personality (C1, C3, C8) or Joker's extroverted character (C1, C3, C5, C8).

> **C1**: the light is very nice and bright... I think they wanted to show how his life develops from depressive to-to-to-- not happiness, but more control and him being confident in himself
>
> **C3**: how Arthur went up that stair, and the light is quite blue-ish
>
> **C3**: Joker dances down the stairs... because there's so much light in that one, light that we don't see much in the previous part... not really.
>
> **C5**: there's light and brighter colours
>
> **C8**: And, um, the lighting, that's another good choice, because-- I think I said how dull Arthur is, how he's mostly grey, Gotham is very grey, there's something like a filter over the scenes when Arthur is still present, but this shifts with Joker's appearance because I feel like him being more colourful pairs quite well with a bright light.

> It's like Arthur has an extreme version of a Eureka moment and the
> <u>light</u> is doing the same, it's... <u>spotlighting</u> him.

Lighting is an important feature of cinematography which has been argued to be a visual code for focalisation (Deleyto 1991). Cameramen "try to tell the story with light as the director tries to tell it with his action" (Daniels, quoted in Higham 1970: 72). Arguably, in The Sequence, lighting plays a pivotal role in drawing viewers' attention to his placement in a frame. As previously discussed, Arthur's transition into Joker's violent side is creatively represented as an interplay between elements of the conceptual metaphors GOOD IS UP/BAD IS DOWN. When examining lighting, Arthur is not just dancing down the stairs while "celebrating himself" (Sher, quoted in Tangcay 2019), but he is also brightly spotlighted by natural and artificially-created lighting. His personal acceptance is not only directionally embodied, but also perceptually, as the first scene where Arthur has a brighter source of light on him is after he kills his mother in the hospital.

When watching The Sequence for the first time, there is an interplay between what Place and Peterson (1976: 32, 328-329) name in film theory terminology as *high key lighting* and *low key lighting*. High key lighting is closer to reality by not amplifying darkness (Place and Peterson 1976: 32), while low key lighting emphasises shadows, suggesting mystery and "the unknown" (Place and Peterson 1976: 328). Throughout The Sequence, Joker is never placed wholly in the light or in the darkness, but tethers in the boundary between the two until the end of The Sequence, where we are shown Gotham washed in a blue hue (Figure 6.22) which is conventionally used by filmmakers to light night scenes (Brown 2011: 230), in a stark contrast with the previous bright light of The Sequence.

[Image redacted from open access thesis]

Figure 6.22. The usual colour palette of Gotham City

The sequence opens with Joker walking down the hallway where his apartment is located. The low key lighting from the ceiling fixture in the elevator creates "sinister demented" shadows (Place and Peterson 1976: 329) over his facial features (Figure 6.23), which are correspondingly acknowledged in the screenplay: 'under the <u>harsh flickering fluorescent light</u>, he looks like <u>an insane version</u> of his mask'. Its over-the-head position is suggestive of a spotlight, an element implied by C8 as well, because this is Joker's 'grand entrance' under his new identity. In the screenplay, the next wide shot on the stairs marks the disappearance of Arthur's identity and the shift to Joker's complete emergence: '<u>ARTHUR, NOW "JOKER"</u> DANCING HIS WAY DOWN THE LONG STAIRCASE'. In a sense, this might be representative of what Elsaesser (2000: 44) identifies as a tendency of 'glamorizing' various elements in a shot by enhancing various traces of shine in addition to the textbook structure of three-point lighting set up (Young and Petzold 1972: 107) where you have a structure of three lights, one at an angle to the camera, a backlight and a 'fill light' from one side (Young and Petzold 1972: 107) (Figure 6.24), which give a clear light on the subject of the shot. In addition to the glamorising aspect, this stark contrast between light and shadows might be suggestive of Arthur's continuous internal conflict with his selves.

[Image redacted from open access thesis]

Figure 6.23. The low key lighting on Joker's features
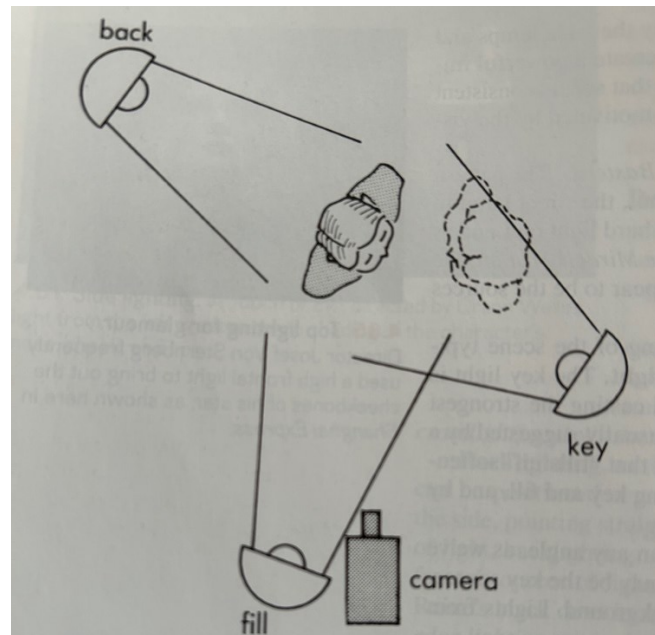
Figure 6.24. Three-point lighting, one of the basic techniques of Hollywood cinema

(taken from Bordwell and Thompson 2013: 128)

Part of the textual metafunction, *salience* is "the ability of an image to attract the viewer's attention to some elements in the image over others in their immediate environment, thereby signalling its semantic importance" (van Leeuwen and Boeriis 2017: 36). Some of the methods to achieve salience is to dramatically colour them or to make them brighter by 'pointing' (Boeriis 2009: 212-213) a light beam at the element you wish to foreground. In The Sequence, Joker wears a brightly coloured suit which juxtaposes his usual attire, and is centred in the frame with the sun at his back, having the bright light focusing the attention on him (Figure 6.25).

[Image redacted from open access thesis]

Figure 6.25. The natural light used as a centre of attention

Framing "divides a visual space into different areas" (van Leeuwen and Boeriis 2017: 37). This can be achieved through lines or boundaries described by elements in an image or by contrasts between areas in the frame. An example of this is shown in the portrayal of the detectives and Joker in two planes, the former in an unclear background and the latter in the foreground, as in Figure 6.26. The lines of interest created by the stairs, highlighted in red, and the movement of Joker to the side, which creates a wide space, directs viewers' attention in an unconscious manner to the indefinite characters at the top of the stairs. Moreover, the detectives are brightly lit, out-of-focus and framed by a horizontal line (the green line) as a *visual boundary* (Arnheim 1982: 112-113), compared to Joker, who is in a darkened area than them, literally and figuratively 'drawing a line' between two spaces (Kress and van Leeuwen 2020: 176).

[Image redacted from open access thesis]

Figure 6.26. The two planes occupied by the characters

As Joker descends the stairs, the light migrates from warm tones to cold tones, and the darkness takes over light, representing "the dark side of the soul" (Eisner 1955: 134) and both a literal and metaphorical descent into it. The presence of bright light, and its subsequent disappearance in this Sequence, figuratively expresses Arthur's acceptance of Joker, his 'dark side' or his 'demon' (C4, C6). Similarly, the chaotic nature of his actions articulates this almost bodily transformation, as he is placed in front of the light beam and dancing away and in a downward motion from it.

These movements and his motion down the stairs are relevant when we consider the *information value* of the frame (Kress and van Leeuwen 2020: 177). Information value is "created by the positioning of elements in the visual space" of a frame (van Leeuwen and Boeriis 2017: 37). As previously seen in *Mr. Robot*, by positioning an enactor or object in the upper or lower parts of a frame, to the left, right or in the centre of it, the creators suggest a different value of that element (Kress and van Leeuwen 2006: 179–200, Boeriis 2009: 217–225). For example, van Leeuwen and Boeriis (2017: 37-38) compare the positioning of speech and text in a page as having a 'before' and an 'after', or a start at the left and an ending toward the right, as similar to the frames of a film which uses a 'landscape' format. If we are to consider their metaphor, a story progresses on a page in a downward motion from top to bottom, which in the case of The Sequence suggests progression. The film in its entirety shows the progression and transformation of Arthur into Joker, while this Sequence shows a similar progression, from Arthur's 'bright' desires to be accepted, to Joker's 'dark' violence and crimes. However, these last two are juxtaposed to the traditional meanings of the discussed metaphors.

Again, it is interesting that the light shines from above and the darkness is gathered at the bottom of the stairs, as if implying the religious connotations of a heavenly realm at the top and punishment at the bottom. This aligns with the characteristics of the conceptual metaphors GOOD IS LIGHT/BAD IS DARK from the perspective of Joker's nature, discussed in subsection 6.4.2.1. However, the effects are juxtaposed by his character accepting this nature as a 'good' personal experience which undermines in a sense the expectations set by the metaphor GOOD IS LIGHT as an indication of prescriptive 'good' characters. Thus, there is a jarring conflict between the personality of the character and the implied meaning represented by the visual choices.

The interpersonal metafunction has three important dimensions: *interaction* or *viewer relation*, *position* or *coding orientation*, and *modality* (van Leeuwen and Boeriis 38, Kress and van Leeuwen 2006: 114-154, Boeriis 2009: 241-269). Interaction represents an *image act*, or "what an image is *doing* to or for or with the viewer" (van Leeuwen and Boeriis 2017: 38). An important aspect which contributes to the communication of image acts in The Sequence are the features of personal performance, such as Joker's dance routine, facial expressions, and attire (the attire in particular is discussed in detail in 6.4.3). Moreover, I add types of shots and proximity to the features already mentioned. As discussed in this chapter, the close shots to Arthur are intentional and suggest the impact of Arthur's perspective on the narrative, and the proximity of viewers to Arthur/Joker creates an unconscious dialogue between his character and the audience. Spectators are witnessing in a more intimate way his performance as a suitable reaction to his transformation because it resembles a form of 'victory dance'. In relation to lighting, Joker is *revealed* by the natural light of the sun (Figure 6.27) and by other added low key angles, such as the *clarifying* and the brightness of his hair (Figures 6.28-6.29), until the next sequence, where he is chased by the detectives in Gotham, and he does not have any means of bright lighting (Figure 6.30), and is thus more *concealed* compared to The Sequence.

[Image redacted from open access thesis]

Figure 6.27. The emphasis of Joker created by natural light

[Image redacted from open access thesis]

Figure 6.28. The highlighting of Joker's hair

[Image redacted from open access thesis]

Figure 6.29. The highlighting of Joker's hair

[Image redacted from open access thesis]

Figure 6.30. The lack of lighting on Joker once The Sequence ends

Proximity, represented by the way an image places a viewer in relation to that image's depiction (van Leeuwen and Boeriis 2017: 38), feeds into positioning. As argued before, the close-up and medium close-up shots to Joker enact a close relationship (Hall 1966). The shots place the viewer closer to Arthur's viewpoint, and equally more susceptible to his influence over what the spectators watch and experience. In addition to being a part of the environment and creating atmosphere, lighting as a *multimodal* feature (van Leeuwen and Boeriis 2017: 36) may contribute to emotional involvement (Meier et al 2004: 86). By physically seeing Arthur as Joker in the light

while dancing, the audience is susceptible to rooting for his transformation: 'I felt sorry for [Arthur]. [...] [The creators] made us feel for the character so that it would become a sticky situation when he becomes a criminal. It's confusing when you think about it because you don't wanna see his actions as being justifiable... but how can you not?' (C7).

Modality, in van Leeuwen and Boeriis terms (2017: 38) represents "the degree of naturalism of the represented", or the "truth of perception" (Kress and van Leeuwen 2006: 154-175), meaning that the representation of an enactor or object in an image is how it would be in the reality outside the screen. In reality, elements do not have three angles of lighting, but in film this approach has been defined as a norm in order to make the objects intelligible on screen. In The Sequence, the lighting is exaggerated with edited colour, backlights, highlights, various shadows and details, which contribute to a richer and more dazzling expression which, again, create Joker as an extravagant character. As per Zettl's (1990: 32, 39-52) notion of the *emotional function*, this modalised lighting creates or accentuates mood and an over the top atmosphere, which is tantamount to Joker's conventional character in popular culture.

The ideational metafunction focuses on the relations between enactors, objects and spatio-temporal depictions through their involvement in various actions and events through movement, or their attributes through compositional arrangements (van Leeuwen and Boeriis 2017: 40). When discussing lighting, van Leeuwen and Boeriis (2017: 43) identify two domains: *causation* and *effectivity*.

Causation represents "the relation between light and its source" (van Leeuwen and Boeriis 2017: 41). In linguistic terms (Halliday 2004), light is *ergative* when centring on causality. In van Leeuwen and Boeriis' terms (2017: 41), light can be invisible or *existential* when is "simply existing" as an "indeterminate presence or atmosphere that pervades the entire scene". The type of light which introduces a strong ideational meaning is the visible or *agentive* one (van Leeuwen and Boeriis 2017: 41), represented by natural sources (e.g., sun, moon) or artificial ones (e.g., candles and torches, neon and screen lights, streetlights). Both visible and invisible light sources, depending on the context and their use in a scene, communicate symbolic readings. Effectivity represents "the relation between light and the object or scene being lit" (van Leeuwen and Boeriis 2017: 41). Similarly to causation, the effectivity of light can be equally described in linguistic terms as *transitive*.

In the elevator, the upper artificial source light generates unnatural shadows over Joker's facial features, creating a foreboding feeling when paired with his smile. Equally, the upper natural source of the sun describes in a metaphorical manner the progression of Arthur to Joker as 'natural', more organic. These sources of lighting are *diegetic* because they have an identifiable

source of light, but they are inadvertently paired with *non-diegetic* sources which illuminate Joker from other angles to make him visible on-screen. However, even with common sources attributed to the main lighting sources in the form of a bulb and sun, they are still symbolically motivated. The artificial light source brings forward connotations of fear commonly associated with horror or psychological films: 'an <u>insane</u> version' (Appendix 7, line 11). The natural light source is meant to, once again, highlight the expected natural progression of Arthur into Joker. Judging from the position of the sun and the screenplay's temporal description of 'late afternoon', the sunset is symbolic of his now-ended life as Arthur. This is further emphasised in the screenplay: '<u>Sun setting in the sky</u>.'

Centred on the attitudes of this *experiential metaphor* (van Leeuwen 2005: 29-36), the qualities of light explored in this section indicate the harshness of Joker's character, newly emerged to the surface. The LIGHT/DARK metaphors can predict or emphasise other narrative information. There are other cues that alert the viewer about Joker's true 'darkness', such as the ominous and jarring soundtrack (identified by various viewers in Group C as well), in conformity to the conceptual metaphor of GOOD IS HARMONY versus BAD IS CACOPHONY (Klumperbeek 2012). It foregrounds that the chaos, even though representing Arthur's self-acceptance, has negative consequence for other communities in Gotham City, such as the violent and escalating revolution in the city. Moreover, the audience knows from popular culture his true nature and the destruction he brings, as discussed in subsection 6.2.1. Furthermore, Meier et al (2004: 86) determine that people "cannot conceptualize the affect of a stimulus without considering its physical features (e.g., colour)". As argued in this subsection, lighting expresses its meaning in conjunction with colour. The colours of Joker are further explored in the next and final subsection.

6.4.3. The colours of *Joker*

As seen in Chapter 4 and 5 and more so in this chapter, "the meanings are mapped across different semiotic modes, the way some things can, for instance, be 'said' either visually or verbally, others *only visually*, again others only verbally" (Kress and van Leeuwen 2020: 2; my emphasis). As established in subsection 6.2.1, one of the defining characteristics of Joker is his brightly coloured suit. I have provided in 5.5.4 a brief discussion on the importance of colour in cinema, arguments which are equally applicable to this case study. Bramesco (2023: 8; my emphases) argues that "[a] well-placed *red* or *green* can dictate tone or *plant symbolic meaning*, establish a location or time (both for the setting and the period of its real-world production), [and] *identify characters as heroes or villains*". The colour palette of every film represents a *collaboration* (Bramesco 2023:

10) between the various members of the creative team, such as directors, cinematographers, hair stylists and costumers, and these conscientious choices are seen in *Joker*.

The importance of colour in the current adaptation is emphasised by the descriptive choices in the screenplay and by the medium close-up shot which permits the viewer to see Joker's features (Figure 6.23):

> Green hair slicked back like one of the Wall Street assholes he killed... White grease paint smeared over his face... red nose painted on... blue peaks over and under his eyes... his mother's red lipstick crudely outlining his smiling mouth...

They are emphasised by *Joker*'s production designer, Friedberg (quoted in James 2019):

> There's a theatrical component to his character. He's a performer. He makes a curtain in his apartment while practicing his lines. Then there's the elevator door that acts like a curtain when we first see him as Joker. One of the biggest moments is when he walks through the curtain on 'Live with Murray Franklin'. It's a theme we explored where colors start to pop in the world.

Similarly to the arguments explored in 6.4.2, the colour palette is also meant to show the contrast between Joker and Arthur, and more importantly between the different emotions represented by them. Colour has been argued to have an interpersonal metafunction through its connection to affect (Poynton 1985, Martin 1992). In this case, the shift in colour palette conveys significant symbolic value in the context of Arthur's liberation and acceptance of his 'instincts' (C3).

> **C1**: the colour palette, which goes from almost very shadowy to very colourful. Arthur is grey, he looks like one drenched autumn morning, while Joker is very colourful, he wears a wine-red suit and make-up and the light is very nice and bright...
>
> **C2**: While Arthur was more grey and in these depressing tones, Joker was all about vivid and alive colours, almost like telling you that he's all out, he's really different than Arthur and he doesn't care.
>
> **C3**: how Arthur went up that stair, and the light is quite blue-ish, his walk is slow, he's very much not having a good day... and then you have the same set of steps later, and Joker is just vibes, dancing on them, having a great time...

C3: I liked how extra he looked when dancing and jumping, comparing it to how he used to walk up them when going back home, to Penny, ew. What else... I liked the clothes-- they were vibrant, comparing them to the clothes he wore, which were more... I don't know - boring, I guess?

C4: what I remember quite vividly is– are the costumes, his suit is everywhere, pretty much. It's such a striking difference from Arthur's usual clothes

C4: Joker is a revolutionary, he's flashy, he's intense, he isn't from Gotham, but Gotham-made, he is more at the... forefront, you can say, by wearing a different colour

C5: his dance down the stairs – it's interesting how when we see Arthur at some point walking up the same stairs, the scene is much grayer or bluer, he's depressed, he barely can walk because he's sad, everything is slower, uhm... the colours, as I said, are dull... and that's, again, comparable to the scene when he dances and there's light and brighter colours and he's fast on his feet and with an up mood

C5: I loved the colour palette. It was such a strong juxtaposition between the more subdued and grey colours for Arthur and the vibrant, overexposed hues for Joker

C8: the colouring of Arthur juxtaposed to that of Joker because Arthur is incredibly dull and grey, while Joker is very colourful

C8: Joker usually wears quite interesting colours throughout other adaptations, mostly purple and green. And, um, the lighting, that's another good choice, because-- I think I said how dull Arthur is, how he's mostly grey, Gotham is very grey, there's something like a filter over the scenes when Arthur is still present, but this shifts with Joker's appearance because I feel like him being more colourful pairs quite well with a bright light.

Equally, the colours are meant to show the progressive transformation of Arthur into Joker:

C1: I think they wanted to show how his life develops from depressive to-to-to-- not happiness

> **C3**: it's like a complete change […] from the depressed Arthur to the colourful Joker
>
> **C4**: the colours in the film were changing at the same time as Arthur was changing
>
> **C7**: the colours are changing from one part to the other one as Arthur changes into Joker, which I think it's a nice representation

C2 mentions the memorable nature of Joker's suit. The rebirth of the character is not only represented by a departure from the original story of the famous villain but also through a difference in the attire. Costumes can "become motifs, enhancing characterisation and tracing changes in attitude" (Bordwell and Thompson 2013: 119). The 2019 Joker is not wearing the suit of the former depictions of his character, but a "maroon red two-piece suit with shoulder pads, a gold waistcoat, and a greet collared shirt" as a "totally new iteration of the maniacal DC villain" (Snowden 2019). The costume is a concept created by costume designer Mark Bridges. He (cited in Desowitz 2019) explains how Arthur's attires are reflective of the film's temporal setting in the early '80s and also Arthur's upbringing and development. Bridges (quoted in Desowitz 2019) emphasises that his interpretation of Joker's character should be "kind of awkward and adolescent" and "juvenile", as well as "inexpensive and not stylish", as Arthur has social assistance. Bridges has used elements from Arthur's clown costume, such as the gold waistcoat, as seen in Figures 6.31-6.32. Thus, colour is used ideationally to denote his social class. Furthermore, these choices (the use of the same waistcoat) are suggestive of how Arthur and Joker are parts of the same Self and the lingering connections between them. The same is affirmed by Bridges (quoted in James 2019) while working with Friedberg for the colour palette:

> [Friedberg's] pitch was '70s muscle cars and different combinations of oranges, greens and browns while saving red for the clown, Joker and blood. The costumes have a yin and yang to them where <u>what he wore as Arthur, he eventually wears as Joker. One comes out of who he (already) is in a way</u>.

[Image redacted from open access thesis]

Figure 6.31. Arthur's clown costume

[Image redacted from open access thesis]

Figure 6.32. The golden waistcoat from Arthur's clown costume,

now part of Joker's costume

The creators have chosen a warm palette for Joker, comparing it to the usual cold palette of the previous Jokers. Bridges (quoted in Desowitz 2019) says that "three colours should go together: green, gold, and red, which was a really strong combination". Colour is then used to convey an interpersonal meaning. A fascinating point made by Bridges above is that of the use of red only for blood, the clown's features, and Joker. Bramesco (2023: 153) identifies that *complements*, "those colours opposite one another on the Isaac Newton-devised colour wheel oriented around the

primaries of red, blue and yellow", are able to "contrast with one another to create 'colour harmony', a satisfying effect that livens up cinematography in often imperceptible ways". Equally, complements make each other look brighter (Ball 2010: 260), which, again, connects to Joker's implied salience and visibility against a neutral background (Bordwell and Thompson 2013: 119). The complement of red is green, which is used in his shirt and famously in his hair. The contrast they create as *opposing colours* is suggestive of the internal conflict between the opposing instances of Arthur and Joker. Interestingly, the complement of yellow is purple, which is present in the suit of the former Jokers yet missing in this adaptation; it might represent a nod to the classic variations and imply the different development proposed by this adaptation.

Finally, if we look at Joker's makeup, it is reduced to a simplistic palette formed of 'green hair', 'white grease paint smeared over his face', a 'red nose', 'blue peaks over and under his eyes', and 'red lipstick outlining his smiling mouth'. Kress and van Leeuwen (2020: 154, 159) argue that this type of a simple palette suggests a low modality which invites abstraction and a depart from reality as perceived by the naked eye. In visual grammar, the term *modality* is borrowed from linguistics and equally describes "the truth value or credibility" of both visual and linguistical representations (Kress and van Leeuwen 2020: 155, 156). In this sense, Joker is not real, but an 'unmodulated' and 'flat' (Kress and van Leeuwen 2020: 159) expression of Arthur's emotions to be freed from societal constraints and pressures. There are no other visible features evident from underneath the white paint and his eyes and mouth are reduced to abstract shapes, thus imbuing Joker with the previously mentioned characteristic of a 'mask' (e.g., C4, C6, C7): 'We see him putting on this clown make-up at the start and it feels like when he does that, he thinks that he can hide underneath it cuz now he's not Arthur' (C6). His appearance is possible because of his role as an agent of liberation brought through violence. Compared to the shades in Figure 6.32 to Figure 6.31, these are darker, repressing "his emotions" through an organic blend between wardrobe and self, as mentioned by Bridges (quoted in James 2019).

6.5. Conclusion

In this chapter I have explored the representation of the split Self in the film *Joker*. While the previous two case studies have focused more on the linguistic construal of the split Self alongside the visual features, The Sequence chosen for *Joker* lacks scripted lines and therefore is analysed from a more visual perspective in section 6.4. By following the checklist provided by van Leeuwen and Boeriis (2017) and looking at the overarching metaphors found in The Stairs Sequence, this study accounts for an exploration of techniques such as lighting and colour in enacting a

dichotomy in the development of the protagonist. Furthermore, their effects have been analysed alongside the description provided by the official script of the film and supported by viewer data.

Metaphor is a developing and vast research area, and this chapter is only one point of departure by briefly exploring in 6.4.2 two main pairs of metaphors present in The Sequence, GOOD IS UP/BAD IS DOWN and GOOD IS LIGHT/BAD IS DARK. Recent CMT research has seen an increase in its application to non-verbal media and shows that further inquiries into the filmic structure can offer significant data into how metaphors shape not only the verbal discourse but also the understanding of cinematography. The discussion shows that conventional metaphors and novel iterations contribute to the impression of a distinctive mind style, and the ability for pre-existing techniques, such as lighting, to spotlight the internal aspects of a character's mind. The dominance of the dichotomy LIGHT/DARK is important in establishing the acceptance of the Self division and the internal focalisation of Joker, which invites subconscious empathy. The ambiguity of the source-target mapping shows that one conventional metaphor can develop according to the context. Moreover, I argue in 6.4.3 that the use of colours highlights the salience of the protagonist and reinforces the transformations inflicted on the Self.

Chapter 7 represents the final case study on the physical and psychological split types in *I'm Thinking of Ending Things*.

Chapter 7

I'm Thinking of Ending Things

7.1. Introduction

As the analyses so far have shown, the split Self is represented both textually and visually in cinema. The final case study focuses on the film *I'm Thinking of Ending Things* (Kaufman 2020). I analyse one sequence consistently referenced by viewers in Group D. I use TWT to analyse the 'dream-like' qualities of what I call The Dinner Sequence in relation to the depiction of the environment and the mind style of the focaliser(s). This chapter explores the cinematography, more importantly the *mise-en-scène* elements, to analyse the backgrounded mind style of the protagonist, the Janitor. I analyse how The Dinner Sequence is constructed to assess the layering and fluctuating permeation of the TWs. Additionally, I identify several intertextual references which pinpoint the existence of an internalised conflict and the dream-like qualities of the film's narrative.

I follow the reorganised classification of the concept of the split Self structured in subsection 2.6.4. The motivation for choosing *I'm Thinking* as a case study is systematised in section 3.4. The film follows a young woman who goes on a trip with her boyfriend to meet his parents for the first time. This main narrative is interwoven with footage of a school janitor's home and work routine.

In section 7.3, I review a range of opinions expressed by Group D in their interviews. I pay closer attention to the patterns identified throughout the data. Next, in 7.4, I begin my discussion of the text by analysing the emerging trends stemming from my data which correspond to the sequence showing the first dinner together with the characters. Once again, I use a transcription of the scene (Appendix 8), as well as an extract taken from the original screenplay (Appendix 9). Additionally, as the palette for this film is dark and the contrast between brightness and darkness is sharp, some of the screenshots in this chapter are rebalanced to better show the details. As explained in Table 3.4 in section 3.4, I use different capitalised identifiers for the three selves present in the text, namely The Young Woman, Jake, and the Janitor because they are accordingly identified by the viewers in Group D.

7.2. Synopsis

I'm Thinking is an American surrealist (Lusk 2020, Nugent 2020) psychological film based on the novel of the same name (Reid 2016). The director of the film, Charlie Kaufman, is recognised for his characteristic surrealist (Kaufman 2005) approach to his films:

> Kaufman has always been a radical anti-realist. He's not one of those artists who take their audience on guided tours of recognisable external reality; if he does venture into the known world, it's always via the esoteric, labyrinthine windings of his singular imagination. (Romney 2020)

Kaufman's films incline to explorations of interiority, identity and the meaning of life. The same themes occur in *I'm Thinking*. The film is focalised through the perspective of a 'Young Woman' (Jessie Buckley) (IMDb 2023) who considers ending her supposed six-week relationship with her boyfriend Jake (Jesse Plemons) while on an uncomfortable car journey to meet his parents (Toni Collette and David Thewlis) for the first time at their isolated farm. The film is sporadically edited with initially unexplainable cuts to sequences of an unknown elderly janitor (Guy Boyd) working at a local high school. Amongst the cuts we see moments of his cleaning routine in the amphitheatre during students' rehearsals for the musical *Oklahoma!*, and his lunch break while watching a romantic comedy.

As the storyline progresses, we learn that The Young Woman is "a fantasy" (Hoffman 2020) created by the Janitor, and that Jake is "a projection of [him] decades earlier" (Hoffman 2020). The younger version of Jake is a more confident and intellectual self because he has always considered himself brighter and superior to his peers. Consistent with other character representations in Kaufman's idiosyncratic approach to cinema, The Young Woman's identity undergoes transformations. Through his ability to reconstruct the apparent reality, the Janitor constantly rewrites The Young Woman in "a sort of thought experiment about what it might have been like" (Dessem 2020) to have dated someone like her and took them home to his parents. Her interests and background shift from writing and painting to studying physics or geriatrics to being a waitress, her clothes swiftly alter (her coat is pink-orange, then blue; her lined jumper disappears for a flowery dress; she starts wearing pearls), and her name changes (Lucy, Louisa, Lucia). Similar changes happen in his parents' behaviour, age and aspect, the house's arrangement and its details (such as the wallpaper). The focalisation through her perspective is not unintentional, as explicitly motivated by the Janitor in the book: "We had to try putting her with us. To see what could happen. It was her story to tell" (Reid 2016: 153). The plot twist mirrors the explanation provided in the novel and is built in The chosen Sequence for the analysis, The Dinner

Sequence. The Young Woman and Jake have met during a pub trivia night and, after he has failed to request her number, he constructs an imaginary, alternate narrative for the rest of his life in which she is his perfect girlfriend. As an individual who has failed to succeed in life, the janitor is now contemplating suicide in his current matrix world, which translates to The Young Woman "thinking of ending things": 'There's only one question to resolve. I'm scared. I feel a little crazy. I'm not lucid. The assumptions are right. I can feel my fear growing. Now is the time for the answer. Just one question, one question to answer' (Kaufman 2020). His fears and statement "I'm not lucid" can be translated as symptoms of possible dementia, chances increased by the film's portrayal of his father's Alzheimer's. This diagnosis might be foregrounded by Young Woman's changes in name and clothes, as well as brief episodes of confusion in sequences such as The Dinner.

Specialised online reviews predominantly describe the film as confusing (Hoffman 2020) and a "misleading" psychological horror, being more of a "speculative inquiry into […] identity, memory, the mind and the ageing process" (Romney 2020) through ingenious cinematographic practices. Nugent (2020) mentions that the "accelerating sense of confusion and reality-bending" is enhanced by various visual techniques, such as brusque camera angles and the abrupt cuts to the janitor's routine. One persistent aspect of Kaufman's films and especially of *I'm Thinking* is its capacity of infiltrating in the mind of the viewer: "Kaufman […] is living in my head, as I seem to be living in his" (Scott 2020). The internal insinuation is not only in viewer's mind, but likewise in that of the main character's consciousness. For example, the title of the film is a thought uttered by The Young Woman in the opening monologue of the film, and we follow her internal narration through it. Similarly, her thoughts are not private, but occasionally seemingly read by Jake. A connected theme to this intrusion is the lack of an "objective reality", as Jakes observes, which translates into a disorienting, open-ended narrative.

Critics consider Kaufman the "director of some of the trippiest and most metafictional films in recent history" (Leith 2020). Roger Ebert (cited in Medina 2023), the first film critic to win a Pulitzer Prize, has named Kaufman's directorial debut, *Synecdoche, New York*, as the best film of its decade. Likewise, *I'm Thinking* has received positive reviews from critics for actors' performances and cinematography (Hoffman 2020, Tallerico 2020, Scott 2020). However, several lament the predictable themes (Graham 2020), the "excruciatingly tedious" watch (Zacharek 2020, Nugent 2020) or the "annoy[ing] story" of the two main characters (Scott 2020). Finally, some comment on its complexity as a film "demand[ing] a masterclass in semiotics to parse [all the references]" (Kohn 2020). As it is explained in the next subsections, the film is dense in references to literature, film examples and criticism, which cannot be comprehensively interpreted on a first viewing. The references are not only internalised to the narrative, but

199

explicitly integrated into the design of Jake's childhood bedroom, into the books, DVDs and other trinkets from his youth. Ultimately, these references are projected from Jake's experiences onto Young Woman's characterisation, and become an important aspect of her development.

7.3. Overview of viewer responses to *I'm Thinking*

A common response among the viewers in Group D is about the 'confusing' nature of *I'm Thinking*. The range of responses reflect the complex nature of the narrative relayed by the existing film criticism: 'I felt very <u>dumb</u> after watching it […] because it's so <u>complex</u>' (D2), 'Very <u>weird</u> things happening at his parents', two car trips that were <u>so boring I almost turned it off</u>' (D2), 'the general plot made me feel very, very <u>unsettled</u> and <u>confused</u>' (D3). The consensus across specialised online reviews reflects the same bewilderment. For example, Moulton's (2020) review is titled "I'm Thinking of Ending Things' is <u>confusing</u>, which makes it appealing'. Moulton identifies a predisposition for "viewer's reactions [to] fall under these two categories. Either you hate the feelings of confusion and disorientation the film undeniably triggers, or you love basking in the endless possibilities of interpretation each new, intricate scene brings". Equally, the viewers in Group D identify the complexity and eeriness of the narrative, while at the same time confessing the monotonous sense of some of the scenes, such as the long car journeys to Jake's parents and back.

> *The contradicting 'reality'.* This text requires viewers to suspend their disbelief and

accept the distinctive logic of the fictional world:

> **D1**: that's not supposed to happen in this reality, in <u>my reality</u>

> **D2**: that would be impossible if this world, or the house, was under
>
> <u>the rules of reality that we know</u>

> **D4**: subvert them a second time by showing that nothing was even
>
> real… or <u>real in the sense that I know reality</u>'

Nevertheless, the film alludes to its own unlike nature by showing impossible changes in the enactors and objects inhabiting the sequences. Some are explicitly acknowledged. For example, during The Sequence, The Young Woman says that she is a painter and shows his parents a series of paintings she has made. However, the same paintings are later found in the parents' basement, under the name of a famous romantic painter, Ralph Albert Blakelock. Others are subtler, such as pieces of clothing changing their colours in different parts of the film (Figures 7.1-7.2 and 7.3-7.4).

[Image redacted from open access thesis]

Figure 7.1. For the car journey to Jake's parents, The Young Woman's coat's colour is orange-pink

[Image redacted from open access thesis]

Figure 7.2. For the car journey back from Jake's parents, The Young Woman's coat's colour changes to blue

[Image redacted from open access thesis]

Figure 7.3. The Young Woman wears first a sweater

during The Dinner Sequence…

[Image redacted from open access thesis]

Figure 7.4. … and now she wears a dress

In his review, Brody (2020; original emphasis) suggests that *I'm Thinking* presents an atmosphere of "seeming", "a slipperiness that is itself a hedge against the movie's being taken to *be* anything in particular". In an interview, Kaufman (quoted in Kohn 2020) mentions that his purpose is not to provide definite closure to his audience: "I'm not really big on explaining what things are. I let people have their experiences, so I don't really have expectations about what people are going to think. I really do support anybody's interpretation". *I'm Thinking* has an open nature to its narrative, a characteristic present in how viewers in Group D approach it. For example, when asked to provide a summary, several participants provide working hypotheses about their meaning-making experience: 'So, there are three working hypotheses […]' (D1). Nevertheless, when reflecting on their interpretative journey, participants conclude at the end of the interviews

that The Young Woman is a fabricated character. Some viewers have associated the film with a game, mirroring Moulton's (2020) view on the film's "endless possibilities of interpretation":

> **D1:** […] it's like a multiple-choice game where you don't necessarily want to have just one interpretation […]

> **D8:** It's not the type of film I enjoy, but I really liked this one because, especially in the first, like, three quarters, it was very much like a game. Something would happen and something in the scene would change, like, her clothes would change, and you really had to pay attention to notice these changes, and I personally really enjoyed spotting the differences from one scene to the next.

Elsaesser (2009: 13–41) explores the notion of the game posited by the narrative structure of a film as the troubled mind of a character and the mystery of the story may cause difficulties in the interpretative process. The film has an undeniable substantially complex manner of approaching its themes, both from a textual and visual manner. Tallerico (2020) mentions that its symbolism goes against the audience's expectations. For example, an unforeseen sequence referenced by viewers in Group D is a dance sequence happening near the end of the film, where two dancers resembling The Young Woman and Jake engage in a contemporary rendition of their relationship, until the dancer-Jake is killed by a dancer-Janitor. While this ending is interpreted as a moment of 'opposing forces going head-to-head' (D3) or a 'conflict' between Jake and Janitor (D6), it represents a moment with a significance 'lost' (D8) to the audience (D2) because it is part of a broadly considered unreliable dimension (e.g., D1, D9). Nonetheless, the participants find the film stimulating, as D8 mentions in the last quotation above the enjoyment from identifying the differences.

     The created narrator. The film is extensively narrated by The Young Woman in various voice-over sections. Similarly to how the participants monitor and re-present various scenarios of what is happening, her discourse is plagued by hypothetical constructions which reflect her unstable nature and her purpose as a byproduct of the Janitor's imagination: 'Maybe it's unfair of me to be going on this trip with Jake. When I'm so uncertain about our future', 'What was the last road trip I took? I should remember, but I don't. Nothing is coming to mind.', 'I don't know who I am in this whole thing anymore, where I stop and Jake starts' (Kaufman 2020). While the film follows her perspective, neither she nor Jake is the factual protagonist. As she acknowledges when uncertain about 'where I stop and Jake starts', they are projections of possible worlds imagined by the Janitor.

The intertextual references. Kaufman (quoted in Romney 2020; my emphasis) states that he "wanted to talk about *projection* in relationships". Certainly, the Janitor projects his pre-existing schemas onto The Young Woman. She is constructed from pre-existing *base* references (Mason 2019: 41) to other familiar artefacts of the Janitor, such as books and films, the majority of which are seen as physical world-builders on the bookshelves in Jake's childhood bedroom (Figures 7.5-7.6), and art pieces that are found in the basement. The film's atmosphere is "amplified by a tight 4:3 aspect ratio […] that forces the viewer to pay more attention to what's in frame" (Tallerico 2020; my emphasis). It especially invites the audience to pay attention to the enactors and the objects around them by restricting them in a narrowed field of vision (consequently, the screenshots provided in this chapter are narrower). Some of these intertextual references are ultimately explicitly acknowledged and become *marked*, while others remain *unmarked* (Mason 2019: 79). In Mason's (2019: 23) terms, "markedness" refers to an "objective[ly] present" reference in a text, while "unmarked" references are those "where the definitive presence or absence of intertextuality cannot always be established".

For example, in Figure 7.5, there are books on virology, chemistry and physics, which explain the Janitor's expertise in these fields and Young Woman's careers. There is a book on colours, which is linked to Jake and Young Woman's brief discussion on colour theory on the car journey back. In Figure 7.6, there is a collection of poems by Wordsworth (1994), a poet Jake mentions on their car journey to his parents, and an edition of essays by Foster Wallace (1998), whose essay, *A Supposedly Fun Thing I'll Never Do Again*, Jake mentions on the journey back because it implies the artificiality of current society and, additionally, symbolises the artificiality of the 'reality' created by the Janitor. Furthermore, the mention to Foster Wallace might foreshadow the implied meaning of the title not being about ending a relation but ending a life, as Foster Wallace committed suicide and left a note bound to one of his novels. The *text-driven* references (Mason 2019: 42) are intended to present Jake in a favourable manner and make viewers sympathise with his personality as a misunderstood genius. After the references become marked in a later sequence when the books are seen in his room and later on, when other references are linked to The Younger Woman, they bring the viewers' attention to the artificiality of this imaginary world and the unoriginality of the enactors that inhabit it. In addition to the artificiality, they emphasise Janitor's subconscious desire to commit suicide, an emotion translated in the film through a foreboding atmosphere.

[Image redacted from open access thesis]

Figure 7.5. The books on virology, chemistry, physics and colour theory
on Jake's bookshelves

[Image redacted from open access thesis]

Figure 7.6. Volumes of Wordsworth's poems and Foster Wallace's essays

In addition to the references Jake provides, there are several offered by The Young Woman. While Jake's are marked in his speech because he mentions titles or authors, hers remain unmarked until the reveal of his childhood bedroom. For example, she recites an apparent self-written poem named 'Bonedog' on their journey to the farm. Later, it becomes clearly marked as a poem wrote by Eva H.D. (2015) when The Young Woman discovers a book on Jake's bed, left open at the page with the poem (Figures 7.7-7.8). The poem's themes include the irrefutability of the life cycle and allude in the first lines the heaviness and sorrow of returning home, leitmotifs which stand as analogies (Mason 2019: 53) to the Janitor's simple routine and Jake's tumultuous relation with his parents, discussed in detail in section 7.4.

[Image redacted from open access thesis]

Figure 7.7. Volume of poems by Eva H.D

[Image redacted from open access thesis]

Figure 7.8. The poem 'Bonedog', by Eva H.D.

Furthermore, during The Sequence, she shows her paintings (Figures 7.9-7.12) to his parents. The paintings are later found in the basement and attributed to Ralph Albert Blakelock (Figures 7.13-7.15, 7.18) or to Jake (Figures 7.16-7.17). When discussing her supposed landscapes, The Young Woman mentions an interrelation between the Base (Mason 2019: 41) represented by the paintings displayed on her phone screen, her style of 'showing interiory' and a sense of sadness, even though Blakelock's original paintings have never been explicitly and exclusively related to sadness. While her being a painter is meant to show her as 'talented', as Jake's Mother (I capitalise the Mother alter to differentiate her from Jake's biological mother) admits, the discussion on interiority and selfhood reflects the current melancholic state of the Janitor, a lost and lonely individual.

[Image redacted from open access thesis]

Figure 7.9. Painting made by The Young Woman

[Image redacted from open access thesis]

Figure 7.10. Painting made by The Young Woman

[Image redacted from open access thesis]

Figure 7.11. Painting made by The Young Woman

[Image redacted from open access thesis]

Figure 7.12. Painting made by The Young Woman

[Image redacted from open access thesis]

Figure 7.13. The paintings of Ralph Albert Blakelock in Jake's parents basement

[Image redacted from open access thesis]

Figure 7.14. The paintings of Ralph Albert Blakelock in Jake's parents basement

[Image redacted from open access thesis]

Figure 7.15. The paintings of Ralph Albert Blakelock in Jake's parents basement

[Image redacted from open access thesis]

Figure 7.16. The paintings in Jake's parents basement

[Image redacted from open access thesis]

Figure 7.17. The paintings in Jake's parents basement

[Image redacted from open access thesis]

Figure 7.18. The paintings of Ralph Albert Blakelock in Jake's parents basement

On their journey back, Jake and The Young Woman discuss Cassavetes' (1974) film *A Woman Under the Influence*. Young Woman's critique is a verbatim copy of passages from Kael's (1974) review of the film. This reference is partially marked in a previous scene by a copy of Kael's (1996) collection 'For Keeps: 30 Years at the Movies', even though the review of Cassavetes' film does not appear in this edition. What is particularly interesting is that *A Woman Under the Influence* has at its core a woman as a main character, Mabel Longhetti, and her "schizophrenic dissolution" and "fragment[ation]" (Kael 1974: 170-171), traits reminiscent of Young Woman's confusion and unravelling, but ultimately related to the Janitor's dissociation. The Young Woman's mannerisms are impersonal while irritably quoting parts from Kael's review, such as her starting smoking, a gesture she never exhibits until then. Again, they imply the Janitor's inclination to embody the various artefacts he finds, such as reviews, rather than displaying original ideas.

Afterwards, when stopping for ice cream, Jake references Kavan's (1967 [2017]) novel *Ice*, which is previously seen in his bedroom (Figure 7.19). Narrated from the perspective of a male protagonist, this postapocalyptic story is spent in his zealous pursuit of a young and nameless woman, on a background of habitual cold imagery, similar to the snowy journey in Jake's car. In the Introduction to the novel, Priest (2006: 1) argues that it is "virtually plotless" and "told in scenes of happenstance and coincidence". Other accounts have named it as "dream-like" (Priest 2006: 6) or "hallucinogenic" (Rogers 1997: 132), characteristics which are linked to relevant features of *I'm Thinking* (the film's dream-like quality is further explored in the next subsections). The beginning of *Ice* mentions that the protagonist has been "driving" for hours in a remote area, in what another character calls "a real bad freeze-up" (Kavan 2017: 3). As he intends to continue his journey, the second character ominously advises him from driving to his destination: "For some unknown reason, his remarks had made me uneasy; they seemed a bad omen for the whole

210

expedition" (Kavan 2017: 3). The parallel interrelations between the two texts represented by the unnamed characters and the perilous journey in the snow are brought together by the protagonist's unreliability: "Reality had always been something of an unknown quantity to me" (Kavan 2017: 4). In addition to these symbols, the ominous feeling mentioned by the characters in *Ice* is similar to the heavy and horror-esque atmosphere in the parents' house.

[Image redacted from open access thesis]

Figure 7.19. The novel *Ice*, in Jake's childhood bedroom

Another artefact seen on Jake's shelves in Figure 7.6 is a DVD of Howard's (2001) biographical film *A Beautiful Mind* which follows a brilliant yet antisocial mathematician, John Nash, who is diagnosed in the end with schizophrenia. Even though the reference is marked as a physical world-building element, its use remains invisible to the audience's comprehension until a proper search. At the end of the film, Jake is awarded a Nobel prize, and his acceptance monologue is verbatim recited from Nash's monologue when receiving the Nobel Memorial Prize in Economic Sciences. Furthermore, Jake sings *Lonely Room*, a song from the musical *Oklahoma!* (Rodgers and Hammerstein 1943), a musical constantly referenced throughout *I'm Thinking*. His choice of this song again interrelates specific narrative points between the film and the musical. The song is one character's passionate declaration to make the female protagonist, Laurey, his own wife, even though she is in love with Curly, a different character. Additionally, the first film adaptation of the musical omitted this song, yet an instrumental version has been used during a "dream ballet" (Carter 2008: 161). A similar dream ballet sequence is seen near the end of *I'm Thinking*, representing an imagined scenario in which Jake and The Young Woman finally marry, him being eventually killed by the Janitor. Similarly to Judd and Curly's fight for Laurey in *Oklahoma!*, Jake must fight with the Janitor, but eventually loses the woman. The references are again specific between *I'm Thinking* and the two Base references used in Jake's Nobel performance, and there is substantial work undertaken by Kaufman to represent a delusional individual who lives

vicariously through imagined scenarios, particularly through scope refinement to two important moments in the Bases. Finally, the desire for a past romantic relationship is equally represented by a fictional romantic comedy (Figure 7.20) the Janitor watches in a break, a sequence edited inside The Dinner Sequence.

[Image redacted from open access thesis]

Figure 7.20. The Janitor watching a romantic comedy in his lunch break

Interestingly, most of these references are not explicitly identified in the responses of Group D. The referenced world-builders with which viewers engage the most are the poem 'Bonedog' (2015) and Blakelock's paintings (as seen in the examples provided below), and the comments are made in relation to the Janitor's ability to 'mould' (D8) the Woman's character.

> **D1**: Because there are <u>books</u> and <u>paintings</u> that she seems to mention, but they appear under his name, signed with his name.
>
> **D4**: [...] <u>I think her demeanour and her likes and hobbies changes as Jake wanted them</u> because we see that one of the <u>poems</u> she wrote and recites during their car journey is a poem by a completely different person but in one of Jake's books in his room. Yeah, so, she's not real, <u>she's just what Jake wants</u> [...]
>
> **D5**: I was expecting for something to happen, to jump at us... apart from the <u>paintings</u> and the washed uniforms.
>
> **D6**: He recites a <u>poem</u>, had something to do with <u>painting</u> as well, from what his mother said.
>
> **D8**: And <u>she's just how he wanted her to be</u>, so is <u>kinda inhabiting her personality</u> and <u>moulding it around his own needs</u>, and we see that the book with her <u>poem</u> is in his house [...]

212

> **D9**: <u>She keeps changing personalities for his sake or from his own desire</u>. And <u>he keeps leaving clues</u> about everything, like the <u>poetry</u> book in his childhood bedroom, the <u>paintings</u> in the basement.

The dementia mind style. Other indicators to the protagonist's life are seen in the DVDs in Figure 7.6 (a close-up provided in Figure 7.21 below), with titles such as 'Unforgettable mishaps', 'Futile efforts at success' and 'Lasting memories of sorrow'. The use of adjectives such as 'unforgettable' and 'lasting' in the titles specify the pivotal role of memory. Again, these representations of memories attributed to Jake through the physical manifestation of homemade recordings imply a detached mind style on his part, where these memories have a potential difficulty in processing (<u>'Futile</u> efforts at success'). Additionally, they may be another indicator of dementia because they are closed DVDs on a shelf in his abandoned childhood bedroom, under other more important physical references which are recently used by Jake, such as Wordsworth's poetry book, circled below.

[Image redacted from open access thesis]

Figure 7.21. The DVDs on Jake's bookshelves in his childhood bedroom

Lugea's (2022: 170) "first large-scale investigation of dementia mind styles" outlines a series of narrative and stylistic features and markers of emotion, cognition and identity (2022: 178) which systematically appear in the dementia corpus used for the study (2022: 174). Dementia is a clinical neurodegenerative condition characterised by difficulties with memory, language, and other cognitive capacities (WHO 2012). It is commonly preceded by a period of mild cognitive impairment (WHO 2012). According to Alzheimer's Association Report (2021), the most common form of dementia is Alzheimer's disease.

One characteristic Lugea (2022: 171) particularly mentions is that of "consistency", which is deficient in the characters' discourse. Again, Jake's parents shift back and forth between middle-age, older-age and youth. The Young Woman suffers character changes. These changes are indicative of Janitor's memory impairment because he continuously forgets world-building aspects and produces refutable statements (Lugea 2022: 185). As the changes occur, the characters appear disoriented (Lugea 2022: 178) (a feature discussed in section 7.4). In addition to memory-impairment, the intertextual references previously discussed are "indicative of the endurance of long-term memories and their influence on present thought processing" (Lugea 2022: 182), as seen in Young Woman's characterisation. These cognitive difficulties "contribute towards the establishment of an unreliable narrator/focaliser" (Lugea 2022: 185).

When The Young Woman finds Jake's bedroom, his father appears. He looks very old and states that he labels the rooms and objects in the house because he cannot remember their names: 'My memory is going' (Kaufman 2020). When Lucy asks him if he suffers from Alzheimer's or dementia, he confirms that he has Lewy Body Dementia, one of the most common types of dementia (NHS 2023). Considering the previous argument about the embodied intertextual references, the father's diagnosis may be representative of the Janitor's battle with dementia in the matrix world. The Alzheimer's Society (2023) website states that "[i]n rarer types of dementia there may be a strong genetic link, but these are only a tiny proportion of overall cases of dementia", with the most important risk factor for Alzheimer's being age. Consequently, the Janitor's diagnosis may not be hereditary but a symbolic representation through the imaginary enactor of his father figure.

The dream dimension. Many of the intertextual references are to dream-like worlds and events, such as the ending song from *Oklahoma!* or Kavan's novel. Equally, the events in *I'm Thinking* have a dream quality to them. Ide (2020; my emphasis) notes that, even though the film is not an enjoying experience, it "is one of the most daringly unexpected films of the year, a sinewy, unsettling psychological horror, saturated with *a squirming dream logic* that tips over into the domain of *nightmares*". Likewise, Kaufman (quoted in Romney 2020; my emphasis) states that the original book is "very *dreamy* and somewhat *nightmarish*". Multiple viewers from Group D mention that the experience feel like a daydream inside the mind of the Janitor:

> **D1**: [...] it felt like this was designed as one of those <u>scary dreams</u>
> that we all have where tiny little <u>details are changing</u> but we don't
> see them and they just fly under the radar because they seem
> natural, in a way. [...] and this sensation that some parts were
> almost <u>dream-like</u>, as in when it mimics reality, but there're just

some details that are more <u>reality-bending</u>, like when it comes to the age, or the clothes swapping… when, for example, you know that joke about dreams with you giving a presentation, but trousers-less. And I guess <u>I would have accepted it in an easier way if it was just a</u> <u>dream</u>.

D3: […] put a question in my mind of whether this was an alternate reality of more fantastical than it seemed. Maybe they were in a <u>dream state</u>, or in a hallucination…

D3: I thought the cinematography of it really helped a lot in creating that atmosphere of confusion and focusing on one character, and thinking about it happening inside a <u>dream</u>.

D3: Adding to that, there's a scene when she is looking outside the window and snow is falling only on Jake's car. Things like that made me feel trapped in a <u>dream</u>. Like, when at <u>the edges of dreams</u> you don't have much detail or there's something peculiar happening. And beyond the edges of the dream, there's nothing established - exactly like in the scenes already mentioned, on the road, in the house, on the road again. There was nothing stable within those scenes… they felt very <u>hallucinatory</u>.

D5: It felt like a <u>weird dream</u>.

D8: […] it felt like watching someone have a <u>fever inducing dream</u> - in particular, Jake's fever induced dream of him traveling to his parents' house with his girlfriend, and then traveling back, and then we have that whole bit with the high school where it kind of lost me.

These examples demonstrate the way viewers in Group D interpret the confusing text-worlds, predominantly characterising the narrative as a 'dream' because it defies the accepted rules of the discourse-world through elements such as the abrupt changes underwent by the characters in their clothes and age, as mentioned by D1, or peculiar moments, like the one mentioned by D3 (Figure 7.22).

[Image redacted from open access thesis]

Figure 7.22. Snow falling only on Jake's car

The fictional world is associated with a dream predominantly towards the end, when the Janitor's circumstances are disclosed. The denouement shows him interacting with The Woman after her and Jake stop at the high school where Jake has been a student of and where the Janitor works. She is looking for Jake, who disappears inside the building after he believes someone is watching them. The Janitor offers her the same slippers Jake offers her when they arrive at the farm, this object thus being the unifying world-builder between two worlds which chronologically should not interfere with each other. There is a conflation of identities, more specifically those of Jake and the Janitor. Throughout the film, they are suggested to be the same person, but in the sequence at the end, the Janitor is able to exist in the same time with his younger self. Moreover, the Janitor asks questions telepathically, and The Woman is at first uncertain about Jake's appearance. Then, she mentions that they have never met, a moment which is further analysed in section 7.4. Up until this moment, the viewers are aligned with the protagonist and unconsciously share his imaginary world as if it is truthful.

Conventional elements provide the film with an impression of unity, such as complex characterisation and a goal-oriented narrative of a couple visiting the family. However, the expectations are challenged early on: '[The title] put me in a difficult spot because, judging by it and by the only picture on Netflix of her, I thought this is going to be a romantic film following the degradation of one's relationship' (D1). As viewers are deceived by expectations fabricated by the traditional elements, the film eventually focuses on its own meta-textual ideas by creating the account of an apparent minor character fighting a tumultuous internal battle with himself. These ideas are explored through various intertextual references which are either verbally marked in the characters' speech or visually semi-marked in specific scenes. The film incorporates surrealist aesthetic devices and motifs, such as the vast influence of the subconscious and the dream, and an

216

ambiguous title. In short, *I'm Thinking* presents its audience with a 'performance' (D1) created by a backgrounded architect and reflected through self-projections which stand for characteristics of the original designer.

In Chapter 4, I have discussed the burying techniques used by the creators to hide the protagonist's split and delay the conclusion. I have suggested that the twist is executed in an overt manner in The Apartment Sequence, the same argument being applicable to the narrative in *I'm Thinking*. However, it is done in a more overt way compared to *Shutter Island*. While Teddy's dream is manipulated to delay, sequences such as The Dinner Sequence in *I'm Thinking* explicitly show that the enactors and actions in this film make the audience more aware of its imaginative ontology. I discuss these characteristics in section 7.4.

7.4. The Dinner Sequence

7.4.1. Overview of The Dinner Sequence

Granted its name, The Dinner Sequence presents the first dinner between The Young Woman, Jake and his parents. Even though there are multiple elements which so far heighten the suspicion of the audience regarding the reliability of the film's fictional world, this Sequence is significant. It displays a non-linear progression, with changes in a rapid succession, while maintaining the same apparent spatio-temporal indices, and the story of the apparent 'meet-cute' between Jake and The Woman, which is reappraised in the denouement.

Jake's home environment is negative. The familial problems are foreshadowed by the poem recited by The Young Woman, 'Bonedog' (H.D. 2015), which stresses from the first line the frightful nature of "coming home", as "everything's worse once you're home". There is a vagueness to Jake's descriptions of his parents during the car journey, and his behaviour throughout The Sequence is violent and closed. His shoulders are bent forward, his gaze and chin are directed downwards (Figure 7.23) and he 'seems tense', suggesting that the familial environment makes him feel small. Despite his Mother's praises, his father has judgemental views about Jake's interests in painting, veiled under generalised assumptions: 'I think it's a con job, if you ask me'.

[Image redacted from open access thesis]

Figure 7.23. Medium shot of Jake's body language

This Sequence is interesting in terms of its characterisation of the Mother as overprotective and more physical towards Jake, as he abruptly turns away whenever his Mother tries to touch him. His father has a simpler mentality: 'that's over my head, I guess'. Equally, Jake's tone is reserved and low whenever he discusses personal memories, and raised when he must repeat himself when correcting his parents. The viewers in Group D mention his behaviour in congruency with apparent childhood trauma: 'his childhood trauma resulted from his parents' behaviour' (D1), 'his parents who traumatised his childhood' (D5), 'He was quick to act on his anger, kind of misunderstood… and that might come from some childhood trauma' (D5).

In the following subsections, I assess the unreliability of *I'm Thinking*'s world-building through The Sequence. Most importantly, I assess the selective nature of the world-builders and function advancers in advancing a fallible mind style, sheltering itself in a positive dream-world of its own creation. Secondly, I evaluate in greater detail the repetitive frame- and world-repairs of the meet-cute between The Young Woman and Jake.

7.4.2. The crumbling reality of The Dinner Sequence

As previously mentioned, a prevalent visual pattern monitored by viewers is the continuous change in the representation of the characters, especially The Young Woman. There are many world-switches happening throughout the film, some of which are difficult to monitor because they are subtle, and the length and current interest of this case study cannot accommodate a detailed text-world analysis of all switches. Subsequently, the text-world analysis in this case study concerns solely the architecture of The Dinner Sequence.

TW1 is described by the location of the house of Jake's parents, most importantly by the staircase and hallway, including the enactors of The Young Woman, Jake and his parents, with the purpose of her meeting his family: 'INT. FARM HOUSE - FOYER/SITTING ROOM - EVENING', 'The parents are coming down the stairs'. Figures 7.24-7.25 visually describe the enactors and are important in establishing the world-building elements which suffer changes in subsequent shots. I wish to direct the attention to some specific details: the parents are older, judging from the fair hair, and the father has a Band Aid on the right side of his forehead; The Young Woman wears a striped sweatshirt over a flowery dress and has her hair pulled up. Additionally, the Mother addresses her as 'Louisa'.

[Image redacted from open access thesis]

Figure 7.24. The first appearance of Jake's parents

[Image redacted from open access thesis]

Figure 7.25. The Young Woman and Jake

The parents invite them to eat in the dining room, a change acknowledged in the spatio-temporal indicators of the script: 'INT. FARM HOUSE DINING ROOM - EVENING'. The world-switch from

TW1 to TW2 is very abrupt, represented literally in Figures 7.26-7.27. The Young Woman looks towards the dining room on her left and everyone is sat at the dinner table, waiting for her. There is no intermediate portion between the two shots, or any relevant non-linguistic audio which indicates the movements of the enactors at the table. This unexpected action is represented linguistically in the script as '[t]he parents and Jake are <u>somehow almost immediately</u> seated' and earlier as a description of 'the table, which is <u>now</u> laden' with food. The adverb 'now' implies an earlier existing frame when the table has been bare, such as in Figure 7.28, but it also emphasises certain characteristics of the fictional world. For example, it draws our attention to the artificiality of the world because, as D1 mentions, 'some edited parts or angles of filming where really abrupt or just disorienting', which goes against the step-by-step nature of the audience's real world cognitive processing. Secondly, it accentuates the hollowness of the house because the rooms are dark and emptied of any human presence, serving only a required purpose in a specific context, such as the expected purpose of a 'laden' table in the dinner room when there is an important familial event.

[Image redacted from open access thesis]

Figure 7.26. The world-switch from TW1…

[Image redacted from open access thesis]

Figure 7.27. ... to TW2

[Image redacted from open access thesis]

Figure 7.28. The deserted dinner room

Additionally, the father in TW2 looks younger, while the Mother retains her appearance from TW1 (Figure 7.29). The same happens with The Young Woman and Jake, who remain unchanged (Figure 7.30). This is the first instance in The Sequence when audiences encounter the selective nature of the world-building, meaning that certain elements change in a subtler manner, while other retain their previous form. The audience learns from the Mother that The Young Woman, who is now 'Lucy', as the Mother addresses her, is a painter. Regarding the film so far, this is an abrupt departure from her other occupations mentioned during the car journey to the farm, such as being a writer. However, I keep the analysis contained to this chosen Sequence and I disregard the other mentioned professions. This particular representation challenges the normative approach to world-shifts because there is arguably not an extreme departure from TW1 as a whole, but characters undergo world-shifts in the cases of the father and The Young Woman, while

221

they are nevertheless spatially contained in the establishment of the house. However, the changes confuse the audience because they suggest unreliability:

> **D2**: that one with everyone at the dinner table, where Jake is presenting her as, one time being a waitress, one time being a painter, another time being a neurosurgeon, or biologist, or something [...]... I felt <u>very confused</u> and-and <u>I didn't know why</u> he would present her many a time with a different job. It was <u>very weird</u> at the time.

Another very subtle change happens several shots later and is visible in Figures 7.27 and 7.29 in the length of the candles on the table. The change in candle height is reflective of the unreliable temporal aspect of the fictional world because it is peculiar for candles to burn so much in a short period of time, as Figure 7.27 is taken from minute 0:33:51 and Figure 7.29 from minute 0:34:19.

[Image redacted from open access thesis]

Figure 7.29. The changes in Jake's parents' appearance

[Image redacted from open access thesis]

Figure 7.30. The Young Woman and Jake do not change

TW2 shows the fundamental conflict between Jake and his father, and Mother's role as a mediator when asking about Young Woman's occupation. The Mother is the first person to mention that The Young Woman is a painter, not Jake, and her statement ('<u>So</u> Jake tells us you'<u>re</u> a painter?') opens an expected, neutral conversation about their son's partner. The choice of the present tense is noteworthy because Jake never starts a conversation about his girlfriend in the present context, but 'looks down at his plate'. It can be assumed that he has mentioned her identity to his parents before their visit (like in lines 'I did, actually' and 'Jake has told us so much about you'). Nonetheless, Mother's assumption should have been constructed in the past tense, or it should not have been reframed in the question 'Jake, you didn't tell us your girlfriend is so talented'. This may indicate that this world is repeatedly under construction in the mental plane of the Janitor, an argument further applied to one moment in subsection 7.4.3.

The father shifts the conversation to his disregard for painting: 'I don't really know much about art, but I like pictures where you know what you're looking at', 'I don't get [abstract painting]', 'I think it's a con job, if you ask me'. His indifference portrays him as a judgemental character. Subsequently, when Jake reacts to his criticism, there is an ambiguity regarding whether Jake intervenes for his girlfriend, or if Jake is subconsciously influenced by the negative memories of his father and what he might have experienced in the past. Notably, his father never looks at Jake throughout the duration of The Sequence and he purposefully avoids Jake's gaze in TW1 when they shake hands: '[Jake] didn't seem to have the best relationship with [his parents]' (D9). Jake's demeanour is thus infantilised by his truncated responses to his parents, his Mother's praises and overprotectiveness ('He worked really hard at it', 'He was very good') and his father's criticism.

TW2 equally demonstrates The Young Woman's subjective character. Viewers establish that her character is permanently fluctuating, similarly to her shifting occupations. In this context, the Mother states that 'Jake used to paint, too, of course'. The Young Woman is fundamentally 'not real, she's just what Jake wants and, basically, what Jake is' (D4) and modelled after one of his hobbies. As much as she is a fabrication, she is equally a symbolic representation of the film's focus on interiority. Her choice of exploring 'interiority' in her work is not arbitrary. She mentions that she paints what resides 'inside my head' and that her landscapes 'express how I'm feeling at the time'. This suggests that the chosen landscape represents an integral part of her self, and thus of the Janitor, the original self who contains her. The paintings are described in the script as 'expressionistic, vast, lonely <u>wintry</u> landscapes', mirroring the visual background of the winter storm in the film. The snowstorm referenced throughout the narrative is more intense at the end, when his mind seems more affected as he looks confused of his surroundings, starts undressing and walks naked around the school, chasing a hallucination of a pig. Thus, the storm might be a metaphor for his dishevelled mind. Past research identifies a correlation between conceptualisation of various problems using elements from the source domain of WEATHER (e.g., Żołnowska 2011), such as when describing the proximity of a nefarious event as 'a storm brewing' or as a storm after a calm period.

The Janitor relies on a simplistic approach to creating this world and does not develop it further than the elements he already uses, such as the snowstorm. The world-building of *I'm Thinking* is deficient in relevant non-linguistic audio, as D4 mentions

> a part where they were talking to each other and it was complete silence in the car, as in you couldn't hear the snowstorm outside. And when they finished talking, you could hear the snowstorm again. That was interesting, the way they used sounds... [...] I think the soundtrack tries to tell you something about what's created in the story, in terms of reality and fantasy. [...] The fact that they didn't use any songs it was interesting, again. They didn't use any known band or singer. They focused more on more ordinary sounds, like the snowstorm, a dog barking, a door cracking, or-- they didn't really use a specific, known playlist.

As previously stated, the absent elements in this film captivate the audiences. Firstly, there is the initial dimension stated by D4 of the inconsistent background sound of the storm, which suggests that the focus of the Janitor is not necessarily on a reliable construction of the fictional world but on the vicarious romantic experience mediated through the couple. Inconsistencies such as

identity changes and sound suggest the artificiality and, again, the simplistic architecture of the world created by the Janitor. As D1 says, 'It's like a poorly written book' because the events and the details are not consistent throughout the narrative, thus rendering the world not cohesive. Another interesting world-building element related to the simplicity of the world is represented by 'the mother's big toe [missing a] nail'. Again, it highlights the underlying idea that the space of the overarching narrative is unreliable and 'bendable' (D1, D3). If we are to consider the Janitor as a potential representation of dementia, he is now unable to build the world in a consistent manner (Harrison 2017a, Lugea 2022). Thus, several details suffer changes, such as The Young Woman's name and occupations.

There is a further world-switch in line 193 (Appendix 9) to TW3, when the Mother mentions that The Young Woman studies quantum physics at the university. This frame replacement is abrupt because several factors from the existing world-building so far are completely removed, while others are not. The Young Woman's occupation is the only world-building element which changes. Once again, she is modelled after a prospective, possible-self of Jake's Self, which might have been an ought-self: 'Well, after seventh grade, I could never understand what Jake was saying! So it's wonderful he has someone he can talk to about all his ideas!'. While TW2 is centred on Jake's artistic hobby, TW3 is focused on his scientific ideals. This switch frames Jake as a multitalented individual. The father vocalises his high aspirations for the couple to become famous as other 'famous husband and wife physicists'. His descriptive choices are significant because they create a temporary and abrupt shift to a possible scenario where Jake and The Young Woman are married, an ideal which should otherwise not be vocalised so soon when this is the first family visit. As it is seen, there are multiple inconsistencies which trigger the audience's confusion when considering the context and the apparent unreliability of *I'm Thinking*.

Arguably, there is a fourth switch to TW4 in line 235 (Appendix 9) when the Mother wishes to hear their 'romantic meeting story' and there is a shift in perspective during which The Young Woman narrates the encounter. This situation is further explored in subsection 7.4.3. This switch also fits Werth's (1999: 221) assumption that character speech represents a temporal world-switch, and Gavin's (2007: 50) idea of "transportation" of the audience to a character's origo "for as long as the speech is ongoing". The father's unobstructed criticism is present in his admittance of not liking one romantic film mentioned by the Mother. The story of their first meeting is constructed as a prototypical meet-cute from a romantic film. It presents an idealised version of the schema associated with romantic films, through expected themes and motifs like:

- a serendipitous setting and the everyday-location of a 'bar near campus';

- love at first sight: The Young Woman's first impression about Jake is that he has been 'cute' and 'charming' when she first sees him;
- idealisation: even though she is a physicist in TW4, she is constructed as ignorant in other areas. For example, in lines 300-316 (Appendix 9), she makes continuous mistakes about the name of Jake's trivia team, thus rendering Jake as more intelligent and in a higher position of power;
- the "one and only" motif: she says that, in Jake's case, she has not been 'driven nuts' by his 'show-offy' team name, thus implying that previous experiences with men might have done that;
- "love conquers all": the aversion for his character, present in line 363 (Appendix 9), is eventually overcome in line 369 (Appendix 9);
- a "happily ever after" ending which results in the present dinner.

TW4 switches to TW5 in Shot 188 (Appendix 8) when the camera pans behind a wall. After a sharp cut, The Young Woman is shown sitting by herself at the dinner table (Figure 7.32). The creators use the same shot position in Figure 7.32 in the promotional poster for *I'm Thinking* (Figure 7.31). Similarly for the poster used for *Mr. Robot*, a poster is not just a means of *promotion* (Smith 2018: 6) but a means of characterisation. The unusual nature of this technique is identified in D3's response:

> There were a couple of shots that I remember really distinctly, when I was like 'oh, this creates a very interesting atmosphere!'. Like, when they are all sitting at the dinner table, talking, and then she says something and the camera kind of widens and it's just her, it really makes it seems like she's alone in that room. And then when she stands up, there are people sitting at the table, and the camera off pans and gets rid of them and it's just her standing there. It really made it feel like she was alone in that room. And then the second time they do that, she is alone in the room. Everyone is sitting there on the sofa and the chairs, and then… she turns around and they are gone. I thought the cinematography of it really helped a lot in creating that atmosphere of confusion and focusing on one character, and thinking about it happening inside a dream.

Figure 7.32 is seen as prefiguring a misdirection because the wide shot makes her more prominent and distracts the audience from considering that the true creator and narrator of the fictional world is a different enactor. It furthers the confusion of the audience as between TW4 and TW5

226

there is an abrupt cut to her alone in the room without any relevant exposition. Secondly, it enhances her personal confusion because she repeats that she does not remember how long ago she met Jake and looks around in a disoriented manner, without questioning the other characters' disappearances. The disappearance may render the characters as imaginary constructs, or it may be visually symbolic of a sudden retreat in her mind. Additionally, D3 mentions the dimension of dreams, which might provide an explanation for the other enactors' momentary disappearance, and an easier dimension to map across the film. This idea is evaluated in subsection 7.4.4.

[Image redacted from open access thesis]

Figure 7.31. The promotional poster of *I'm Thinking*

[Image redacted from open access thesis]

Figure 7.32. The wide shot of The Young Woman, alone

In TW6, the spatio-temporal indices and enactors fundamentally change. The audience sees the Janitor watching a romantic comedy during his lunch break, in a classroom of the high school where he works (Figures 7.33-7.34). TW6 indirectly explains the romantic story narrated by The Young Woman because it is manipulated by the chosen genre. Secondly, it justifies the influences that are referenced in the Janitor's 'dream' as, for example, the woman in the film is a waitress, which is one of the jobs connected to The Young Woman. Finally, it supports the idea that the fictional world is continuously reconstructed according to the external context inhabited by the Janitor.

[Image redacted from open access thesis]

Figure 7.33. The world-switch to the Janitor's lunch break

[Image redacted from open access thesis]

Figure 7.34. The Janitor's lunch spread and DVD

As abrupt as the cut has been to the Janitor, there is a similar world-switch back to the dinner in TW7. The spatial setting of the room is the only constant. The script specifies that The Young Woman now wears 'an outfit slightly different than earlier', a dress with a different flower pattern. The Mother has long, greying hair and 'seems a bit older'. The only change in the father's case is his Band Aid, which is on the other side of his forehead. Again, The Young Woman 'seems somewhat aware of the changes, but uncertain'.

[Image redacted from open access thesis]

Figure 7.35. The changes in the three enactors' appearances

In this subsection, I have discussed the selective permeability between the TWs present in The Dinner Sequence. It is fascinating how the world-switches between TWs are predominantly subtle and backgrounded through changes in the objects or character features. In order for a viewer to understand the hidden meaning behind *I'm Thinking*, the audience members must closely monitor not only the characters, but the diverse props building the fictional world, and the creators make
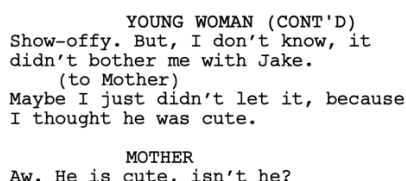
their experience a cognitively difficult process. In the next subsection, I zoom into a particularly complicating event which should not enhance the confusing atmosphere of The Sequence, that of Jake and The Woman's meet-cute.

7.4.3. The (world-)repairs and uncertainty of a relationship

It is not unusual for partners to forget the exact details of their relationship with the passage of time. However, it starts to become problematic when a meet-cute story experiences consistent world-repairs and possible frame-replacements (Emmott 1997) because of systematic uncertainty. These patterns of uncertainty are present in TW4, the world which captures the meet-cute of The Young Woman and Jake. The elements of their story 'change so much' (D2) even though the script describes them as a recently formed couple.

It is even more jarring considering that, on a surface level, their story has the typical elements of a romance. In addition to those identified in subsection 7.4.2, it has an apparently rewarding and optimistic ending. The Mother's reaction fits the expected response to a satisfying love story: 'What a <u>wonderful</u> story! It <u>could be in a movie</u>!', '"Feels like forever." That's <u>very romantic</u>.' Nevertheless, the story creates expectations regarding the romance genre because the audience eventually sees the Janitor in TW6 watching a prototypical romantic film in his own character text-world, and some phenomena can permeate the layer between his matrix world and the imagined one, as noted in subsection 7.4.2.

The Young Woman says that the meet-cute has happened at a bar near campus, during a trivia night, when she is together with a friend. The Mother then affirms, according to the current status of their relationship, that The Young Woman must have thought Jake is cute. This is relevant because in this moment she is certain about that affirmation: 'Ha. Yeah, I did.' Her uncertainty is exhibited only regarding his 'charm' as she hesitates in her word choice: 'I don't know'. Several lines later, Jake's cuteness is reemphasised in a new context structured as if it has not been previously mentioned:

```
            YOUNG WOMAN (CONT'D)
Show-offy. But, I don't know, it
didn't bother me with Jake.
    (to Mother)
Maybe I just didn't let it, because
I thought he was cute.

            MOTHER
Aw. He is cute, isn't he?
```

Figure 7.36. The Young Woman explicitly describing Jake as 'cute'

Even though this statement should be seen as a *schema preservation information* (Stockwell 2020: 107), it is phrased as if it is an original information. The valence of this event is subtler comparing

it to the building of their interaction. After Young Woman debates Jake's charm, she explicitly acknowledges that she 'asked him who Brehnev was' after she learns the name of Jake's team, Brehznev's Eyebrows. They have an exchange ('I asked him', 'He told me'), but then she admits that 'I was <u>trying to get up the nerve to talk to him</u>, because even though he had looked over at me more than once, it was <u>clear he was not going to say anything</u>'. This radical narrative disjunction or *discourse deviation* (Stockwell 2020: 107) creates a frame replacement because their exchange is suddenly re-appraised. She 'was trying to get up the nerve to talk to him', even though she previously mentions that they have already talked. The re-appraisal is even more bewildering through her execution and her definite tone. It is directly acknowledged by the father ('Didn't you just say you talked about Brehznev?') and creates a moment of hesitation in Young Woman's speech (Figure 7.37). Suddenly, the characters look lost and disoriented (Figure 7.38). The Young Woman affirms that 'Yes, that's true. But then we didn't talk anymore after that. I guess is what I meant.' It is still an inadequate frame-repair because it goes against the expected logic of interactions: 'There was <u>no consistency</u>, which added to a very unsettling dimension. Because it <u>didn't seem like any of the interactions were real, or normal, or authentic</u>.' (D3). The Young Woman and Jake have already conversed, and she did not have to 'get up the nerve' anymore.

Figure 7.37. The moment of hesitation on The Young Woman's part

Figure 7.38. The sudden confusion of Jake's Mother

An interesting aspect is his parents' reactions to her inconsistent storytelling (Figures 7.39-7.40). His father holds her gaze, while his Mother looks confused, holding her head as if in pain. Secondly, after a long silent pause accompanied by a medium close-up shot of The Woman looking down at the table (Figure 7.41), The Woman starts the story again and laughs, behaviour which is inconsistent with the previous frame. These are noteworthy elements in relation to the Janitor's possible diagnosis of dementia being embedded in the narrative, such as forgetfulness, and thus permeating into the creation of the secondary characters of the parents and the couple: 'Going back to how they are created, they-they are also similar because the creator assigns to them these characteristics and he mainly forgets who's what' (D1).

Figure 7.39. The father's reaction to The Woman's inconsistencies

Figure 7.40. The Mother's reaction to The Woman's inconsistencies

Figure 7.41. Medium close-up shot on The Young Woman

A third world-repair occurs when The Young Woman describes Jake as 'awkward' and 'too much'. Again, her reasoning is questioned by one of the parents, the Mother this time, who asks her if she 'didn't like him anymore'. The parents' lines have a reflective nature as they question her statements in a manner which should also question the current context of the dinner. In a sense, it is impossible for The Young Woman to not like him because they would not be in the situation of meeting his parents. Eventually, she admits that she 'did' like him. The used past tense is mirroring the Mother's question, similarly constructed in the past tense. However, it may suggest again the disjointed temporal dimension of the fictional world, considering how The Young Woman ends her story being uncertain about the time when they have met: 'The rest is history. That was like, <u>what</u>, six weeks ago? <u>I don't know</u>. Feels longer. <u>Feels like forever</u>, in a way. <u>I can't really remember how long ago it is</u>. Feels like forever'.

7.4.4. The dream-shelter

Viewers in Group D recognise that the film has the quality of a dream. For example, D3 says that the beginning seems 'natural', while the latter parts feel 'like a dream state'. The events in the film, including The Sequence, are nonsensical and inconsistent with the discourse-world of the audience, yet present a desire-based scenario with its own internal logic in which an individual secludes himself to shelter the fragments of his Self. Viewers select the Janitor's matrix world as "actual, and create through further mental acts a network of alternative possible worlds around the new centre" (Ryan 1991b: 554). In other words, they consider that the only 'real' (D2, D4, D9) or 'genuine' (D3) character is the Janitor and the reliability of the other narratives is compared to his own. Thus, we either 'just [see] what he wanted to have […] because nothing is logical' (D2), or 'everything else is in his mind' (D9). Because of these characteristics, viewers in Group D find it easier to consider the narrative of the couple in *I'm Thinking* as part of a dream world.

The rationale of the dream is mostly motivated by the changes suffered by characters in terms of appearance, age, and behaviour (D1, D3), the modifications and remote position of the house (D1, D3), or by the nonsensical nature of several events, such as Jake's apparent access to Young Woman's thoughts (D3). These characteristics are incompatible with how we view reality, where temporality and physicality are not malleable. When discussing certain cinematographic techniques used in The Sequence, D3 mentions that the techniques establish the creation of the world in a dream. As viewers are still compelled to formulate an explanation for the events, dreams 'seem natural, in a way' (D1) because 'everything seems normal but it also doesn't seem normal at the same time' (D3).

In Chapter 4, Teddy's dream explored in The Apartment Sequence represents the traumatic moment which creates Andrew's split, but it is also interpreted as a strong memory of his wife, as a manifestation of his longing for her and as a shelter for his divided self. Similar ideas are identified regarding the Janitor, with certain caveats. Viewers contend that this dream stems from or is mixed with memories (D8, D9) which form the basis of the narrative. He has met The Young Woman in the past but has never asked for her number, thus rendering the dream as a device for reliving a possible scenario. While the Janitor is real, The Young Woman and Jake are either 'hallucinations' or 'mental projections of what he wanted to have in his life', or 'just memories', like his parents (D9). For example, individuals may suppress traumatic events or negative memories, but they may resurface in dreams (Mellman et al 2001), like Jake's conflict with his father. Equally, recurrent emotional thoughts or *current concerns* (Nikula et al 1993)

reappear in dreams (Neilson et al 1991, Revonsuo 2000, Wegner et al 2004), such as his regret for a fulfilled life he could have lived.

Hatchuel (2015: 30–34) argues that the dream works as a recurrent trope in American TV fiction to produce alternative realities, which can eventually be questioned. D1 remarks that 'I would have accepted it in an easier way if it was just a dream. It would have made a lot more sense'. Again, the questioning happens because reality is undermined by inconsistencies, such as the changes previously explored. If we look at Hatchuel's (2015: 104-109) classification of dreams, several aspects from the participant data are consistent with the description of the *secret/surprise dream* (Hatchuel 2015: 67-72), which fluctuates between the Janitor's perspective and reality. As the ending of *I'm Thinking* does not draw a definite conclusion, we may consider that the events are part of a dream, either lucid, part of a daydreaming process (D5) or a repressed memory (D3, D8). The temporal rules do not apply to this dimension (D3), as there are shifts between future, past and present (D5). Similarly, they might be part of a *perceived yet unconfirmed dream* (Hatchuel 2015: 107-108) because the Janitor's apparent dream doubts several events but never conclusively reveals their origin, such as Young Woman's identity. Ultimately, looking at the embedded architecture explored in 7.4.2, the variations between text-worlds may be representative of *interlinked dreams* (Hatchuel 2015: 108), where dreams structure on top of each other and audiences start to doubt the level shown because of the embedded permeability. Furthermore, considering the manipulability of reality and the association with daydreaming, this dream-shelter may be situated in Giovanelli's (2015: 73) model between Dream world Type A and Type B (Figure 4.11).

By playing with the characteristics of a dream-world, *I'm Thinking* manipulates the temporal dimension of the narrative and the expectations of its audiences. The Janitor is an individual multiplied into selves distributed across different timelines, such as the younger, hoped-for-self Jake, or as possibilities, such as The Young Woman and the romantic and fulfilled story she embodies. Everything else is irrelevant: 'at the edges of dreams you don't have much detail', 'beyond the edges of the dream, there's nothing established - exactly like […] on the road, in the house, on the road again' (D3). Jake is more consistent in his appearance, while her occupation changes from painter to physicist, but we do not know exactly what job Jake has. Her clothes change, yet Jake's never do. The inconsistent elements thus render no surprise in Group D's data for the twist ending because there is no simple explanation for what happens, comparing it to the other groups in Chapters 4-6. The cognitive load makes the spectators describe the film as confusing and to find an ulterior, simpler explanation for what is happening on screen. Even though the narrative is focalised through The Young Woman's perspective and aspires to build a

complex narrative, The Sequence ultimately shows her lack of agency. The focus of ideals is not on her characterisation, but on Jake's aspirations, regrets and past hoped-for- or ideal-selves.

7.5. Conclusion

In this final case study, I have analysed the permeable architectural structure present in one of the most referenced sequences in the film *I'm Thinking*, The Dinner Sequence. In particular, I have used TWT to assess the layered worlds and the 'irreal' characteristic of the fictional world inhabited by The Young Woman, the apparent narrator. Moreover, I have analysed the viewers' engagement with the text and their key concerns regarding the dream-like quality of the film. Audiences have particular difficulties in discerning the real from the imagined, thus explaining the main narrative as part of an overarching dream-world. The director, Charlie Kaufman (quoted in Kohn 2020), considers that films should not solve themselves completely for their audiences: "I let people have their experiences, so I don't really have expectations about what people are going to think. I really do support anybody's interpretation". *I'm Thinking* has an apparent complex and confusing narrative which divides viewers, but which ultimately focuses on the characterisation of the split Self of a backgrounded character, a much older Jake who is a janitor at present. At the end, the viewer must be able to return to the beginning in order to reconfigure the story and attempt to re-comprehend the motivation behind the complexity articulated by the film, and re-assimilate the characters through the Janitor's singular perspective and reflections.

Chapter 8

Conclusion

8.1. Overview

This chapter provides a reflection on the research explored in this thesis. It considers the key findings, the original contributions my thesis makes to the fields within which it is situated and the possible directions for further research. In 8.2, I summarise the primary insights generated by the case studies in Chapter 4-7. Section 8.3 covers the original contributions made by my thesis. Section 8.4 outlines the limitations of this study. Section 8.5 considers the opportunities for future development proposed over the course of the preceding chapters. A final review of this thesis is offered in 8.6.

8.2. Main findings

This thesis has explored through detailed stylistic analyses the ways in which the split Self is stylistically represented in cinema and its effects on, and interpretation by, audiences. In doing so, this study has firstly built upon existing telecinematic stylistic accounts and approaches, and has offered a first extended stylistic account of the split Self in fictional accounts more broadly. This viewer data-led inquiry has moved beyond the traditional aural and visual discourse demarcation or limitations by analysing both the formal textual and visual features of highly referenced sequences, and the spectators' responses. Such allowances make for a more detailed analysis of spectatorship-based investigations and the affordances of cinema in creating salient types of split Self.

For the purposes of this research, the analytical focus has been placed on four texts released in the last decade (at the moment of starting the project), namely: *Shutter Island* (Scorsese 2010), *Mr. Robot* (Esmail 2015), *Joker* (Phillips 2019), and *I'm Thinking of Ending Things* (Kaufman 2020). The four contemporary texts have been chosen for their focus on the internal life of a protagonist who undergoes a process of self-fragmentation because of a highly emotional event from their past. By exploring each of these narratives, I have built upon relevant existing discussions encompassing representations of the split Self.

In synthesising the conclusions of my case studies, I thus summarise below the key findings and patterns regarding the representation and comprehension of the split Self in cinema.

237

The origins of the split. The split has various origins and forms of manifestation which I introduce in subsection 2.6.4. In my thesis, the most prevalent origin of a split is a psychological one. The characters in my case studies are subjected to psychological and/or physical trauma which results in psychological fragmentation. Andrew from *Shutter Island* suffers from post-traumatic stress disorder inflicted from his past experience as a solder in World War II and after seeing his drowned children. Elliot from *Mr. Robot* is diagnosed with DID after being physically abused in his childhood. In *Joker*, Arthur's domestic abuse suffered as a child may have caused his present pseudobulbar affect. In *I'm Thinking*, the Janitor struggles with unfulfilled wishes from his youth, and equally with a possible diagnosis of dementia.

As mentioned above, the case studies show that one of the most prevalent reasons for the manifestation of the split Self is an intensely emotional event, such as a traumatic episode or a series of recurrent traumatic events happening in the present. For example, Arthur's transformation into Joker is supported by past childhood trauma and by present societal trauma under the form of violence and denunciation.

Direction and misdirection. Another effect of the psychological origin of the split is the creation of possible- or dream-worlds which function as 'red herrings' to delay the reveal of the plot twist. For example, in Chapter 4, I analyse one of the protagonist's dreams and conclude that it is a symbolic representation of his trauma. Moreover, because of several world-builders which provide a plausible explanation for the occurrence of the dream, such as a leaking pipe, the dream is not regarded on a first viewing as highly relevant to the protagonist's characterisation but as a convenient moment. In Chapter 7, Group D describes *I'm Thinking* as a 'dream' because the audience is influenced by the abstract nature of the events construing the narrative (7.4.4). Similarly, the disappearance of the rioters in The Times Square Sequence in *Mr. Robot* makes the audience rationalise it as part of a vivid dream experienced by the main protagonist.

Linked to the abovementioned key finding is the presence of a delayed plot twist which ultimately reveals the presence of a split Self. In *Shutter Island*, the viewers learn near the end of the film that US Marshal Teddy Daniels and the dangerous criminal Andrew Laeddis are fragments of the same Self. The same method is employed in the final episode of season one of *Mr. Robot* and in the latter part of *I'm Thinking*. In *Joker*, even though the focus is Arthur's transformation into Joker, a second narrative follows his love story with a neighbour who is eventually shown to be an imagined counterpart of his unreliable mind.

Character (un)reliability. The audience questions the character(s)'s credibility and trustworthiness because of how the fictional world is constructed. Some researchers (e.g., Toolan 2001) propose that the distinctive nature of a communicative event is dictated by the narrator's

voice. The participating narrators in the chosen texts have a limited or fragmented perspective, noted as discrepancies and absent memories in the storylines. For example, in Elliot's case, he forgets the physical appearance of his father and thus does not recognise Mr. Robot as an alter created after his father's resemblance. Across my thesis, even if the four different groups from my research witness more than the protagonists and can deconstruct the narratives, the spectators are observers of a subjective account, as the narrators in the chosen texts struggle with psychological and physical challenges which hinder their ability to describe the accurate version of events.

The creative manipulation. The creators manipulate the accepted conventions of reality. For example, Chapter 7 investigates the permeating architectural structure of The Dinner Sequence by exploring the various props which are persistent or changing throughout the main world-switches (7.4.2). Additionally, the cinematographic techniques used to represent the split Self are subtle and creative. In *Shutter Island*, there is an apparent dichotomy between water and fire elements which symbolises the conflict between the two Self components, Andrew and Teddy. The conflict between Elliot and Mr. Robot from *Mr. Robot* is represented through various camera angles and framing which divide the two spaces that they inhabit. Arthur and Joker are characterised through an abrupt change in lighting and colour. Furthermore, some of the case studies present a physical manifestation of the psychological split, such as in *Mr. Robot* and *I'm Thinking*, where there are two or more actors playing the different components of a divided Self, each displaying a different personality and behaviour.

The list of features identified above reveals a more comprehensive range of characteristics linked to the split Self phenomena in fictional narratives (Emmott 2002: 154). As argued at the beginning of my study, these inferred patterns are not exhaustive but grounded in the findings provided by the analyses in Chapters 4-7 and are subject to further application. I explore how this research and the identified patterns can be developed in section 8.5.

This section has reviewed the key findings observed in my thesis. In the next section, I further outline my original contributions to the field of telecinematic stylistics and the general research done on the split Self.

8.3. Original contributions

Stylistics and Telecinematic stylistics. Firstly, this thesis is situated in the main field of stylistics. The various approaches used in each case study have allowed me to analyse the diverse representation of the split Self in a variety of narratives. The primary theoretical apparatus used, Text World Theory, has enabled me to analyse the complex cognitive architecture of the sequences

in Chapter 4 and 7, and was particularly insightful in ultimately demarcating the text-worlds inhabited by the different selves in the other case studies. Furthermore, in cases such as The Stairs Sequence in Chapter 6 (6.4) where there is an apparent limitation defined by the absence of film discourse, additional analytical methods (the visual models described by Kress and van Leeuwen (1996) and van Leeuwen and Boeriis (2017), and Conceptual Metaphor Theory) have supported the revelation of the hidden meanings of the cinematic discourse defined by lighting and colour.

Secondly, as this thesis is positioned in the subfield of telecinematic stylistics, it builds the existing research based on analyses of visual and textual features, but it also draws on viewer-data research to address audiences' cognitive and emotional experiences of texts. Compared with audience response scholarship in stylistics, previous telecinematic stylistic analyses are not extensively focused on naturalistic or empirical viewer data. The integration of viewer data in this thesis has been pivotal for a rigorous analysis of the realisation of the split Self in cinema, primarily because viewer data shows how the meaning is formed while audiences process the texts.

The split Self. The main original contribution of this thesis has been in developing the phenomenon of the split Self. As argued in 2.6.4, the definitions developed in past research (Lakoff 1992, 1996a; Emmott 2002; Trifonova 2010) provide an important and comprehensive foundation for this thesis yet present inconsistencies or terminologies that are too broadly assessed (for example, the re-evaluated demarcation between Subject and Self from Lakoff's (1996a) definition). Furthermore, as the conceptualisation of the split Self is extensive, I identify certain novel types in my own compiled corpus of texts, according to their origin and manifestation, each developed in 2.6.4. To briefly summarise, the manifesting types are *functional*, *verbal,* and *physical*. The forms of origin are *medical*, *psychological,* and *societal*.

Section 8.4 highlights some of the limitations of my thesis.

8.4. Limitations

Semi-structured interviews. One potential limitation of this thesis is represented by the working methodology. The approach to semi-structured interviews presents its own strengths and weaknesses, such as an inexorable subjectivity and a high risk of bias (Diefenbach 2009). However, in the context of this thesis' current research questions and interests, this approach is better suited than alternative approaches because it has been a flexible method of collecting data post-viewing. Furthermore, I have had to be rigorous and systematic in my analysis and I have chosen to use one method across my text corpus. Future research may employ a wider range of

methods, according to the research aims and needs, some which are proposed in the next paragraph.

Viewer data. The present study is limited by the relatively small quantity of data formed of four groups which I have been able to assess within the explicit boundaries of my project. Each dataset contains viewer-response data from a single familiar context, that of each of my participant's viewing environment, which can be formed by the boundaries of their living room or bedroom, and include a viable streaming device. Future work involving viewer data may implicate a combination of a wider range of naturalistic and empirical data. For example, it may be interesting to collect data by think-aloud methods to have a greater range of 'in the moment' responses. As this thesis is focused on how audiences understand and engage with the split Self, a think-aloud protocol may show the cognitive processes employed by the participants in the moment when they occur.

Film data. The application of the split Self conceptualisation addresses only four films from American cinema. I justify the choices in 3.4 by following a list of parameters. As this thesis is one of the first extensive explorations of the split Self in cinema, the parameters of selection have been the best approach at this moment. Equally, even if the limited corpus of texts does not impact the conclusions of my thesis, the corpus itself is not appropriate for deriving generalised conclusions about the split Self in the entire cinema. However, the case studies have allowed me to make claims about how creators approach the phenomenon of the split. As Emmott (2002: 154; my emphasis) also argues in her study, "[t]he aim here is partly descriptive since I see this investigation of *a small corpus of texts* as providing *the groundwork for building a more comprehensive typology of "split selves" in future work*". An interesting line of future research would be the comparison and expansion of the features identified in 8.2 with other texts from other cultures and in different languages. Furthermore, the split Self can be explored more from a historical perspective. Throughout the thesis and particularly in subsection 2.6.3, I mention different examples of films and series from various periods with a split Self. In future research, I can choose an important example from a specific year or period in cinema and analyse how the split has developed throughout time, either by exploring the texts by themselves or in conjunction with naturalised and/or empirical data.

In this section, I have emphasised the main limitations of this thesis, some of which can be addressed in further research. In section 8.5, I focus on this latter issue by developing some ideas for future research. As Hoffmann and Kirner-Ludwig (2020: 13) creatively put it, "the best is yet to come".

8.5. Future research

Firstly, in the light of the limitations outlined in the previous subsection, the present description of the split Self has not been comprehensive of the entire cinema but proposed an account of the effects of a small group of viewers and a relevant selection of style choices as part of the representation of the split Self. As I provide an initial methodology and classification of the split Self in 2.6.4, the next step will be to test them on a wider corpus of texts and develop the model. A larger study of this sort may provide further evidence that can substantiate the conclusions of my thesis and offer a more nuanced perspective on how the split Self is perceived and experienced in societies. Furthermore, as the data in my study has not been representative of a bigger audience, this research can be replicated either on a wider and diverse corpus of texts, or on a bigger dataset consisting of more groups of viewers, in order to assess the broader prevalence of the patterns identified in 8.2.

The second avenue I would like to explore is the representation of the CONTAINER metaphor (Kövecses 1990) and subsequent related metaphors, such as the SURFACE metaphor. These are mentioned or briefly analysed in some of the case studies (4.3 and 6.3), but their potential is not entirely displayed in the context of the split Self. To explore this further, I will start by looking at the data that I have not included in this thesis and at the wider literature concerning the metaphor. Then, depending on the identified characteristics, I will search in my personal corpus of texts any other examples which may include this metaphor as a practice of describing the Self.

Thirdly, in Chapter 7 I mention that the Janitor creates the main romantic storyline as a possible scenario supported by his younger self's wishes. Regarding this argument, it would be interesting to look at the film's text-world architecture from a Possible Worlds Theory perspective (Ryan 1991a, 1991b; Bell 2019; Mansworth 2022). A possible avenue would be to start from the film data and the viewer data and expand the discussion accordingly.

Finally, other future areas of research that can stem from this thesis is an application of the split Self from the perspective of gender representation (motivated by the protagonists in Chapters 4-7 all being men), or of other concepts related to the Self, such as the Inner Child (briefly mentioned in 5.5.4). To explore the gender representation, the corpus of texts that I am currently developing could be divided into films with either a female- or male lead who has a split Self, for possible patterns in their characterisation to be identified. Such research is motivated by pervasive implicit gender bias and negative stereotypes regarding women's portrayal in cinema (e.g., Haris et al 2023). The Inner Child concept has been mentioned in Chapter 5, but has a developing application in various types of psychotherapy (Capacchione 1991, Doherty and Guyler 2008: 88, Whitmore 2014), as well as typical occurrences in various texts. For example, in another

project, I analyse the manifestation and reintegration of the Inner Child self in a short sequence from the beginning of an episode of a popular anime series, *Horimiya* (Ishihama 2021).

8.6. Concluding remarks

This thesis has produced a telecinematic stylistic exploration of the split Self, a much-discussed phenomenon in society. Through the application of a variety of stylistic theories and frameworks, such as Text World Theory (Werth 1999, Gavins 2007), Contextual Frame Theory (Emmott 1997), and Conceptual Metaphor Theory (Lakoff and Johnson 1980), my aim has been to demonstrate the rich potential of cinematic texts as artefacts to be explored stylistically.

Given the spatial restrictions imposed on the study, the focus has been placed upon four texts in particular: *Shutter Island* (Scorsese 2010), *Mr. Robot* (Esmail 2015), *Joker* (Phillips 2019), and *I'm Thinking of Ending Things* (Kaufman 2020). Each of these narratives have their own particularities but also connecting patterns, highlighting the potential of the split Self as a prevalent societal concept to be analysed across a bigger and varied corpus of texts.

This thesis makes an original contribution to telecinematic stylistics and to film studies in general. Applications of stylistic theories and models to telecinematic discourse can generate meaningful insights into the complexity of the multimodal medium. Cinema has been a medium which has garnered the attention of specialised and leisure audiences throughout time. In this light, this thesis has intended to expand upon the use of empirical stylistic methods in studies of cinema. It is hoped that this work will stand as an important piece of telecinematic inquiry in its novel consideration of both text and viewer, and that it will promote further explorations of the fragmented Self.

Film data discussed

Links to the analysed sequences available online

Joker's The Stairs Sequence: https://www.youtube.com/watch?v=JeyVU4nMWCg&t=79s [20 August 2023]

Mr. Robot's The Time Square Sequence: https://www.youtube.com/watch?v=V0wT-uht6B8&t=4s [20 August 2023]

Shutter Island's The Apartment Sequence: https://www.youtube.com/watch?v=nDxbPbWwGa0&t=90s [20 August 2023]

Films

Esmail, S. (2015-2019) *Mr. Robot* [Series] USA: USA Network

Kaufman, C. (2020) *I'm Thinking of Ending Things* [Film] USA: Netflix

Phillips, T. (2019) *Joker* [Film] USA: Warner Bros. Pictures

Scorsese, M. (2010) *Shutter Island* [Film] USA: Paramount Pictures

Works cited

Aaker, J.L. (1999) 'The Malleable Self: The Role of Self-Expression in Persuasion'. *Journal of Marketing Research*. 36(1): 45-57

Adams, F.M., Osgood, C.E. (1973) 'A cross-cultural study of the affective meanings of color'. *Journal of Cross-Cultural Psychology*. 4: 135–156

Adams, M. (2013) 'Vignette 13b - working with scripted data: Variations among scripts, texts, and performances', in C. Mallinson, B. Childs and G. Van Herk (eds), *Data Collection in Sociolinguistics - Methods and Applications*, 232-235, New York: Routledge

Agha, A. (1994) 'Honorification' *Annual Review of Anthropology*. 23: 277-302

Ahmed, A., Simmons, Z. (2013) 'Pseudobulbar affect: prevalence and management'. *Therapeutics and Clinical Risk Management*. 9: 483-489

Akyel, A., Kamisli, S. (1996) 'Composing in first and second languages: Possible effects of EFL writing instruction'. Paper presented at the Balkan Conference on English Language Teaching of the International Association of Teachers of English as a Foreign Language. Istanbul, Turkey

Alber, J. (2015) 'The Social Minds in Factual and Fictional *We*-Narratives of the Twentieth Century'. *Narrative*. 23(2): 212–225

Albert, S (1977) 'Temporal comparison theory'. *Psychological Review*. 84(6): 485–503

Alderson, J.C., Short, M. (1989) 'Reading Literature'. *Reading, Analysing and Teaching Literature*. ed. by Short, M. London: Longman, 72–119

Allen, R. (1999) 'Psychoanalytic film theory'. *A Companion to Film Theory*. ed. by Miller, T., Stam, R. Oxford: Blackwell Publishing, 123-145

Allington, D. and Swann, J. (2009) 'Researching Literary Reading as Social Practice'. *Language and Literature*. 18(3): 219–230

Allport A. (1980) 'Attention and performance'. *Cognitive Psychology. New Directions*. ed. by Claxton, G. London: Routledge, 112–153

Alzheimer's Association (2021) *Alzheimer's Association Annual Report* [online] available at <https://www.alz.org/media/Documents/annual-report-2021.pdf> [19 November 2022]

Amerian, M., Jofi, L. (2015) 'Key concepts and basic notes on narratology and narrative'. *Scientific Journal of Review*. 4(10): 182-192

American Psychiatric Association (2013) *Diagnostic and Statistical Manual of Mental Disorders*. Arlington: American Psychiatric Publishing

Anderson, A. (2019) 'The Black Women in "Joker" Have Something to Say'. *Medium* [online] October 17. available at <https://medium.com/@ashanticreates/the-black-women-in-joker-have-something-to-say-8f22277f7831> [7 March 2023]

Anderson, J. (2010) 'Film Reviews: Scorsese's 'Shutter Island', Polanski's 'The Ghost Writer''. *The Wall Street Journal*. February 19. Archived

Andringa, E. (1990) 'Verbal Data on Literary Understanding: A Proposal for Protocol Analysis on Two Levels'. *Poetics*. 19(3): 231–257

Andringa, E., van Horssen, P., Jacob, A., Tan, E. (2001) 'Point of View and Viewer Empathy in Film'. *New Perspectives on Narrative Perspective*. ed. by van Peer, W., Chatman, S. Albany: SUNY Press, 133-158

Androutsopoulos, J. (2012) 'Repertoires, characters and scenes: Sociolinguistic difference in Turkish German comedy'. *Multilingua*. 31(2/3): 301-326

Antze, P., Lambek, M. (1996) *Past Tense: Cultural Essays in Trauma and Memory*. New York: Routledge

Arc Studio (2021) 'How to Correctly Format Your Screenplay: Using Capitals, Italics & Underlines'. *Arc Studio* [online] October 5. available at <https://www.arcstudiopro.com/blog/how-to-correctly-format-your-screenplay-using-capitals-italics-underlines> [10 December 2022]

Armor, D.A., Taylor S.E. (2002) 'When predictions fail: The dilemma of unrealistic optimism'. *Heuristics and Biases: The Psychology of Intuitive Judgment*. ed. by Gilovich, T. Cambridge: Cambridge University Press, 334–347

Arnheim, R. (1969 [1956]) *Art and visual perception*. London: Faber and Faber

Arnheim, R. (1982) *The Power of the Centre*. Berkeley: University of California Press

Aron, A., Aron, E. N., Tudor, M., Nelson, G. (1991) 'Close relationships as including other in the self'. *Journal of Personality and Social Psychology*. 60: 241-253

Attias, R., Goodwin, J. (1999) *Splintered reflections: Images of the body in trauma*. New York: Basic Books

Atwood, M. (1996 [2019]) *Alias Grace*. London: Virago

Audacity (2023) 'About' [online] available at <https://www.audacityteam.org/about/> [10 May 2023]

Bal, M. (1997) *Narratology: Introduction to the Theory of Narrative*. Toronto: University of Toronto

Bal, M. (2009) *Narratology.* 3rd edition. Toronto: University of Toronto Press

Baldry, A., Thibault, P. (2006) *Multimodal Transcription and Text Analysis*. London: Equinox

Bálint, K., Bálint Kovács, A. (2016) 'Focalisation, Attachment, and Film Viewers' Responses to Film Characters: Experimental Design with Qualitative Data Collection' in Reinhard, C. D., Olson, C. J. (eds) *Making Sense of Cinema: Empirical Studies into Film Spectators and Spectatorship*. London: Bloomsbury

Bálint, K., Tan, E.S. (2015) "It Feels Like There Are Hooks Inside My Chest': The Construction of Narrative Absorption Experiences Using Image Schemata'. *Projections: The Journal for Movies and Minds*. 9(2): 63-88

Ball, P. (2010) *Histoire vivante des couleurs*. Paris: Hazan

Bally, C. (1909) *Traité de stylistique française*. n.a.

Banich, M.T., Mack, M. (2003) *Mind, Brain and Language: Multidisciplinary Perspectives*. Mahwah: Lawrence Erlbaum

Barbatsis, G. (2005) 'Narrative Theory'. *Handbook of Visual Communication*. ed. by Smith, K.L., Moriarty, S., Kenney, K., Barbatsis, G. New York: Routledge, n.a.

Barker, M. (2006) 'I Have Seen the Future and It Is Not Here Yet…; Or, On Being Ambitious for Audience Research". *The Communication Review*. 9: 123-141

Barnden, J. (1997) 'Consciousness and common-sense metaphors of mind'. *Two sciences of mind: Readings in cognitive science and consciousness*. ed. by Nuallain, S., McKevitt, P., Aogain, E.M. Amsterdam: John Benjamins Publishing, 311-340

Barry, P. (2009) *Beginning Theory: An introduction to literary and cultural theory*. Manchester: Manchester University Press

Barthes, R. (1967) *Elements of Semiology*. trans. by Lavers, A., Smith, C. London: Jonathan Cape

Bateman, J., Schmidt, K. H. (2013) *Multimodal Film Analysis: How Films Mean*. London: Routledge

Bateman, J., Wildfeuer, J., Hiippala, T. (2017) *Multimodality: Foundations, Research and Analysis – A problem-oriented introduction*. Berlin: Walter de Gruyter

Baudry, J.L. (1970) *Ideological Effects of the Basic Cinematographic Apparatus*. Columbia: Columbia University Press

Baudry, J.L. (1975) *The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema*. Columbia: Columbia University Press

Baumeister, R.F. (1986) *Public Self and Private Self*. New York: Springer-Verlag

Baumeister, R.F., Bushman, B.J. (2011) 'The Self'. *Social Psychology and Human Nature*. ed. by Baumeister, R.F., Bushman, B.J. 2nd edition. Belmont: Cengage Learning, 57–96

Bednarek, M. (2008) ''What the hell is wrong with you?' A corpus perspective on evaluation and emotion in contemporary American pop culture'. *Questioning Linguistics*. ed. by Mahboob, A., Knight, N. Newcastle: Cambridge Scholars Press, 95-126

Bednarek, M. (2010) *The Language of Fictional Television: Drama and Identity*. London: Continuum

Bednarek, M. (2011) 'Expressivity and televisual characterisation'. *Language and Literature*. 20(1): 3-21

Bednarek, M. (2012) 'Construing 'nerdiness': Characterisation in The Big Bang Theory'. *Multilingua*. 31: 199-229

Bednarek, M. (2015) 'Corpus-assisted multimodal discourse analysis of television and film narratives'. *Corpora and Discourse Studies*. ed. by Baker, P., McEnery, T. Basingstoke: Palgrave Macmillan, 63-87

Bednarek, M. (2018) *Language and Television Series: A Linguistic Approach to TV Dialogue*. Cambridge: Cambridge University Press

Bednarek, M. (2020) 'On the usefulness of the Sydney Corpus of Television Dialogue as a reference point for corpus stylistic analysis of TV series'. *Telecinematic Stylistics*. ed. by Hoffman, C., Kirner-Ludwig, M. London: Bloomsbury, 39-62

Bednarek, M., Zago, R. (2022) 'Bibliography of linguistic research on fictional (narrative, scripted) television series and films/movies' [online] version 5. available at <https://unico.academia.edu/RaffaeleZago> [12 April 2022]

Beeney, J.E., Hallquist, M.N., Ellison, W.D., Levy, K.N. (2016) 'Self–other disturbance in borderline personality disorder: Neural, self-report and performance-based evidence'. *Personality Disorders*. 7: 28-39

Bell, A. (2019) 'Digital fictionality: Possible Worlds Theory, ontology, and hyperlinks'. *Possible Worlds Theory and Contemporary Narratology*. ed. by Bell, A., Ryan, M.-L. Lincoln: University of Nebraska Press

Bell, A., Browse, S., Gibbons, A., Peplow, D. (2021) *Style and Reader Response: Minds, media, methods*. Amsterdam: John Benjamins Publishing

Bennett, P, Hickman, A., Wall, P. (2007) *Film Studies: The Essential Resource*. London: Routledge

Berberich, K., Dumrukcic, N. (2015) 'A multimodal analysis of burying strategies used for plot-construction purposes in BBC's *Sherlock*' [online] n.a. available at <https://www.pala.ac.uk/uploads/2/5/1/0/25105678/berberich_kristin_dumrukcic_nina.pdf> [8 October 2022]

Berger, A. (2012) 'Is Star Wars a Modernized Fairy Tale?'. *Myth, media, and culture in Star Wars: an anthology*. ed. by Brode, D., Deyneka, L., Lanham, Md: Scarecrow Press

Bergeron, V., Lopes, D.M. (2012) 'Aesthetic theory and aesthetic science: Prospects for integration'. *Aesthetic science: Connecting minds, brains, and experience*. ed. by Shimamura, A., Palmer, S.E. Oxford: Oxford University Press, 63-79

Bergouignan, L., Nyberg, L., Ehrsson, H.H. (2014) 'Out-of-body-induced hippocampal amnesia'. *Proceedings of the National Academy of Sciences of the United States of America*. 111: 4421-4426

Bernstein, A. (2018) *Look Away* [Film] Canada: Vertical Entertainment

Bilandzic, H., Busselle, R. (2013) 'Narrative Persuasion'. *The SAGE Handbook of Persuasion: Developments in Theory and Practice*. ed. by Dillard, J.P., Shen, L. London: SAGE Publications, 200-219

Billington, R., Hockey, J., Strawbridge, S. (1998) *Exploring Self and Society*. Houndmills, Basingstoke: Macmillan

Black, E. (1993) 'Metaphor, Simile and Cognition in Golding's *The Inheritors*'. *Language and Literature*. 2(1): 37-48

Black, M. (1979) 'More about metaphor'. *Metaphor and thought*. ed. by Ortony, A. Cambridge: Cambridge University Press, 19-43

Blair, E. (2015) 'A reflexive exploration of two qualitative data coding techniques'. *Journal of Methods and Measurement in the Social Sciences*. 6(1): 14-29

Bleuler, E. (1908 [1911]) *Dementia Praecox: Or the Group of Schizophrenias*. New York: International Universities Press

Bloch, R. (1959 [2019]) *Psycho*. London: Joffe Books

Block, J. (1981) 'Some enduring and consequential structures of personality'. in *Further explorations in personality*. ed. by Rubin, A.I., Arnoff, J., Barclay, A.M., Zucker, R.A., New York: Wiley, 27-43

Bloomfield, L. (1933) *Language*. New York: Holt, Rinehart and Winston

bo Odar, B., Friese, J. (2017-2020) *Dark* [Film] Germany: Netflix

Boase-Beier, J. (2003) 'Mind Style Translated'. *Style*. 37(3): 253-265

Bockting, I. (1994) 'Mind Style as an Interdisciplinary Approach to Characterisation in Faulkner'. *Language and Literature*. 3(3): 157-174

Bockting, I. (1995) *Character and Personality in the Novels of William Faulkner: A Study in Psychostylistics*. Amsterdam: Amsterdam University Press

Boden, M.A. (2004) *The creative mind: Myths and mechanisms.* 2nd edition. London: Routledge

Boeriis, M. (2009) *Multimodal Socialsemiotik & Levende Billeder*. Odense: Syd-dansk Universitet. Det Humaniske Fakultet

Booth, W.C. (1961) *The Rhetoric of Fiction*. Chicago: University of Chicago Press

Bordwell, D. (1982) 'Happily Ever After, Part Two'. *The Velvet Light Trap*. 19: 2–7

Bordwell, D. (1985) *Narration in the fiction film*. Madison: University of Wisconsin Press

Bordwell, D. (1989) 'A case for cognitivism'. *Iris*. 9(Spring): 11-40

Bordwell, D. (1991) *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*. Boston: Harvard University Press

Bordwell, D. (2005) *Figures traced in light: On cinematic staging.* Berkeley: University of California Press

Bordwell, D. (2006) *The way Hollywood tells it.* Berkeley: University of California Press

Bordwell, D. (2014) 'Visual storytelling: Is that all?'. *David Bordwell's website on cinema* [online] 7 December. available at <https://www.davidbordwell.net/blog/2014/12/07/visual-storytelling-is-that-all/> [29 December 2022]

Bordwell, D., Staiger, J., Thompson, K. (1985) *The classical Hollywood cinema: Film style and mode of production to 1960.* New York: Columbia University Press

Bordwell, D., Thompson, K. (1993) *Film art: An introduction*. New York: McGraw-Hill

Bordwell, D., Thompson, K. (1997) *Film Art: An Introduction.* 5th edition. New York: McGraw-Hill

Bordwell, D., Thompson, K. (2001) *Film Art: An Introduction*. 6th edition. New York: McGraw-Hill

Bordwell, D., Thompson, K. (2008) *Film Art: An Introduction*. unknown edition. London: McGraw-Hill

Bordwell, D., Thompson, K. (2013) *Film Art: An Introduction*. 10th edition. New York: McGraw-Hill

Boroditsky, L., Schmidt, L.A., and Phillips, W. (2003) 'Sex, syntax, and semantics'. *Language in Mind: Advances in the Study of Language and Thought*. ed. by Getner, D., Goldin-Meadow,

S. Cambridge: MIT Press, 61–79

Bortolussi, M., Dixon, P. (2003) *Psychonarratology: Foundations for the Empirical Study of Literary Response*. New York: Cambridge University Press

Bosma, H.A., Kunnen, E.S. (2001) *Identity and Emotion: Development through self-organisation*. Cambridge: Cambridge University Press

Botwin, S. (2019) *Thriving After Trauma: Stories of Living and Healing*. London: Rowman & Littlefield Publishers

Bousfield, D. (2007) ''Never a truer words said in jest': A pragmastylistic analysis of impoliteness as banter in Henry IV, part I'. *Contemporary Stylistics*. ed. by Lambrou, M., Stockwell, P. London: Continuum, 195-208

Bousfield, D., McIntyre, D. (2011) 'Emotion and empathy in Martin Scorsese's Goodfellas: A case study of the 'funny guy' scene'. *Telecinematic Discourse: Approaches to the Language of Films and Television Series*. ed. by Piazza, R., Bednarek, M., Rossi, F. Amsterdam: Benjamins, 27-47

Bowlby, J. (2005) *A Secure Base: Clinical Applications of Attachment Theory*. London: Routledge

Boyum, J. G. (1985) *Double Exposure: Fiction into Film*. New York: New American Library

Bramesco, C. (2023) *Colours of Film: The Story of Cinema in 50 Palettes*. London: Frances Lincoln

Brand, B.L., Dalenberg, C.J., Frewen, P.A., Loewenstein, R.J., Schielke, H.J., Brams, J.S., Spiegel, D. (2018) 'Trauma-related dissociation is no fantasy: Addressing the errors of omission and commission in Merckelbach and Patihis'. *Psychological Injury and Law*. 11(4): 377–393

Branigan, E. (1984) *Point of View in the Cinema: A Theory of Narration and Subjectivity in Classical Film*. Berlin: Mouton Publishers

Brennan, K.A., Clark, C.L., Shaver, P.R. (1998) 'Self-Report Measurement of Adult Attachment: An Integrative Overview'. *Attachment Theory and Close Relationships*. ed. by Simpson, J.A., Rholes, W.S. New York: Guilford Press, 46-76

Brennen, B. (2012) *Qualitative Research Methods for Media Studies*. London: Routledge

Breuer, J., Freud, S. (1895 [2004]) *Studies in Hysteria*. London: Penguin Modern Classics

Briere, J., Conte, J.R. (1993) 'Self-reported amnesia for abuse in adults molested as children'. *Journal of Traumatic Stress*. 6(1): 21–31

Brietzke, S., Meyer, M.L. (2021) 'Temporal self-compression: Behavioral and neural evidence that past and future selves are compressed as they move away from the present'. *PNAS*. 118(49): 1-11

Brinkmann, S. (2013) *Qualitative Interviewing*. Oxford: Oxford University Press.

Brody, R. (2020) '"I'm Thinking of Ending Things," Reviewed: Charlie Kaufman's Showy Quest for Sympathy'. *The New Yorker* [online] September 3. available at <https://www.newyorker.com/culture/the-front-row/im-thinking-of-ending-things-reviewed-charlie-kaufmans-showy-quest-for-sympathy> [27 January 2023]

Broughton, J. (1981) 'The Divided Self in Adolescence'. *Human Development*. 24(1): 13-32

Brown, B. (2011) *Cinematography, Theory and Practice: Image Making for Cinematographers and Directors*. London: Focal Press

Brown, G., Yule, G. (1983) *Discourse Analysis*. Cambridge: Cambridge University Press

Brown, J. (2021) 'A city without a hero: *Joker* and rethinking hegemony'. *New Review of Film and Television Studies*. 19(1): 7-18

Bruggemann, J.M., Barry, R.J. (2002) 'Eysenck's P as a modulator of affective and electrodermal responses to violent and comic film'. *Personality and Individual Differences*. 32(6): 1029–1048

Bruner, J.S. (1986) *Actual Minds, Possible Worlds*. Cambridge: Harvard University Press

Brütsch, M. (2014) 'From ironic distance to unexpected plot twists: Unreliable narration in literature and film'. *Beyond classical narration: Transmedial and unnatural challenges*. ed. by Alber, J., Krogh Hansen, P. Berlin: Walter de Gruyter, 57-79

Bryman, A. (2012) *Social Research Methods*. Oxford: Oxford University Press

Buhler, K. (1982) 'The deictic field of language and deictic worlds'. *Speech, place and action: Studies in deixis and related topics*. ed. by Jarvella, R.J., Klein, W. Chichester: John Wiley and Sons, 9-30

Burke, M. (2010) 'Special Issue: Pedagogical Issues in Stylistics'. *Language and Literature*. 19(1): 1–128

Burke, M. (2011) *Literary Reading, Cognition and Emotion: An Exploration of the Oceanic Mind*. London: Routledge

Burke, P.J. (1980) 'The self: Measurement requirements from an interactionist perspective'. *Social Psychology Quarterly*. 43: 18-29

Busselle, R., Bilandzic, H. (2009) 'Measuring Narrative Engagement'. *Media Psychology*. 12(4): 321–47

Butler, L.D., Palesh, O. (2004) 'Spellbound: Dissociation in the Movie'. *Journal of Trauma & Dissociation*. 5(2): 61-87

Byrne, P. (2001) 'The butler(s) DID it – dissociative identity disorder in cinema'. *Journal of Medical Ethics: Medical Humanities*. 27: 26-29

Calabrese, P., Makowitsch, H.J., Harders, A.G., Scholz, M., Gehlen, W. (1995) 'Fornix damage and memory: a case report'. *Cortex: A Journal Devoted to the Study of the Nervous System and Behavior*. 31(3): 555-564

Cambridge Dictionary (2022) 'split' definition. available at <https://dictionary.cambridge.org/dictionary/english/split> [2 October 2022]

Canning, P. (2017) 'Text World Theory and real world readers: From literature to life in a Belfast prison'. *Language and Literature: International Journal of Stylistics*. 26(2): 172-187

Cantor, N., Kihlstrom, J. E (1983 [2000]) 'Social intelligence: The cognitive basis of personality'. in *Handbook of intelligence*. ed. by Sternberg, R.J., 2nd edition. Cambridge: Cambridge University Press, 359-379

Capacchione, L. (1979 [2015]) *The Creative Journal: The Art of Finding Yourself*. London: Swallow Press

Capacchione, L. (1991) *Recovery of Your Inner Child: The Highly Acclaimed Method for Liberating Your Inner Self*. London: Simon & Schuster

Čapek, K. (1920) *R.U.R. (Rossum's Universal Robots)*. n.a.

Cardinaletti, A. (2005) 'La traduzione: un caso di attrito linguistico'. *L'Italiano delle Traduzioni*. ed. by Cardinaletti, A., Garzone, G. Milano: Angeli, 59-83

Carroll, N. (1988) *Mystifying Movies: Fads and Fallacies in Contemporary Film Theory*. New York: Columbia University Press

Carroll, N. (1996) 'A note on film metaphor'. *Theorizing the moving image*. ed. by Carroll, N. Cambridge: Cambridge University Press, 212-223

Carroll, N. (2008) *The Philosophy of Motion Pictures*. Oxford: Blackwell Publishing

Carter, R. (2004) *Language and creativity: The art of common talk.* London: Routledge

Carter, T. (2008) *Oklahoma!: The Making of an American Musical*. Yale: Yale University Press

Carver, C.S., Scheier, M. (1982) 'Control theory: A useful conceptual framework for personality-social, clinical, and health psychology'. *Psychological Bulletin*. 92: 111-135

Cassavetes, J. (1974) *A Woman Under the Influence* [Film] USA: Faces Distribution

Casson, J. (2004) *Drama, Psychotherapy and Psychosis: Dramatherapy and Psychodrama with People who Hear Voices*. London: Routledge

Cavalcanti, M. (1987). 'Investigating FL Reading Performance Through Pause Protocols'.

Introspection in Second Language Research. ed. by Færch, C., Kasper, G. Cleavedon: Multilingual Matters, 230–50

Cavarero, A. (2000) *Relating Narratives: Storytelling and Selfhood*. London: Routledge

Chand, N. (2022) 'Things You Only Notice In Shutter Island After Watching It More Than Once'. *Looper* [online] October 21. available at <https://www.looper.com/389497/things-you-only-notice-in-shutter-island-after-watching-it-more-than-once/> [2 October 2022]

Charters, E. (2003) 'The Use of Think-aloud Methods in Qualitative Research: An Introduction to Think-aloud Methods'. *Brock Education Journal*. 12(2): 68-82

Chatman, S. (1978) *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca: Cornell University Press

Chatman, S. (1990) *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. Ithaca: Cornell University Press

Chefetz, R.A. (2017) 'Issues in consultation for treatments with distressed activated abuser/protector self-states in dissociative identity disorder'. *Journal of Trauma & Dissociation*. 18(3): 465-475

Chiang, T. (2002 [2014]) 'Liking What You See: A Documentary'. *Stories of Your Life and Others*. ed. by Chiang, T. London: Picador

Chomsky, N. (1957) *Syntactic Structures*. Berlin: Walter de Gruyter

Christie, A. (1926 [2010]) *The Murder of Roger Ackroyd*. London: Harper Collins

Christie, I., (2012) 'Introduction: In Search of Audiences'. *Audiences: Defining and Researching Screen Entertainment Reception*. ed. by Christie, I. Amsterdam: Amsterdam University Press, 11-21

Chu, J.A. (1998). *Rebuilding shattered lives: The responsible treatment of complex post-traumatic and dissociative disorders*. New York: John Wiley & Sons

Cicero, D. C. (2017) 'Self-concept clarity and psychopathology'. in *Self-concept clarity: Perspectives on assessment, research, and applications*. ed. by Lodi-Smith, J., DeMarree, K.G. Cham, Switzerland: Springer, 219-242

Clark, B. (2009) 'Salient inferences: Pragmatics and *The Inheritors*'. *Language and Literature: International Journal of Stylistics*. 18(2): 173-213

Clark, B. (2014) 'Before, during and after Chekhov: inference, literary interpretation and literary value'. *Pragmatic Literary Stylistics*. ed. by Chapman, S., Clark, B. Basingstoke: Palgrave Macmillan, 55-69

Coates, P. (1988) *The Double and the Other: Identity as Ideology in Post-Romantic Fiction*. New York: St. Martin's Press

Cody, D. (2009-2011) *United States of Tara* [Series] USA: Showtime

Coëgnarts, M., Kravanja, P. (2012a) 'Embodied visual meaning: Image schemas in film'. *Projections: The Journal of Movies and Mind*. 6(2): 84–101

Coëgnarts, M., Kravanja, P. (2012b) 'From thought to modality: A theoretical framework for analysing structural-conceptual metaphors and image metaphors in film'. *Image & Narrative*. 13(1): 96–113

Coëgnarts, M., Kravanja, P. (2012c) 'Metaphors in Buster Keaton's short films'. *Image & Narrative*. 13(2): 133–146

Cohn, D. (2000) 'Discordant narration'. *Style*. 34(2): 307–316

Collin, C., Benson, N., Ginsburg, J., Grand, V., Lazyan, M., Weeks, M. (2018) *The Little Book of Psychology*. London: DK Penguin Random House

Collins (2023) 'split' definition. available at <https://www.collinsdictionary.com/dictionary/english/split> [3 October 2022]

Collins, S.T. (2015) 'How *Mr. Robot* Became One of TV's Most Visually Striking Shows'. *Slate* [online] September 4. available at <https://slate.com/culture/2015/09/mr-robot-s-visually-striking-cinematography.html> [14 February 2023]

Conway, M.A. (2005) 'Memory and the Self'. *Journal of Memory and Language*. 53: 594–628

Cook, J.R. (2010) ''Don't forget to look into the camera!': Peter Watkins' approach to acting with facts'. *Studies in Documentary Film*. 4(3): 227-240

Cooper, R. (2018) *Diagnosing the Diagnostic and Statistical Manual of Mental Disorders*. 5th edition. London: Routledge

Copjec, J. (1994a) *Read My Desire: Lacan Against the Historicists*. Massachusetts: MIT Press

Copjec, J. (1994b) *Supposing the Subject*. London: Verso

Costa, B.T., McCrae, R.R. (1980) 'Still stable after all these years: Personality as a key to some issues in adulthood and old age'. *Life span development and behavior*. ed. by Baltes, P.B., Brim, O.G. New York: Academic Press. vol. 3, 5-102

Cracknell, C. (2022) *Persuasion* [Film] USA: Netflix

Crane, T., Patterson, S. (2001) *History of the Mind-Body Problem*. London: Routledge

Crawford, L.E., Margolies, S.M., Drake, J.T., Murphy, M.E. (2006) 'Affect biases memory of location: Evidence for the spatial representation of affect'. *Cognition and Emotion*. 20(8):

1153-1169

Creeber, G., Miller, T., Tulloch, J. (2001) *The television genre book*. 3rd edition. London: British Film Institute

Creswell, J. (1998) *Qualitative Inquiry and Research Design: Choosing Among Five Traditions*. Thousand Oaks: Sage

Creswell, J. (2005) *Educational Research: Planning, Conducting and Evaluating Quantitative and Qualitative Research*. 2nd edition. Upper Saddle River: Pearson Merrill Prentice Hall

Crivellato, E., Ribatti, D. (2007) 'Soul, mind, brain: Greek philosophy and the birth of neuroscience'. *Brain Res Bull*. 71(4): 327-336

Crowe, C. (2001) *Vanilla Sky* [Film] USA: Paramount Pictures

Cruickshank, T., Lahey, E. (2010) 'Building the stages of drama: Toward a text world theory account of dramatic play-texts'. *Journal of Literary Semantics*. 39(1): 67-91

Crunchyroll (2022 [2006]) 'Main Page' [online] available at <https://www.crunchyroll.com/en-gb> [6 May 2023]

Crystal, D. (1997) *A dictionary of linguistics and phonetics*. Cambridge: Blackwell Publishing

Culpeper, J. (2001) *Language and Characterisation: People in plays and other texts*. London: Longman

Currie, G. (1995) *Image and mind: Film, philosophy, and cognitive science.* Cambridge: Cambridge University Press

Cutting, J.E. (2015) 'The Framing of Characters in Popular Movies'. *Art & Perception*. 3(2): 191-212

Dahne, A., Piazza, R. (2020) ''Subtitles have to become my ears not my eyes': Pragmatic-stylistic choices behind Closed Captions for the deaf and hard of hearing: the example of *Breaking Bad*'. *Telecinematic Stylistics*. ed. by Hoffman, C., Kirner-Ludwig, M. London: Bloomsbury, 285-308

Dalenberg, C.J., Brand, B.L., Gleaves, D.H., Dorahy, M.J., Loewenstein, R.J., Cardeña, E., Frewen, P.A., Carlson, E.B., Spiegel, D. (2012) 'Evaluation of the evidence for the trauma and fantasy models of dissociation'. *Psychological Bulletin*. 138(3): 550–588

Davey, B. (1983). 'Think Aloud: Modelling the Cognitive Processes of Reading Comprehension'. *Journal of Reading*. 27(1): 44–47

Davidson, B. (1996) ''Pragmatic weight' and Spanish subject pronouns: the pragmatic and discourse uses of 'tú' and 'yo' in spoken Madrid Spanish'. *Journal of Pragmatics*. 26(4):

543-565

Davidson, J.R. (2000) 'Trauma: The impact of post-traumatic stress disorder'. *Journal of Psychopharmacology*. 14(2.1): S5-S12

DC Comics (2020) 'Main Page' [online] available at <https://www.dccomics.com/> [4 October 2022]

de Graaf, A., Hoeken, H., Sanders, J., Beentjes, J.W.J (2012) 'Identification as a Mechanism of Narrative Persuasion'. *Communication Research*. 39(6): 802-823

De Wied, M., Zillmann, D., Ordman, V. (1995) 'The Role of Empathic Distress in the Enjoyment of Cinematic Tragedy'. *Poetics*. 23 (1–2): 91–106

Deacon, R. (2022) *Jimmy Savile: A British Horror Story* [Documentary] UK: Netflix

Deleyto, C. (1991) 'Focalization in Film Narrative'. *Atlantis*. 13(1–2): 159–177

Demjén, Z. (2017) *Sylvia Plath and the Language of Affective States*. London: Bloomsbury

Demo, D.H. (1992) 'The Self-Concept Over Time: Research Issues and Directions'. *Annual Review of Sociology*. 18: 303-326

Denzin, N.K. (1983) 'Interpretative interactionism'. *Beyond Method: Strategies for Social Research*. ed. by Morgan, G. Beverly Hills: Sage, 129-146

Descartes, R. (1641 [1998]) *Meditations and Other Metaphysical Writings*. trans. by Clarke, D. London: Penguin Classics

Descartes, R. (1985a) *The Philosophical Writings of Descartes.* volume 1. trans. by Cottingham, J., Stroothoff, R., Murdoch, D. Cambridge: Cambridge University Press

Descartes, R. (1985b) *The Philosophical Writings of Descartes.* volume 2. trans. by Cottingham, J., Stroothoff, R., Murdoch, D. Cambridge: Cambridge University Press

Desowitz, B. (2019) "Joker': How Cesar Romero and Bernhard Goetz Inspired Joaquin Phoenix's Look'. *IndieWire* [online] October 7. available at <https://www.indiewire.com/2019/10/joker-joaquin-phoenix-cesar-romero-bernard-goetz-1202179438/> [6 February 2023]

Despot, K.S., Skrynnikova, I., Olszewska, J.O. (2014) 'Cross-linguistic Analysis of Metaphorical Conceptions of душа/dusza/duša ('soul') in Slavic Languages (Russian, Polish, and Croatian)'. *Proceedings of the 38th Annual Meeting of the Berkeley Linguistics Society*. 465-481

Dessem, M. (2020) '*I'm Thinking of Ending Things* Has a Confusing Twist. The Book can Explain.'. *Slate* [online] 4 September. available at <https://slate.com/culture/2020/09/im-

thinking-ending-things-twist-explained-movie-book.html> [4 October 2022]

Dick, P.K. (1954 [1999]) *The Father-Thing*. London: Gollancz

Diefenbach, T. (2009) 'Are case studies more than sophisticated storytelling?: Methodological problems of qualitative empirical research mainly based on semi-structured interviews'. *Quality & Quantity*. 43: 875-894

Doak, R. (1999) 'Who Am I This Time? Multiple Personality Disorder and Popular Culture'. *Studies in Popular Culture*. 22 (1): 63-73

Doane, M.A. (1982) 'Film and the Masquerade: Theorising the Female Spectators'. *Screen*. 23(3-4): 74-88

Dodier, O. (2021) 'L'amnésie dissociative: limites me´ théologiques, limites conceptuelles, et explications alternatives'. *L'Année Psychologique*. 121: 275

Dodier, O., Otgaar, H., Lynn, S.J. (2021) 'A Critical Analysis of Myths About Dissociative Identity Disorder'. *Annales Medico-psychologique, revue psychiatrique*. 180(9): 855-861

Doherty, N., Guyler, M. (2008) *The Essential Guide to Workplace Mediation & Conflict Resolution: Rebuilding Working Relationships*. New York: Kogan Page Publishers

Dostoevsky, F. (1846 [2016]) *The Double*. London: Alma Classics

Driscoll, A., Hussain, M. (2019) 'Why Joker's depiction of mental illness is dangerously misinformed'. *The Guardian* [online] October 21. available at <https://www.theguardian.com/film/2019/oct/21/joker-mental-illness-joaquin-phoenix-dangerous-misinformed> [9 May 2023]

du Maurier, D. (1938 [2015]) *Rebecca*. London: Virago

Dunkel, C., Kerpelman, J. (2006) *Possible Selves: Theory, Research and Applications*. Hauppauge: Nova Science Publishers

Dynel, M. (2011) '"You talking to me?" The viewer as a ratified listener to film discourse'. *Journal of Pragmatics*. 43(6): 1628-1644

Eason, B.K. (2008). 'Dark Knight Flashback: The Joker, Part II'. *Comic Book Resources*. July 16. Archived

Ebert, R. (2010) 'Shutter Island Review'. *Chicago Sun-Times*. February 17. Archived

Eckert, P., McConnell-Ginet, S. (2003) *Language and Gender*. Cambridge: Cambridge University Press

Edwards, C. (July 8, 2019) 'Joker doesn't "follow anything" from the comics'. *Digital Spy*. July 8. Archived

Edwards, R., Holland, J. (2013) 'What forms can qualitative interviews take?'. *What Is Qualitative Interviewing?*. ed. by Edwards, R., Holland, J. London: Bloomsbury Academic, 29-42

Ehrsson, H.H. (2012) 'The concept of body ownership and its relation to multisensory integration'. in *The new handbook of multisensory processes*. ed. by Stein, B.E. Cambridge, MA: MIT Press, 775-792

Eich, E., Macaulay, D., Loewenstein, R.J., Dihle, P.H. (1997) 'Memory, amnesia, and dissocative identity disorder'. *Psychological Science*. 8(6): 417–422

Eisenstein, S. (1949) *Film Form*. New York: Harcourt, Brace & World

Eisner, L. (1955) *Die dämonische Leinwand*. Frankfurt: Fischer Verlag

Elder, G.H., Jr. (1980) 'Adolescence in historical perspective'. *Handbook of adolescent psychology*. ed. by Adelson, J. New York: Wiley, 3-46

Elin, M. (1995) 'A developmental model for trauma'. *Dissociative identity disorder*. ed. by Cohen, L., Berzoff, J., Elin, M. London: Jason Aronson, 223-259

Ellis-Hill, C.S., Horn, S. (2000) 'Change in identity and self-concept: a new theoretical approach to recovery following a stroke'. *Clinical Rehabilitation*. 24: 279-287

Elsaesser, T. (2000) *Weimar Cinema and After: Germany's Historical Imaginary.* London: Routledge

Elsaesser, T. (2009) 'The Mind-game film'. *Puzzle Films: Complex Storytelling in Contemporary Cinema*. ed. by Buckland, W. Oxford: Wiley-Blackwell, 13–41

Elsaesser, T., Hagener, M. (2010) *Film Theory. An Introduction through the Senses*. New York: Routledge

Emmott, C. (1994) 'Frames of reference: contextual monitoring and the interpretation of narrative discourse'. *Advances in Written Text Analysis*. ed. by Coulthard, M. London: Routledge, 157-166

Emmott, C. (1995) 'Consciousness and Context-Building: Narrative Inferences and Anaphoric Theory'. *New Essays in Deixis: Discourse, Narrative, Literature*. ed. by Green, K. Amsterdam: Rodopi, 81-97

Emmott, C. (1997) *Narrative Comprehension: A discourse perspective*. Oxford: Oxford University Press

Emmott, C. (1998) ''Situated Events' in Fictional Worlds: The Reader's Role in Context Construction'. *European Journal of English Studies*. 2(2): 175-194

Emmott, C. (1999) *Narrative comprehension: A discourse perspective*. Oxford: Oxford University Press

Emmott, C. (2002) ''Split selves' in fiction and in medical 'life stories'. Cognitive linguistic theory and narrative practice'. *Cognitive Stylistics. Language and cognition in text analysis*. ed. by Semino, E., Culpeper, J. Philadelphia, PA: John Benjamins, 153-181

Emmott, C. (2003) 'Reading for pleasure: A cognitive poetic analysis of "twists in the tale" and other plot reversals in narrative texts'. *Cognitive Poetics in Practice*. ed. by Steen, G., Gavins, J. London: Routledge, 145-179

Emmott, C., Alexander, M. (2010) 'Detective fiction, plot construction and reader manipulation: Cognitive-rhetorical misdirection in Agatha Christie's Sparkling cyanide'. *Language and Style: In honour of Mick Short*. ed. by McIntyre, D., Busse, B. Houndmills: Palgrave Macmillan, 328-346

Emmott, C., Alexander, M. (2014) 'Foregrounding, burying, and plot construction'. *The Handbook of Stylistics*. ed. by Stockwell, P., Whiteley, S. Cambridge: Cambridge University Press, 329-343

Emmott, C., Alexander, M. (2015) 'Foregrounding, burying and plot construction'. *The Cambridge Handbook of Stylistics*. ed. by Stockwell, P., Whiteley, S. Cambridge: Cambridge University Press, 329-343

Emmott, C., Alexander, M. (2018) 'Reliability, unreliability, reader manipulation and plot reversals: strategies for constructing and challenging the credibility of characters in Agatha Christie's detective fiction'. *Rethinking Language, Text and Context: Interdisciplinary Research in Stylistics in Honour of Michael Toolan*. ed. by Page, R., Busse, B., Nørgaard, N. Routledge: London, 177-190

Emmott, C., Alexander, M. (2019) 'Manipulation in Agatha Christie's detective stories: rhetorical control and cognitive misdirection in creating and solving crime puzzles'. *Stylistic Manipulation of the Reader in Contemporary Fiction*. ed. by Sorlin, S. London: Bloomsbury, 195-214

Epstein, S. (1973) 'The self-concept revisited, or a theory of a theory'. *American Psychologist*. 28 (5): 404-416

Epstein, S. (1984) 'The self-concept: A review and the proposal of an integrated theory of personality'. in *Personality: Basic issues and current research*. ed. by Staub, E. Englewood Cliffs, NJ: Prentice-Hall, 81-132

Ericsson, K.A., Simon, H.A. (1980) 'Verbal reports as data'. *Psychological Review*. 87(3): 215-251

Esposito, J. (December 9, 2011) 'Hero Worship: The Appeal of the Joker'. *IGN*. December 9. Archived

Evans, A., Elford, J., Wiggins, D. (2008) 'Using the internet for qualitative research'. *The Sage Handbook of Qualitative Research*. ed. by Willig, C., Stainton-Rogers, W. London: Sage, n.a.

Extence, G. (2013) *The Universe versus Alex Woods*. London: Hodder Paperbacks

Fabe, M. (2014) *Closely Watched Films: An Introduction to the Art of Narrative Film Technique*. California: University of California Press

Fahlenbrach, K. (2007) 'Embodied spaces: Film spaces as (leading) audiovisual metaphors'. *Narration and spectatorship in moving images*. ed. by Anderson, J.D., Fisher-Anderson, B. Cambridge: Cambridge Scholar Press, 105-124

Fahlenbrach, K. (2008) 'Emotions in sound: Audiovisual metaphors in the sound design of narrative films'. *Projections: The Journal for Movies and Mind*. 2(2): 85–103

Fahlenbrach, K. (2010) *Audiovisuelle Metaphern. zur Körperund Affektästhetik in Film und Fernsehen*. Marburg: Schüren

Fahlenbrach, K. (2016) *Embodied Metaphors in Film, Television, and Video Games: Cognitive Approaches*. London: Routledge

Failes, I. (2010) 'Shutter Island'. *fxguide* [online] April 17. available at <https://www.fxguide.com/fxfeatured/shutter_island/> [4 October 2022]

Fauconnier, G. (1994) *Mental Spaces: Aspects of Meaning Construction in Natural Language*. New York: Cambridge University Press

Fauconnier, G. (1997) *Mappings in Thought and Language*. Cambridge: Cambridge University Press

Fauconnier, G., Turner, M. (2002) *The Way we Think: Conceptual Blending and the Mind's Hidden Complexities*. Plymouth: Basic Books

Faulkner, W. (1929 [2013]) *The Sound and the Fury*. London: Vintage

Fernandez-Quintanilla, C. (2020) 'Textual and reader factors in narrative empathy: An empirical reader response study using focus groups'. *Language and Literature*. 29(2): 124-146

Fialho, O. (2007) 'Foregrounding and Refamiliarization: Understanding Readers' Response to Literary Texts'. *Language and Literature*. 16(2): 105–123

Fincher, D. (1999) *Fight Club* [Film] USA: 20th Century Fox

Finger, B., Kane, B., Robinson, J. (1940) *Batman*. New York: DC

First, M.B. (2009) 'Harmonisation of ICD-11 and DSM-V: opportunities and challenges'. *The British Journal of Psychiatry*. 195(5): 382-390

Fiske, J. (1987) 'Some television, some topics, and some terminology'. *Television culture*. ed. by Fiske, J. London: Routledge, 1-20

Fiske, S.T., Taylor, S.E. (1991) *Social Cognition*. Mountain View: McGraw Hill

Fleming, M., Manvell, R. (1985) *Images of Madness: The Portrayals of Insanity in the Feature Film*. Cranbury: Associated University Press

Floorwalker, M. (2019) 'Joker Director Finally Explains That Crucial Last Scene'. *Looper* [online] 8 October. available at <https://www.looper.com/169166/joker-director-finally-explains-that-last-crucial-scene/> [7 March 2023]

Fludernik, M. (1991) 'Shifters and deixis: Some reflections on Jakobson, Jespersen and reference'. *Semiotica*. 86(3/4): 193–230

Fludernik, M. (1994) 'Second-Person Narrative as a Test Case for Narratology: The Limits of Realism'. *Style*. 28(3): 445–479

Fludernik, M. (2011) 'The Category of "Person" in Fiction: *You* and *We* Narrative-Multiplicity and Indeterminacy of Reference'. *Current Trends in Narratology*. ed. by Olson, G. Berlin: De Gruyter, 101–141

Fludernik, M. (2018) 'Let Us Tell You Our Story: *We*-Narration and Its Pronominal Peculiarities'. *Pronouns in Literature*. ed. by Gibbons, A., Macrae, A. London: Palgrave Macmillan, 171-192

Fontana, A., Frey, J.H. (2000) 'The interview: From structured questions to negotiated text'. *The handbook of qualitative research*. ed. by Denzin, N.K., Lincoln, Y.S. Thousand Oaks: Sage, 645-672

Forceville, C. (1996) *Pictorial metaphor in advertising*. London: Routledge

Forceville, C. (2002) 'The conspiracy in *The Comfort of Strangers*: Narration in the novel and the film'. *Language and Literature*. 11(2): 119-135

Forceville, C. (2003) 'Bildliche und multimodale Metaphern in Werbespots'. *Zeitschrift für Semiotik*. 25(1-2): 39-60

Forceville, C. (2006) 'The source-path-goal schema in the autobiographical journey documentary: McElwee, Van der Keuken, Cole'. *New Review of Film and Television Studies*. 4(3): 241-261

Forceville, C. (2008) 'Metaphor in pictures and multimodal representations'. *The Cambridge*

Handbook of Metaphor and Thought. ed. by Gibbs, R.W. Cambridge: Cambridge University Press, 462-482

Forceville, C. (2011) 'The source-path-goal schema in Agnès Varda's Les Glaneurs et la Glaneuse and Deux Ans Après'. *Beyond cognitive metaphor theory: Perspectives on literary metaphor*. ed. by Fludernik, M. London: Routledge, 281-297

Forceville, C. (2013a) 'Metaphor and symbol: searching for one's identity is looking for a home in animation film'. *Review of Cognitive Linguistics*. 11(2): 250–268

Forceville, C. (2013b) 'Creative visual duality in comics balloons'. *Creativity and the agile mind: A multi-disciplinary exploration of a multi-faceted phenomenon*. ed. by Veale, T., Feyaerts, K., Forceville, C. Berlin: Mouton de Gruyter, 253-273

Forceville, C. (2017) 'From image schema to metaphor in discourse: The force schemas in animation films'. *Metaphor: Embodied Cognition and Discourse*. ed. by Hampe, B. Cambridge: Cambridge University Press, 239–256

Forceville, C., Jeulink, M. (2011) "The flesh and blood of embodied understanding': The source–path–goal schema in animation film'. *Pragmatics & Cognition*. 19(1): 37–59

Forceville, C., Paling, S. (2018) 'The metaphorical representation of depression in short, wordless animation films'. *Visual Communication*. 20(1): 100-120

Forceville, C., Renckens, T. (2013) 'The good is light and bad is dark metaphors in feature films'. *Metaphor and the Social Word*. 3(2): 160–179

Forman, M. (1975) *One Flew Over the Cuckoo's nest* [Film] USA: United Artists

Foster Wallace, D. (1998) *A Supposedly Fun Thing I'll Never Do Again*. New York: Back Bay Books

Fowler, R. (1977) *Linguistics and the Novel*. London: Methuen

Fowler, R. (1981) *Literature as Social Discourse: The Practice of Linguistic Criticism*. London: Batsford Academic and Educational Ltd

Fowler, R. (1986) *Linguistic Criticism*. Oxford: Oxford University Press

Fowler, R. (1996) *Linguistic Criticism*. Oxford: Oxford University Press

Frank, M.G., Gilovich, T. (1988) 'The dark side of self- and social perception: Black uniforms and aggression in professional sports'. *Journal of Personality and Social Psychology*. 54: 74–85

Franklin, J.C. (1980) 'Metamorphosis of a metaphor: The shadow in the early German cinema'. *The German Quarterly*. 53(2): 176-188

Freud, A. (1966) *The Ego and the Mechanisms of Defence*. revised edition. London: Karnac Books

Freud, S. (1894 [2001]) *Early Psycho-Analytic Publications*. London: Vintage Classics

Freud, S. (1923) *The Ego and the Id*. n.a.

Freud, S. (1924) *Neurosis and Psychosis*. translated by Riviere, Joan. Cambridge University Press: Cambridge

Freud, S. (1925-1926 [2001]) *The Complete Psychological Works of Sigmund Freud, Volume 20: An Autobiographical Study, Inhibitions, Symptoms and Anxiety, Lay Analysis and Other Works*. New York: General Books Llc

Freud, S. (1933) *New Introductory Lectures on Psychoanalysis*. New York: W.W. Norton & Company

Freud, S. (1961) *The ego and the id*. New York, NY: W.W. Norton

Freud, S., Breuer, J. (1895) *Studies on Hysteria*. London: Palala Press

Freud, S., Strachey, J., Freud, A. (1961) *The standard edition of the complete psychological works of Sigmund Freud*. London: Vintage/Hogarth Press

Friedberg, A. (2009) *The Virtual Window: From Alberti to Microsoft*. Cambridge: MIT Press

Fussell, G. (2017) 'Your Essential Guide to Working with the Rule of Thirds'. *Shutterstock* [online] November 6. available at <https://www.shutterstock.com/blog/essential-guide-rule-thirds> [3 March 2023]

Gabbard, G.O., Gabbard, K. (1999) *Psychiatry and the Cinema*. 2nd edition. Washington: American Psychiatric Press

Gallagher, G. (2019) 'Film Theory: Why Joker Is All A Lie'. *What Culture* [online] n.d. available at <https://whatculture.com/film/film-theory-why-joker-is-all-a-lie-4> [29 December 2022]

Gallagher, S. (2000) 'Philosophical conceptions of the self: Implications for cognitive science'. *Trends in Cognitive Sciences*. 4: 14-21

Gallagher, S., Meltzoff, A. N. (1996) 'The earliest sense of self and others: Merleau-Ponty and recent developmental studies'. *Philosophical Psychology*. 9: 211-233

Galletta, A. (2013) *Mastering the Semi-Structured Interview and Beyond: From Research Design to Analysis and Publication*. New York: New York University Press

Garton, S., Copland, F. (2010) "I like this interview; I get cakes and cats!': the effect of prior relationships on interview talk'. *Qualitative Research*. 10(5): 533-551

Gaut, B. (2010) *A Philosophy of Cinematic Art*. Cambridge: Cambridge University Press

Gavins, J. (2001) *Text World Theory: A Critical Exposition and Development in Relation to Absurd Prose Fiction*. Unpublished PhD Thesis. Sheffield: Sheffield Hallam University

Gavins, J. (2003) 'Too Much Blague? An Exploration of the Text Worlds of Donald Barthelme's "Snow White"'. *Cognitive Poetics in Practice*. ed. by Gavins, J., Steen, G. London: Routledge, 129–44

Gavins, J. (2005) '(Re)thinking modality: a text-world perspective'. *Journal of Literary Semantics*. 34(2): 79- 93

Gavins, J. (2007) *Text World Theory: An Introduction*. Edinburgh: Edinburgh University Press

Gavins, J. (2013) *Reading the Absurd*. Edinburgh: Edinburgh University Press

Gavins, J. (2014) 'Defamiliarisation'. *The Cambridge Handbook of Stylistics*. ed. by Stockwell, P., Whiteley, S. Cambridge: Cambridge University Press, 196–211

Gavins, J. (2016) 'Text World Theory'. *The Bloomsbury Companion to Stylistics*. ed. by Sotirova, V. London: Bloomsbury, 444–457

Gavins, J., Steen, G. (2003) *Cognitive poetics in practice*. London: Routledge

Gavins, J., Stockwell, P. (2012) 'About the heart, where it hurt exactly, and how often'. *Language and Literature*. 21(1): 33-50

Gazzaniga, M.S. (1998) *The Mind's Past*. Berkeley: University of California Press

Genette, G. (1980) *Narrative Discourse: An Essay in Method*. trans. by Lewin, J.E. Ithaca: Cornell University Press

Genette, G. (1993) *Fiction and Diction*. London: Cornell University Press

Georgakopoulou, A. (2000) 'On the sociolinguistics of popular films: Funny characters, funny voices'. *Journal of modern Greek studies*. 18(1): 119-133

Gergen, K.J. (1967) *To be or not to be a single self: Existential-perspectives on the self*. Gainesville: University of Florida Press

Gergen, K.J. (1972) 'Multiple identity: The healthy, happy human being wears many masks'. *Psychology Today*, 5: 31-35, 64-66. Reprinted in *The Fontana Postmodernism Reader*. ed. by Anderson, W.T.. 1996. London: Fontana, 132-140

Gerrig, R.J., Prentice, D.A. (1996) 'Notes on Audience Response', in D. Bordwell and N. Carroll (eds) *Post-Theory: Reconstructing Film Studies*, Madison: University of Wisconsin Press, 388-403

Ghintuială, P. (2020) ''Sometimes, we do bad things for the people we love': An exploration of shared empathy between a serial killer and the audience in the American television series 'YOU''. Unpublished Masters thesis. Birmingham: University of Birmingham

Gibbons, A. (2011) *Multimodality, cognition, and experimental literature*. London: Routledge

Gibbons, A. (2012) *Multimodality, Cognition, and Experimental Literature*. London: Routledge.

Gibbons, A. (2016) 'Building Hollywood in Paddington: Text World Theory, Immersive Theatre, and Punchdrunk's *The Drowned Man*'. *World Building: Discourse in the Mind*. ed. by Gavins, J., Lahey, E. London: Bloomsbury, 71-90

Gibbons, A., Macrae, A. (2018) *Pronouns in Literature*. London: Palgrave Macmillan

Gibbons, A., Whiteley, S. (2021) 'Do worlds gave (fourth) walls? Text world theory, telecinematic stylistics and *Fleabag*'. *Language and Literature*. 30(2): 105-126

Gibson, J.J. (1979) *The ecological approach to visual perception*. Boston: Houghton Mifflin

Giesbrecht, T., Lynn, S.J., Lilienfeld, S.O., Merckelbach, H. (2008) 'Cognitive processes in dissociation: an analysis of core theoretical assumptions'. *Psychol Bull*. 134(5): 617–647

Giovanelli, M. (2015 [2013]) *Text World Theory and Keats' Poetry*. London: Bloomsbury

Giovanelli, M. (2018a) "Something happened, something bad': Blackouts, uncertainties and event construal in *The Girl on the Train*'. *Language and Literature*. 27(1): 38-51

Giovanelli, M. (2018b) "We Have Tomorrow Bright Before Us Like a Flame": Pronouns, Enactors, and Cross-Writing in *The Dream Keeper and Other Poems*'. *Pronouns in Literature: Positions and Perspectives in Language*. ed. by Gibbons, A., Macrae, A. London: Palgrave Macmillan, 33-54

Giovanelli, M. (2022) *The Language of Siegfried Sassoon*. Cham: Palgrave Macmillan

Giovanelli, M., Harrison, C. (2018) *Cognitive Grammar in Stylistics: A Practical Guide*. London: Bloomsbury Academic

Givon, T. (1993) *English Grammar. A function-based introduction*. Amsterdam: John Benjamins Publishing

Glaser, H. A., Rossbach, S. (2011) *The Artificial Human: A Tragical History*. London: Peter Lang

Goldblum, J. (2019) *The World According to Jeff Goldblum* [Documentary] USA: Disney+

Golding, W. (1955 [2012]) *The Inheritors*. London: Faber and Faber

Goldstein, P. (2015) 'What's so special about Mr. Robot (2015)?'. *Obsessive Coffee Disorder* [online] n.a. available at <https://obsessive-coffee-disorder.com/whats-so-special-about-mr-robot-2015/> [7 February 2023]

Goldstein, H. (2005) '*Batman: The Killing Joke* Review'. *IGN* [online] May 24. available at <https://www.ign.com/comics/batman-the-killing-joke/reviews> [5 February 2023]

Gomez, M.A.B. (2015) 'The DIVIDED SELF metaphor: A cognitive-linguistic study of two poems by Nabokov'. *International Journal of English Studies*. 15 (1): 97-113

Goodman, L.A. (1961) 'Snowball sampling'. *The Annals of Mathematical Statistics*. 32(1): 148-170

Gorbman, C. (1987) *Unheard Melodies: Narrative Film Music*. Bloomington: University of Indiana Press

Gordon, C. (1968) 'Self-conceptions: Configurations of content'. *The self in social interaction*. ed. by Gordon, C., Gergen, K.. New York: Wiley, 115-132

Grace, T., Jamieson, G. (2019) 'More than just a line of sight: cinematic windows and their significance'. *Dedans Dehors: Approches Pluridisciplinaires de la Fenêtre*. ed. by Katsika, K. Franche-Comté: Presses universitaires de Franche-Comté, n.a.

Graham, A. (2020) 'Review: 'I'm Thinking of Ending Things' a hopeless glimpse into the void'. *The Detroit News* [online] n.a. available at <https://eu.detroitnews.com/story/entertainment/movies/2020/09/03/review-im-thinking-ending-things-hopeless-glimpse-into-void/5700434002/> [18 March 2023]

Graumann, C.F., Kallmeyer, W. (2002) 'Perspective and perspectivation in discourse: An introduction'. *Perspective and perspectivation in discourse*. ed. by Graumann, C.F., Kallmeyer, W. Amsterdam: John Benjamins Publishing, 1-11

Green, K. (1992) 'Deixis and the poetic persona'. *Language and Literature*. 1 (2): 121–34

Green, K. (1995) *New essays in deixis: Discourse, narrative, literature*. Amsterdam: Rodopi

Greene, J., Hicks, C. (1984) *Basic cognitive processes*. Milton Keynes: Open University Press

Greenwald, A.G. (1980) 'The totalitarian ego: Fabrication and revision of personal history'. *American Psychologist*. 35: 603-618

Greenwald, A.G., Pratkanis, A.R. (1984) 'The self'. in *Handbook of social cognition*. ed. by Wyer, R.S., Srull, T.K. Hillsdale, NJ: Erlbaum, 129-178

Gregoriou, C. (2007a) *Deviance in Contemporary Crime Fiction*. London: Palgrave Macmillan

Gregoriou, C. (2007b) 'The Stylistics of True Crime: Mapping the mind of the serial killers'. *Contemporary Stylistics*. ed. by Lambrou, M., Stockwell, P. London: Continuum, 32-42

Gregoriou, C. (2011a) *Language, Ideology and Identity in Serial Killer Narratives*. London: Routledge

Gregoriou, C. (2011b) 'The Poetics of Deviance in *The Curious Incident of the Dog in the Night-Time*'. *The Millennial Detective: Essays on Trends in Crime Fiction*. ed. by Effron, M. Jefferson: McFarland, 97-111

Gregoriou, C. (2014) 'The linguistic levels of foregrounding in stylistics'. *The Routledge Handbook of Stylistics*. ed. by Burke, M. London: Routledge, 87-100

Gregoriou, C. (2017) *Crime Fiction Migration: Crossing Languages, Cultures and Media*. London: Bloomsbury

Gregoriou, C. (2020) 'Schematic incongruity, conversational power play and criminal mind style in Thomas Harris' *Silence of the Lambs*'. *Language and Literature*. 29 (4): 373-388

Gripsrud, J., Lavik, E. (2008), 'Film Audiences'. *The Sage Handbook of Film Studies*. ed. by Donald, J., Renov, M. Thousand Oaks: SAGE Publications, 454-470

Grishakova, M. (2018) 'Multi-Teller and Multi-Voiced Stories: The Poetics and Politics of Pronouns'. *Pronouns in Literature*. ed. by Gibbons, A., Macrae, A. London: Palgrave Macmillan, 193-216

Grobar, M. (2017) ''Mr. Robot' DP Tod Campbell On His Visual Approach To Sam Esmail's Dark, Off-Kilter World'. *Deadline* [online] August 22. available at <https://deadline.com/2017/08/mr-robot-tod-campbell-sam-esmail-emmys-interview-1202141936/> [19 November 2022]

Grodal, T. (2009) *Embodied Visions: Evolution, Emotion, Culture, and Film*. Oxford: Oxford University Press

Gross, T. (2019) ''Mr. Robot' Creator Says His Own Anxiety And Hacking Helped Inspire The Show'. *NPR* [online] October 30. available at <https://www.npr.org/transcripts/774691659> [17 February 2023]

Gudehus, C., Anderson, S., Keller, D. (2010) 'Understanding *Hotel Rwanda*: A Reception Study'. *Memory Studies*. 3(4): 344-363

Guerin, F. (2005) *Culture of light: Cinema and technology in 1920s Germany*. Minneapolis: University of Minnesota Press

Guidi, S., Palmer, S.E. (2014) 'The internal structure of a rectangular frame: Position, orientation, and direction'. *Art and Perception*. 1(2): n.a.

Gumperz, J. (1999) 'On Interactional Sociolinguistic Method'. *Talk, Work and Institutional Order*. ed. by Sarangi, S., Roberts, C. Berlin: Mouton de Gruyter, n.a.

Gunn, J. (2021) *The Suicide Squad* [Film] USA: Warner Bros. Pictures

Guo, M., Wang, G., Hata, H., Babar, M.A. (2021) 'Revenue maximizing markets for zero-day exploits'. *Autonomous Agents and Multi-Agent Systems*. 35(2): 36

Gurdon, J.B., Colman, A. (1999) 'The future of cloning'. *Nature*. 402: 743-746

H.D., E. (2015) 'Bonedog' [online] available at <https://incessante.medium.com/bonedog-8b177475cf83> [2 July 2023]

P. Ghintuială, PhD Thesis, Aston University, 2023

Hacking, I. (1998) *Rewriting the Soul: Multiple Personality and the Sciences of Memory*. Princeton: Princeton University Press

Haddon, M. (2003) *The Curious Incident of the Dog in the Night-Time*. London: Vintage

Haggard, P., Wolpert, D. M. (2005) 'Disorders of body scheme'. in *Higher-order motor disorders: From neuroanatomy and neurobiology to clinical neurology*. ed. by Freund, H.J., Jeannerod, M., Hallett, M., Leiguarda, R. Oxford, UK: Oxford University Press, 261-271

Haidt, J. (2006) *The Happiness Hypothesis: Putting Ancient Wisdom to the Test of Modern Science*. London: Arrow Books

Hall, E. (1966) *The Hidden Dimension*. New York: Doubleday

Hall, S. (1973) 'Encoding, decoding'. *The Cultural Studies Reader*. ed. by During, S. New York: Routledge, 90-103

Halliday, M.A.K. (1971) 'Linguistic Function and Literary Style: An Inquiry into William Golding's *The Inheritors*'. *Literary Style: A Symposium*. ed. by Chatman, S. New York: Oxford University Press, 330-368

Halliday, M.A.K. (1973) *Explorations in the Functions of Language*. London: Edward Arnold

Halliday, M.A.K. (1978) *Language as Social Semiotic: The Social Interpretation of Language and Meaning*. London: Edward Arnold

Halliday, M.A.K. (2004) *An Introduction to Functional Grammar*. 3rd edition. London: Arnold

Hammersley, M. (1990) *Reading Ethnographic Research*. New York: Longman

Hansen, P. K. (2007) 'Reconsidering the unreliable narrator'. *Semiotica: Journal of the International Association for Semiotic Studies*. 165: 227-246

Haris, M.J., Upreti, A., Kurtaran, M., Ginter, F., Lafond, S., Azimi, S. (2023) 'Identifying gender bias in blockbuster movies through the lens of machine learning'. *Humanities and Social Sciences Communication*. 10(94): 1-8

Harpham, G., Abrams, M.H. (2012) *A Glossary of Literary Terms*. London: Cengage Learning

Harris, T. (1981 [2009]) *Red Dragon*. London: Arrow

Harrison, C. (2017a) 'Finding Elizabeth: Construing memory in *Elizabeth Is Missing* by Emma Healey'. *Journal of Literary Semantics*. 46 (2): 131-151

Harrison, C. (2017b) *Cognitive Grammar in Contemporary Fiction*. Amsterdam: John Benjamins Publishing Company

Harrison, C. (2020) 'The truth is we're watching each other': Voiceover narration as 'split self' presentation in The Handmaid's Tale TV series'. *Language and Literature*. 29 (1): 22-38

Harron, P. (2000) *American Psycho* [Film] USA: Lions Gate Films

Hartmann, E. (1998) *Dreams and Nightmares*. New York: Perseus Books

Hartung, F., Burke, M., Hagoort, P. Willems, R.M. (2016) 'Taking Perspective: Personal Pronouns Affect Experiential Aspects of Literary Reading'. *PLoS One*. 11(5): e0154732

Hasson, U., Landesman, O., Knappmeyer, B., Vallinese, I., Rubin, N., Heeger, D.J. (2008) 'Neurocinematics: The Neuroscience of Film'. *Projections*. 2(1): 1-26

Hatchuel, S. (2015) *Rêves et séries américaines: La fabrique d'autres mondes.* Aix-en-Provence: Rouge Profond

Heckmann, C. (2020) 'What is a Plot Twist - Definition, Examples and Types Explained'. *StudioBinder* [online] June 18. available at <https://www.studiobinder.com/blog/what-is-a-plot-twist-definition/> [21 June 2023]

Hee, H. (2015) *Kill Me, Heal Me* [Series] South Korea: MBC TV

Heineman, T.V. (1998) *The abused child: Psychodynamic understanding and treatment*. New York: Guilford Press

Henderson, J.L. (1978) 'Ancient Myths and Modern Man'. *Man and his Symbols*. ed. by Jung, C.G. London: Turtleback Books, 120-164

Heritage, J., Clayman, S. (2011) *Talk in Action: Interactions, Identities, and Institutions*. Oxford: John Wiley & Sons

Herman, D. (1994) 'Textual "You" and double deixis in Edna O'Brien's *A Pagan Place*'. *Style*. 28(3): 378–410

Herman, D. (2002) *Story Logic: Problems and Possibilities of Narrative*. Lincoln: University of Nebraska Press

Herman, J. (1997) *Trauma and recovery: The aftermath of violence–from domestic abuse to political terror*. New York: Basic Books

Higham, C. (1970) *Hollywood Cameramen: Sources of Light*. London: Thames and Hudson

Hochberg, J., Brooks, V. (1996) 'Movies in the mind's eye'. *Post-Theory. Reconstructing Film Studies*. ed. by Bordwell, D., Carroll, N. Madison: University of Wisconsin Press, 368-387

Hodson, J. (2014) *Dialect in Film and Literature*. Basingstoke: Palgrave Macmillan

Hoffman, J. (2020) 'The ballet, the janitor, the parents: discuss I'm Thinking of Ending Things with spoilers'. *The Guardian* [online] 8 September. available at <https://www.theguardian.com/film/2020/sep/08/charlie-kaufman-im-thinking-of-ending-things-discuss-with-spoilers> [4 October 2022]

Hoffmann, C., Kirner-Ludwig, M. (2020) *Telecinematic stylistics*. London: Bloomsbury

Hoffner, C., Buchanan, M. (2005) 'Young Adults' Wishful Identification with Television Characters: The Role of Perceived Similarity and Character Attributes'. *Media Psychology*. 7(4): 325–351

Holstein, J., Gubrium, J.E. (2004) 'Active Interviewing'. *Qualitative Research: Theory, Method and Practice*. ed. by Silverman, D. London: Sage, 140-161

Holt, A. (2010) 'Using telephones for narrative interviewing: a research note'. *Qualitative Research*. 10: 113-121

Honess, R.A. (2013) *Animated Documentary*. Basingstoke: Palgrave Macmillan

Horikoshi, K. (2014) *My Hero Academia*. London: Viz LLC

Horowitz, A., Watkinson, D. (1998-present) *Midsomer Murders* [Series] United Kingdom: ITV

Hough, Q. (2022) 'Shutter Island: Why The Glass Is Invisible'. *ScreenRant* [online] September 9. available at <https://screenrant.com/shutter-island-glass-water-invisible-trick-explained/> [15 November 2022]

Howard, R. (2001) *A Beautiful Mind* [Film] USA: DreamWorks Pictures

Huaixiang, T. (2010) *Character Costume Design Creation*. London: Routledge

Hull, C. (2019 [2022]) 'How to Use the Lead Room Technique'. *100ASA* [online] n.a. available at <https://100asa.com/blog/how-to-use-thelead-room-technique> [6 November 2022]

Huntjens, R.J.C., Verschuere, B., McNally, R.J. (2012) 'Inter-identity autobiographical amnesia in patients with dissociative identity disorder'. *PLoS One*. 7:e40580

Hutchby, I. (2005) *Media talk: Conversation Analysis and the Study of Broadcasting*. London: McGraw-Hill Education

Hutto, D.D. (2008) *Folk Psychological Narratives: The Sociocultural Basis of Understanding Reasons*. Cambridge: MIT Press

Hyler, S. E. (1988) 'DSM-III at the cinema: Madness in the movie'. *Comprehensive Psychiatry*. 29: 195-206

Hyman, E. (2005) 'The Indefinite *You*'. *English Studies*. 8(2): 161–176

ICD (2023) 'Dissociative Identity Disorder' [online] available at <https://icd.who.int/browse11/l-m/en#/http://id.who.int/icd/entity/1829103493> [5 February 2023]

Ide, W. (2020) 'I'm Thinking of Ending Things review - one of the most daringly unexpected films of the year'. *The Guardian* [online] September 5. available at

<https://www.theguardian.com/film/2020/sep/05/im-thinking-of-ending-things-review-charlie-kaufman-jessie-buckley> [9 January 2023]

Igartua, J.J. (2010) 'Identification with Characters and Narrative Persuasion through Fictional Feature Films'. *Communications*. 35(4): 347–373

Igartua, J.J., Muniz, C. (2008) 'Identification with the Characters and Enjoyment with Feature Films: An Empirical Research'. *Communicacion y Sociedad*. 21(1): 25-51

IMDb (2023) 'I'm Thinking of Ending Things (2020) Cast' [online] available at <https://www.imdb.com/title/tt7939766/> [4 October 2022]

IMDb (2023) '*I'm Thinking of Ending Things* (2020). Parents Guide' [online] available at <https://www.imdb.com/title/tt7939766/parentalguide?ref_=tt_stry_pg#certification> [4 October 2022]

IMDb (2023) '*Joker* (2019). Parents Guide' [online] available at <https://www.imdb.com/title/tt7286456/parentalguide?ref_=tt_stry_pg#certification> [4 October 2022]

IMDb (2023) 'Mr Robot (2015-2019) Awards' [online] available at <https://www.imdb.com/title/tt4158110/awards?ref_=tt_awd> [4 October 2022]

IMDb (2023) '*Mr. Robot* (2015-2019). Parents Guide' [online] available at <https://www.imdb.com/title/tt4158110/parentalguide?ref_=tt_stry_pg#certification> [4 October 2022]

Ishihama, M. (2021) *Horimiya* [Series] Tokyo: Crunchyroll

Iwen, M.E. (2012) 'Cogito ergo sum: Criminal Logic and Mad Discourse in *Shutter Island*'. *Constructing Crime*. ed. by Gregoriou, C. London: Palgrave Macmillan, 66–80

Jackson, P. (2001) *The Lord of the Rings: The Fellowship of the Ring* [Film] New Zealand, USA: New Line Cinema

Jakobson, R. (1960 [1987]) 'Linguistics and Poetics'. *Language in Literature*. ed. by Pomorska, K., Rudy, S. Cambridge: The Belnap Press of Harvard Univeristy Press, 62-94

Jakobson, R. (1971) 'Shifters, verbal categories, and the Russian verb'. *Selected Writings II*. ed. by Jakobson, R. The Hague: Mouton, 130–147

Jakobson, R. (1980) *The Framework of Language*. Ann Arbor: Michigan Slavic Publications

James, D. (2019) 'Nuance and a muted palette unite costumes and set design for 'Joker''. *Los Angeles Times* [online] December 17. available at <https://www.latimes.com/entertainment-arts/movies/story/2019-12-17/costume-

set-design-unite-for-muted-palette-of-joker> [29 January 2023]

James, W. (1890a) 'The Self and Its Selves'. *Social Theory: The Multicultural Readings*. ed. by Lemert, C. Philadelphia: Westview Press, 161-166

James, W. (1890b [1950]) *The Principles of Psychology*. New York: Holt

James, W. (1910) *Psychology: The Briefer course*. New York: Holt

Janney, R. (2017) 'The Rule of Thirds in Filmmaking'. *LiveCast* [online] November 15. available at <https://livecast.ca/the-rule-of-thirds-in-filmmaking/> [13 February 2023]

Janney, R.W. (2010) 'Film discourse cohesion'. *Narrative Revisited: Telling a Story in the Age of New Media*. ed. by Hoffman, C. Amsterdam: Benjamins, 245-266

Janney, R.W. (2012) 'Pragmatics and cinematic discourse'. *Lodz Papers in Pragmatics*. 8 (1): 85-113

Jeffries, L. (2009) *Critical Stylistics*. Basingstoke: Palgrave Macmillan

Jeffries, L., McIntyre, D. (2010) *Stylistics*. Cambridge: Cambridge University Press

Johnson, M. (1987) *The body in the mind: The bodily basis of meaning, imagination, and reason*. Chicago: University of Chicago Press

Johnson, M. (2007) *The meaning of the body: Aesthetics of human understanding*. Chicago: University of Chicago Press

Johnson, N. (1957) *The Three Faces of Eve* [Film] USA: 20th Century Fox

Johnston, N. (2009) 'IMDb Movie Ratings Over the Years'. *njonston* [online] October 9. available at <http://www.njohnston.ca/2009/10/imdb-movie-ratings-over-the-years/> [9 November 2022]

Jung, C. (1959) 'A Visionary Rumour' [online] available at <https://doi.org/10.1111/j.1465-5922.1959.00005.x> [18 January 2022]

Jung, C. (1968) *Man and his Symbols*. New York: Dell/Laurel

Jung, C. (1999) *Complex, archetype, symbol in the psychology of C.G. Jung*. ed. by Iolande, J. London: Routledge, 113-114

Jurij, L., Lotman, M., Graffy, J. (1979) 'The Origin of Plot in the Light of Typology'. *Poetics Today*. 1(1/2): 161-184

Kael, P. (1974) 'The Current Cinema'. *The New Yorker* [online] December 1. available at <https://www.newyorker.com/magazine/1974/12/09/the-current-cinema-54> [22 February 2023]

Kael, P. (1996) *For Keeps: 30 Years at the Movies*. London: Penguin

Kahiu, W. (2022) *Look Both Ways* [Film] USA: Netflix

Kanagawa, C., Cross, S.E., Markus, H.R. (2001) ''Who Am I?' The Cultural Psychology of the Conceptual Self'. *Personality and Social Psychology Bulletin*. 27 (1): 90-103

Kaplan, E.A. (1990) *Psychoanalysis and Cinema*. Routledge: New York

Kaufman, A. (2005) 'INTERVIEW: Charlie Kaufman, the Man behind 'Malkovich''. *indieWire* [online] March 31. available at <https://web.archive.org/web/20050924100331/http://www.indiewire.com/people/int_Kaufman_Charlie_991027.html> [27 March 2023]

Kaufman, C. (2008) *Synecdoche, New York* [Film] USA: Sony Pictures Classics

Kaufman, C. (2015) *Anomalisa* [Film] USA: Paramount Pictures

Kavan, A. (1967 [2017]) *Ice*. London: Penguin Classics

Kavka, M. (2021) 'A tale of two masculinities: Joaquin Phoenix, Todd Phillips, and *Joker*'s double can(n)on'. *New Review of Film and Television Studies*. 19 (1): 30-40

Keating, P. (2014) *Cinematography.* New York: Rutgers University Press

Keegan, R. (2019) 'Making of 'Joker': How Todd Phillips' "Bold Swing" Became a Study in Madness'. *The Hollywood Reporter*. December 27. Archived

Kellner, D. (1999) 'Cultural industries'. *A Companion to Film Theory*. ed. by Miller, T., Stam, R. Oxford: Blackwell Publishing, 202-220

Kelly, B. (2020) '3 Shot Composition Basics'. *The Art of Cinematic Storytelling: A Visual Guide to Planning Shots, Cuts, and Transitions*. ed. by Brine, K.G. Oxford: Oxford University Press, 46-68

Kelly, G.A. (1955) *The psychology of personal constructs*. New York: Norton

Kerins, M. (2021) 'Hearing reality in *Joker*'. *New Review of Film and Television Studies*. 19(1): 89-100

Keyes, D. (2002) *Flowers for Algernon*. London: Gateway

Khal, F.T. (2016) ''Mr. Robot', and the Art of the Obvious Twist'. *Complex* [online] August 20. available at <https://www.complex.com/pop-culture/2016/08/mr-robot-season-2-prison-twist> [26 May 2023]

Kihlstrom, J.E, Cantor, N. (1984) 'Mental representations of the self'. in *Advances in experimental social psychology*. ed. by Berkowitz, L. New York: Academic Press, vol. 15, 1-47

Kilteni, K., Maselli, A., Kording, K.P., Slater, M. (2015) 'Over my fake body: Body ownership illusions for studying the multisensory basis of own-body perception'. *Frontiers in Human Neuroscience*. 9 (141): n.a.

Kimmel, M. (2009) 'Analyzing image schemas in literature'. *Cognitive Poetics*. 5: 159- 188

King, S. (1990 [2017]) 'Secret Window, Secret Garden'. in King, S. (eds) *Four Past Midnight*. London: Hodder & Stoughton

Kirner-Ludwig, M. (2020) 'Adapting scripture to (trans)script: A cognitive-pragmatic approach to cinematic strategies of evoking pseudo-medieval frames'. *Telecinematic Stylistics*. ed. by Hoffman, C., Kirner-Ludwig, M. London: Bloomsbury, 223-262

Klein-Kiriţescu, L.A.M. (2013) 'Experiential innovations through voice therapy: A case study'. *Journal of Experiential Psychotherapy*. 16(3): 10–14

Kling, K.C., Ryff, C.D., Essex, M.J. (1997) 'Adaptive changes in the self-concept during a life transition, adaptive changes in the self-concept during a life transition'. *Personality and Social Psychology Bulletin*. 23: 981-990

Kluft, R.P. (1988) 'The phenomenology and treatment of extremely complex multiple personality disorder'. *Dissociation*. 1 (4): 47-58

Klumperbeek, B. (2012) *Tropical Figures in the Assassin Film: How Metaphor and Other Tropes in Film Sound and Music Create Moral Allegiance*. Unpublished MA thesis. Amsterdam: University of Amsterdam.

Koepp, D. (2004) *Secret Window* [Film] USA: Sony Pictures Releasing

Koestler, A. (1969 [1964]) *The act of creation*. London: Hutchinson.

Koetsier, J., Forceville, C. (2014) 'Embodied identity in werewolf films of the 1980s'. *Image & Narrative*. 15(1): 44-55

Kohn, E. (2020) 'Charlie Kaufman's Guide to 'I'm Thinking of Ending Things': The Director Explains Its Mysteries'. *IndieWire* [online] September 4. available at <https://www.indiewire.com/features/general/charlie-kaufman-explains-im-thinking-of-ending-things-1234584492/> [23 January 2023]

Kottman, P. A. (2000) 'Translator's Introduction'. *Relating Narratives: Storytelling and Selfhood*. ed. by Cavarero, A. London: Routledge

Kövecses, Z. (2000) *Metaphor and Emotion*. Cambridge: Cambridge University Press

Kövecses, Z. (2002) *Metaphor: A Practical Introduction*. Oxford: Oxford University Press

Kövecses, Z. (2010) *Metaphor: A practical introduction.* 2nd edition. Oxford: Oxford University

Press

Kozloff, S. (2000) *Overhearing Film Dialogue*. Berkeley: University of California Press

Kraus, F., Ahearne, M., Lam, S.K., Wieseke, J. (2012) 'Toward a contingency framework of interpersonal influence in organizational identification diffusion'. *Organizational Behavior and Human Decision Processes*. 118(2): 162–178

Krcmar, M., Kean, L.G. (2005) 'Uses and Gratifications of Media Violence: Personality Correlates of Viewing and Liking Violent Genres'. *Media Psychology*. 7(4): 399–420

Kreider, S.E. (2017) 'If I Don't Listen to My Imaginary Friend, Why the F*ck Should I Listen to Yours?'. *Mr. Robot and philosophy: beyond good and evil corp*. ed. by Greene, R., Robinson-Greene, R. Chicago: Open Court, n.a.

Kress, G., van Leeuwen, T. (1996) *Reading Images: The Grammar of Visual Design*. London: Routledge

Kress, G., van Leeuwen, T. (2006) *Reading Images: The Grammar of Visual Design.* 2nd edition. London: Routledge

Kress, G., van Leeuwen, T. (2020) *Reading Images: The Grammar of Visual Design*. 3rd edition. London: Routledge

Kress, G., van Leeuwen, T. (2021) *Reading Images: The Grammar of Visual Design*. 3rd edition. paperback edition. London: Routledge

Krol, S.A., Thériault, R., Olson, J.A., Raz, A., Bartz, J.A. (2020) 'Self-Concept Clarity and the Bodily Self: Malleability Across Modalities'. *Personality and Social Psychology Bulletin*. 46(5): 808-820

Krueger, R.A., Casey, M.A. (2014) *Focus Groups: A Practical Guide for Applied Research*. London: SAGE

Kubrick, S. (1971) *A Clockwork Orange* [Film] UK, USA: Warner Bros.

Kuhn, A., Westwell, G. (2012) *Oxford Dictionary of Film Studies*. Oxford: Oxford University Press

LaBute, N. (2002) *Possession* [Film] USA, UK: Warner Bros. Pictures

Lacan, J. (1993 [1997]) *The Psychoses 1955-1956: The Seminar of Jacques Lacan Book III*. trans. by Grigg, R. New York: W.W. Norton & Company

Lacey, N. (1998) *Image and Representation: Key Concepts in Media Studies*. Houndmills and New York: Palgrave

LaFrance, M., Mayo, C. (1978) 'Cultural aspects of nonverbal communication'. *International Journal of Intercultural Relations*. 2(1): 71–89

Lahey, E. (2003) 'Seeing the Forest for the Trees in Al Purdy's 'Trees at the Artic Circle''. *Belgian Journal of English Language and Literature*. 1: 73–83

Lahey, E. (2006) '(Re)thinking World-Building: Locating the Text-Worlds of Canadian Lyric Poetry'. *Journal of Literary Semantics*. 35(2): 145–164

Lahey, E. (2014) 'Stylistics and text world theory'. *The Routledge Handbook of Stylistics*. ed. by Burke, M. London: Routledge, 284-296

Laing, R.D. (1960) *The Divided Self*. London: Penguin Classics

Lakoff, A., Becker, M. (1991) *Me, Myself, and I*. Manuscript. Berkeley: University of California

Lakoff, G. (1968) *Counterparts, or The Problem of Reference in Transformation Grammar*. Manuscript. Harvard: Harvard University

Lakoff, G. (1986) 'The meanings of literal'. *Metaphor and Symbolical Activity*. 1: 291-296

Lakoff, G. (1992) *Multiple Selves: The Metaphorical Models of the Self Inherent In Our Conceptual System*. Paper presented at 'The Conceptual Self in Context, A Conference of the Mellon Colloquium on the Self at the Emory Cognition Project'. 1-2 May. Atlanta, Georgia

Lakoff, G. (1993a) 'The contemporary theory of metaphor'. *Metaphor and thought*. ed. by Ortony, A. 2nd edition. Cambridge: Cambridge University Press, 202-251

Lakoff, G. (1993b) 'The internal structure of the Self'. *The Conceptual Self in Context, Culture, Experience and Self Understanding*. ed. by Neisser, U., Jopling, D.A. Cambridge: Cambridge University press, 92-114

Lakoff, G. (1995) 'The Neurocognitive Self: Conceptual System Research in the 21st Century And The Rethinking of What a Person Is'. *The Science of the Mind*. ed. by Massaro, D., Solso, R.

Lakoff, G. (1996a) 'Sorry, I'm not myself today: The metaphor system for conceptualizing the self'. *Spaces, Worlds and Grammar*. ed. by Fauconnier, G., Sweetser, E. Chicago: University of Chicago Press, 91-123

Lakoff, G. (1996b) *Moral Politics: How Liberals and Conservatives Think*. Chicago: University of Chicago Press

Lakoff, G., Johnson, M. (1980) *Metaphors we live by*. Chicago: University of Chicago Press

Lakoff, G., Johnson, M. (1999) *Philosophy in the Flesh*. New York: Basic Books

Lakoff, G., Sweetser, E. (1994) 'Foreword'. *Mental Spaces*. ed. by Fauconnier, G. Cambridge: Cambridge University Press, ix-xvi

Lakoff, G., Turner, M. (1989) *More than cool reason: A field guide to poetic metaphor*. Chicago: University of Chicago Press

Lambrou, M., Stockwell, P. (2010) *Contemporary Stylistics*. London: Bloomsbury

Landis, J. (1981) *An American Werewolf in London* [Film] UK, USA: Producers Sales Organization

Langley, T. (2012) *Batman and Psychology: A Dark and Stormy Knight*. New York City: John Wiley & Sons

Laplanche, J., Pontalis, J.B. (1988) *The Language of Psychoanalysis*. London: Karnac Books

Laszlo, J., Ehmann, B., Polya, T., Peley, B. (2007) 'Narrative Psychology as Science'. *Empirical Text and Culture Research*. 3: 1-13

Lavrakas, P.J. (2008) *Encyclopedia of Survey Research Methods*. London: Sage

Lawson, T.T. (2008) *Carl Jung, Darwin of the Mind*. London: Routledge

Leavis, F. R. (1932) *New Bearings in English Poetry: A Study of the Contemporary Situation*. London: Chatto and Windus

LeBlanc, A. (2001) 'The Origins of the Concept of Dissociation: Paul Janet, his Nephew Pierre, and the Problem of Post-hypnotic Suggestion'. *History of Science*. 39: 57-69

Lebois, L.A., Harnett, N.G., Van Rooij, S.J., Ely, T.D., Jovanovic, T., Bruce, S.E., House, S.L., Ravichandran, C., Dumornay, N.M., Finegold, K.E., Hill, S.B., Merker, J.B., Phillips, K.A., Beaudoin, F.L., An, X., Neylan, T.C., Clifford, G.D., Linnstaedt, S.D., Germine, L.T., Rauch, S.L., Haran, J.P., Storrow, A.B., Lewandowski, C., Musey, P.I., Hendry, P.L., Sheikh, S., Jones, C.W., Punches, B.E., Swor, R.A., McGrath, M.E., Hudak, L.A., Pascual, J.L., Seamon, M.J., Datner, E.M., Chang, A.M., Pearson, C., Domeier, R.M., Rathlev, N.K., O'Neil, B.J., Sergot, P., Sanchez, L.D., Miller, M.W., Pietrzak, R.H., Joormann, J., Barch, D.M., Pizzagalli, D.A., Sheridan, J.F., Smoller, J.W., Luna, B., Harte, S.E., Elliott, J.M., Kessler, R.C., Koenen, K.C., Mclean, S.A., Stevens, J.S., Ressler, K.J. (2022) 'Persistent Dissociation and Its Neural Correlates in Predicting Outcomes After Trauma Exposure'. *The American Journal of Psychiatry*. n.a.: 1-11

Leech, G., Short, M. (1981 [2007]) *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Harlow: Pearson Longman

Lehane, D. (2003 [2009]) *Shutter Island*. London: Bantam Books

Leith, S. (2020) 'Charlie Kaufman: 'Making people laugh makes me feel validates as a human''. *The Guardian* [online] July 11. available at <https://www.theguardian.com/books/2020/jul/11/charlie-kaufman-making-people-laugh-makes-me-feel-validated-as-a-human> [15 April 2023]

Lenggenhager, B., Tadi, T., Metzinger, T., Blanke, O. (2007) 'Video ergo sum: Manipulating bodily self-consciousness'. *Science*. 317: 1096-1099

Lessing, D. (1952 [2012]) *Martha Quest*. London: Fourth Estate

Lessing, D. (1954 [2012]) *A Proper Marriage*. London: Fourth Estate

Lessing, D. (1958 [2012]) *A Ripple from the Storm*. London: Fourth Estate

Lessing, D. (1965 [2013]) *Landlocked*. London: Fourth Estate

Lessing, D. (1969 [2012]) *The Four-Gated City*. London: Fourth Estate

Lessing, D. (1972) *The Four Gated City*. London: Fourth Estate

Levin, D.T., Hymel, A.M., Baker, L. (2013) 'Belief, desire, action, and other stuff: Theory of mind in movies'. *Psychocinematics: Exploring cognition at the movies*. ed. by Shimamura, A.P. Oxford: Oxford University Press, 244-266

Levinson, D.J. (1978) *The seasons of a man's life*. New York: Ballantine Books

Levy, R.I. (1983) 'Self and Emotion'. *Ethos*. 11(3): 128-134

Lights Film School (2015) 'Wes Anderson - The Master of Symmetry'. *Lights Film School* [online] October 2012. available at <https://lightsfilmschool.com/> [19 January 2023]

Littlemore, J. (2019) *Metaphors in the Mind: Sources of Variation in Embodied Metaphor*. Cambridge: Cambridge University Press

Lo Iacono, V., Symonds, P., Brown, D.H.K. (2016) 'Skype as a tool for qualitative research interviews'. *Sociological Research Online*. 21(2): 103-117

Lobe, B., Morgan, D., Hoffman, K.A. (2020) 'Qualitative data collection in an era of social distancing'. *International Journal of Qualitative Methods*. 19: 1-8

Lodge, D. (1992) *The art of fiction: Illustrated from classic and modern texts*. London: Random House

Lodge, D. (2002) *Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel*. London: Routledge

Loewenstein, R.J. (1988) 'An office mental status examination of chronic complex dissociative symptoms and multiple personality disorder'. *Psychiatric Clinics of North America*. 14: 567-604

Loewenstein, R.J., Frewen, P., Lewis-Fernández, R. (2017) '20 Dissociative Disorders'. *Kaplan and Sadock's Comprehensive Textbook of Psychiatry*. ed. by Sadock, V.A., Sadock, B.J., Ruiz, P. Philadelphia: Wolters Kluwer Health, n.a.

Longhurst, R. (2016) 'Semi-structured Interviews and Focus Groups'. *Key Methods in Geography*. ed. by Clifford, N., Cope, M., Gillespie, T., French, S. London: SAGE Publications Ltd, 143-156

Lorenzo-Dus, N. (2009) *Television Discourse: Analysing Language in the Media*. Basingstoke: Palgrave Macmillan

Lorenzo-Dus, N., Blitvich, P.G.–C. (2013) *Real talk: Reality Television and Discourse Analysis in Action*. Basingstoke: Palgrave Macmillan

Lothe, J. (2000) *Narrative in Fiction and Film: An Introduction*. Oxford: Oxford University Press

Lugea, J. (2013) 'Embedded dialogue and dreams: the worlds and accessibility relations of *Inception*'. *Language and Literature*. 22 (2): 133-153

Lugea, J. (2016) 'Spanglish Dialogue in *You and Me*: An Absurd World and Senile Mind Style'. *World Building: Discourse in the Mind*. ed. by Gavins, J., Lahey, E. London: Bloomsbury, 221-240

Lugea, J. (2022) 'Dementia mind styles in contemporary narrative fiction'. *Language and Literature*. 31(2): 168-195

Lusk, J. (2020) ''I'm Thinking of Ending Things' provides a bizarre surrealist escape'. *The Michigan Daily* [online] September 10. available at <https://www.michigandaily.com/arts/im-thinking-of-ending-things-provides-a-bizarre-surrealist-escape/> [10 November 2022]

Lynch, M (2000) 'Against reflexivity as an academic virtue and source of privileged knowledge'. *Theory, Culture & Society*. 17: 26-54

Lynn, S.J., Lilienfeld, S.O., Merckelbach, H., Giesbrecht, T., McNally, R.J., Loftus, E.F., Bruck, M., Garry, M., Malaktaris, A. (2014) 'The trauma model of dissociation: inconvenient truths and stubborn fictions. Comment on Dalenberg et al. (2012).' *Psychol Bull*. 140: 896–910

Lynn, S.J., Lilienfeld, S.O., Merckelbach, H., Maxwell, R., Baltman, J., Giesbrecht, T. (2019) 'Dissociative disorders'. *Psychopathology: foundations for contemporary understanding*. ed. by Maddux, J.E., Winstead, B.A. London: Routledge, 298–318

Lyons, J. (1981) *Language and Linguistics: An Introduction*, Cambridge: Cambridge University Press

Lyons, J. (1982) 'Deixis and Subjectivity: *Loquor Ergo Sum*'. *Speech, Place and Action*. ed. by Jarvella, R., Klein, W. Chichester: John Wiley and Sons, 102–124

MacDougall, D. (1982) 'Unprivileged Camera Style'. *RAIN*. 50: 8-10

Machin, D., Mayr, A. (2012) *How to do critical discourse analysis: a multimodal introduction*. London: SAGE Publications

Madge, C. (2010) 'Internet mediated research'. *Key Methods in Geography*. ed. by Clifford, N., French, S., Valentine, G. London: Sage, 173-188

Madox Ford, F. (1915 [2010]) *The Good Soldier*. London: Wordsworth Editions

Magliano, J.P., Dijkstra, K., Zwaan, R.A. (1996) 'Generating predictive inferences while viewing a movie'. *Discourse Processes*. 22 (3): 199-224

Mahlberg, M., McIntyre, D. (2011) 'A case for corpus stylistics: Analysing Ian Fleming's *Casino Royale*'. *English Text Construction*. 4(2): 204-227

Mangiulli, I., Otgaar, H., Jelicic, M., Merckelbach, H. (2022) 'A Critical Review of Case Studies on Dissociative Amnesia'. *Clinical Psychological Science*. 10(2): 191-211

Manning, B. (2010) 'Shutter Island: Music from the Motion Picture'. *Entertainment Weekly* [online] February 17. available at <http://www.ew.com/ew/article/0,,20344927,00.html.> [4 January 2023]

Manning, M.K. (2011) *The Joker: A Visual History of the Clown Prince of Crime*. Bloomington: Universe Publishing

Mansworth, M. (2022) *Possible Worlds Theory and readers' emotions: the construction of textual actual and possible worlds and readers' responses to literature*. Unpublished doctorate thesis. Birmingham: Aston University

Mar, R.A. (2011) 'The Neural Bases of Social Cognition and Story Comprehension'. *Annual Review of Psychology*. 62(1): 103-34

Marchetti, G. (1993) 'Subcultural Studies and the Film Audience: Rethinking the Film Viewing Context'. *Current Research in Film: Audiences, Economics, and Law*. ed. by Austin, B.A. Norwood: Ablex Publishing Corporation, 62-79

Mares, M.L., Oliver, M.B., Cantor, J. (2008) 'Age Differences in Adults' Emotional Motivations for Exposure to Films'. *Media Psychology*. 11(4): 488–511

Margolies, S.M., Crawford, L.E. (2008) 'Memory for location of valenced stimuli in a horizontal plane'. Unpublished raw data

Margolin, U. (2001) 'Collective perspective, individual perspective, and the speaker in between: On "we" literary narratives'. *New Perspectives on Narrative Perspective*. ed. by van Peer, W., Chatman, S. Albany: State University of New York, 241-253

Margolin, U. (2003) 'Cognitive Science, the Thinking Mind, and Literary Narrative'. *Narrative Theory and the Cognitive Sciences*. ed. by Herman, D. Stanford: CSLI Publications, 271-294

Markus, H. (1977) 'Self-schemata and processing information about the self'. *Journal of Personality and Social Psychology*. 35 (2): 63-78

Markus, H., Nurius, P. (1986) 'Possible selves'. *American Psychologist*. 41: 954-969

Markus, H., Sentis, K. (1982) 'The self in social information processing'. in *Psychological perspectives on the self*. ed. by Suls, J. Hillsdale, N J: Edbaum, 41-70

Markus, H., Wurf, E. (1987) 'The dynamic self-concept: A social psychological perspective'. *Annual Review of Psychology*. 38: 299-337

Martin, J.R. (1992) *English Text: System and Structure*. Amsterdam: John Benjamins Publishing

Mashek, D. J., Aron, A., Boncimino, M. (2003) 'Confusions of self with close others'. *Personality and Social Psychology Bulletin*. 29: 382-392

Mason, J. (2019) *Intertextuality in Practice*. Amsterdam: John Benjamins Publishing Company

Mathijs, E. (2021) 'Ace in the hole: media panics, muted voices, and anxieties of consumption in the reception of *Joker*'. *New Review of Film and Television Studies*. 19(1): 101-111

Mayne, J. (1993) 'Paradoxes of Spectatorship'. *Viewing Positions: Ways of Seeing Film*. ed. by Williams, L. New Brunswick: Rutgers University Press, 155-183

Mayo Clinic (2018) 'Panic attacks and panic disorder' [online] May 4. available at <https://www.mayoclinic.org/diseases-conditions/panic-attacks/symptoms-causes/syc-20376021> [8 March 2023]

McAdams, D.P. (2019) '"First we invented stories, then they changed us": The evolution of narrative identity'. *Evolutionary Studies in Imaginative Culture*. 3(1): 1–18

McAlister, S. (2006) '"The explosive devices of memory': trauma and the construction of identity in narrative'. *Language and Literature*. 15 (1): 91-106

McCawley, J.D. (1968 [1970]) 'Where do noun phrases come from?'. in *Readings in English Transformational Grammar*. ed. by Jacobs, R.A., Rosenbaum, P.S. Ginn, Waltham, Mass, 166–183

McFarlane, B. (1996) *Novel to Film. An Introduction to the Theory of Adaptation*. Oxford: Clarendon Press

McGowan, T., Kunkle, S. (2004) *Lacan and Contemporary Film*. New York: Other Press

McHale, B. (1985) '"You Used to Know What These Words Mean": Misreading *Gravity's Rainbow*'. *Language and Style*. 18(1): 93–118

McIntyre, D. (2005) 'Logic, Reality and Mind Style in Alan Bennett's "The Lady in the Van"'. *JLS*. 34: 21-40

McIntyre, D. (2006) *Point of View in Plays: A Cognitive Stylistic Approach to Viewpoint in Drama and other Text-Types*. Amsterdam: John Benjamins

McIntyre, D. (2008) 'Integrating multimodal analysis and the stylistics of drama: A multimodal perspective on Ian McKellen's Richard III'. *Language and Literature*. 17 (4): 309-334

McIntyre, D. (2012) 'Prototypical characteristics of blockbuster movie dialogue: A corpus stylistic analysis'. *Texas Studies in Literature and Language*. 54 (3): 402-425

McIntyre, D. (2016) 'Dialogue'. *The Bloomsbury Companion to Stylistics*. ed. by Sotirova, V. London: Bloomsbury, 430-443

McLean, K.C., Syed, M., Pasupathi, M., Adler, J.M., Dunlop, W.L., Drustrup, D., Fivush, R., Graci, M.E., Lilgendahl, J.P., Lodi-Smith, J., McAdams, D.P., McCoy, T.P. (2020) 'The empirical structure of narrative identity: The initial Big Three'. *J. Pers. Soc. Psychol*. 119(4): 920–944

McLevy, A. (2017) 'In its third season finale, *Mr. Robot* rejects the revolution'. *AV Club* [online] December 13. available at <https://www.avclub.com/in-its-third-season-finale-mr-robot-rejects-the-revol-1821236741> [11 November 2022]

McLuhan, M. (1964) 'The medium is the message'. *Understanding media: The extensions of man*. ed. by McLuhan, M. 2nd edition. New York: McGraw-Hill, 23-35

Mead, G.H. (1934) *Mind, self and society*. Chicago: University of Chicago Press

Medina, V. (2023) 'Top 20 Movies of the 2000s, According to Roger Ebert'. *MovieWeb* [online] April 16. available at <https://movieweb.com/best-movies-of-2000s-roger-ebert/#bad-lieutenant-port-of-call-new-orleans-2009> [3 November 2023]

Meehan, B. (1994) 'Son of Cain or son of Sam? The monster as serial killer in Beowulf'. *Connecticut Review*. 16(2): 1-7

Meers, P. (2001) 'Is There an Audience in the House? New Research Perspectives on (European) Film Audiences'. *Journal of Popular Film and Television*. 29(3): 138-144

Meier, B.P., Hauser, D.J. (2008) 'Hearts of gold atop dirty soles: How body spatial location guides affective experience'. n.a.

Meier, B.P., Hauser, D.J., Robinson, M.D., Friesen, C.K., Schjeldahl, K. (2007) 'What's "up" with God? Vertical space as a representation of the divine'. *Journal of Personality and Social Psychology*. 93(5): 699–710

Meier, B.P., Robinson, M.D. (2004) 'Why the sunny side is up: Associations between affect and

vertical position'. *Psychological Science*. 15(4): 243–247

Meier, B.P., Robinson, M.D. (2006) 'Does "feeling down" mean seeing down? Depressive symptoms and vertical selective attention'. *Journal of Research in Personality*. 40(4): 451–461

Meier, B.P., Robinson, M.D., Clore, G.L. (2004) 'Why good guys wear white: Automatic inferences about stimulus valence based on brightness'. *Psychological Science*. 15(2): 82–87

Meier, B.P., Robinson, M.D., Crawford, L.E., Ahlvers, W.J. (2007) 'When "light" and "dark" thoughts become light and dark responses: Affect biases brightness judgments'. *Emotion*. 7(2): 366–376

Meier, B.P., Wilson, K.D., Hauser, D.J., Gamble, K.R., Taylor, J.M. (2008) 'Something's "up" on the side: Affect, vertical space and reference frame'. n.a.

Mellman, T.A., David, D., Bustamante, V., Torres, J., Fins, A. (2001) 'Dreams in the acute aftermath of trauma and their relationship to PTSD'. *Journal of Traumatic Stress*. 14: 241–247

Mendelson, S. (2019) 'Box Office: 'Joker' Tops $1 Billion'. *Forbes* [online] 15 November. available at <https://www.forbes.com/sites/scottmendelson/2019/11/15/box-office-joker-tops-1-billion/?sh=7b8e63f049dc> [24 November 2022]

Mercado, G. (2019) *The filmmaker's eye; The language of the lens. The power of lenses and the expressive cinematic image*. London: Routledge

Merriam-Webster (2023) 'Mr.' definition [online] available from <https://www.merriam-webster.com/dictionary/Mr.> [10 November 2022]

Merriam-Webster (2023) 'split' definition. available at <https://www.merriam-webster.com/dictionary/split> [10 November 2022]

Metz, C. (1974) *Film Language: A Semiotics of the Cinema*. Oxford University Press: New York

Metz, C. (1982) *The Imaginary Signifier: Psychoanalysis and the Cinema*. Indiana University Press: Bloomington

Meyer, J. (1985) 'Societal and historical constraints on the self'. Paper presented at the Social Science Research Council Conference on Selfhood Through the Life Course. Stanford, CA

Miall, D. S. (2006) *Literary reading: Empirical and theoretical studies*. New York: Peter Lang

Miller, B. (2017) *The Handmaid's Tale* [Series] USA: Hulu

Miller, K. (1987) *Doubles: Studies in Literary History*. Oxford: Oxford University Press

Mind (2023) 'Dissociation and dissociative disorders' [online] January. available at <https://www.mind.org.uk/information-support/types-of-mental-health-

problems/dissociation-and-dissociative-disorders/dissociative-disorders/> [12 April 2023]

Mital, P.K., Smith, T.J., Hill, R.L., Henderson, J.M. (2011) 'Clustering of gaze during dynamic scene viewing is predicted by motion'. *Cognitive Computation*. 3: 5-24

Mitchell, J. (2000) 'Living a Lie: Self-Deception, Habit and Social Roles'. *Human Studies*. 23(2): 145-156

Mitchell, W.J.T. (1994) *Picture Theory: Essays on Visual and Verbal Representation*. Chicago: University of Chicago Press

Mitchell, W.J.T. (2005) 'There Are No Visual Media'. *Journal of Visual Culture*. 4(2): 257–266

Mitchell, W.J.T. (2012) *Seeing Madness: Insanity, Media, and Visual Culture*. Ostfildern: Hatje Cantz Verlag

Monaco, J. (2009) *How to Read a Film: Movies, Media, and Beyond*. Oxford: Oxford University Press

Montgomery, M. (2007) *The Discourse of Broadcast News: A Linguistic Approach*. London: Routledge

Montoro, R. (2006) 'Text-world theory and cinematic discourse'. Paper presented at the Annual Conference of the Poetics and Linguistics Association (PALA). Joensuu, Finland

Montoro, R. (2007) 'Analysing Literature through Films'. *Literature and Stylistics for Language Learners*. ed. by Watson, G., Zyngier, S. London: Palgrave Macmillan UK, 48-59

Montoro, R. (2010a) 'A multimodal approach to mind style: Semiotic metaphor vs. multimodal conceptual metaphor'. *New Perspectives on Narrative and Multimodality*. ed. by Page, R. London: Routledge, 31-49

Montoro, R. (2010b) 'Cinematic mind style and modal systems'. *Telecinematic Discourse: An Introduction to the Fictional Language of Cinema and Television*. ed. by Piazza, R., Rossi, F., Bednarek, M. Amsterdam: John Benjamins, n.a.

Montoro, R. (2011) 'Multimodal realisations of mind style in *Enduring Love*'. *Telecinematic Discourse: Approaches to the language of films and television series*. ed. by Piazza, R., Bednarek, M., Rossi, F., Amsterdam: John Benjamins, 69-83

Montoro, R. (2012) 'A Multimodal Approach to Mind Style: Semiotic Metaphor vs. Multimodal Conceptual Metaphor'. *New Perspectives on Narrative and Multimodality*. ed. by Page, R. London: Routledge, 31-49

Moore, A., Bolland, B. (1988 [2019]) *Batman: The Killing Joke*. Burbank: DC Comics

Moores, S. (1994) 'Texts, Readers and Contexts of Reading: Developments in the Study of Media Audiences'. *Media Texts: Authors and Readers*. ed. by Graddol, D., Boyd-Barrett, O. Philadelphia: Multilingual Matters Ltd, 256-272

Morrissette, B. (1965) 'Narrative "You" In Contemporary Fiction'. *Comparative Literature Studies*. 2(1): 1–24

Morton, J. (2017) 'Interidentity amnesia in dissociative identity disorder'. *Cognitive Neuropsychiatry*. 22(4): 315-330

Moulton, A. (2020) 'Review: 'I'm Thinking of ending things' is confusing, which makes it appealing'. *The State Press* [online] October 1. available at <https://www.statepress.com/article/2020/10/specho-netflixs-im-thinking-of-ending-things-is-confusing-and-thats-what-makes-it-appealing> [11 April 2023]

Mühlhäusler, P., Harré, R. (1990) *Pronouns and people: the linguistic construction of social and personal identity*. Oxford: Basil Blackwell

Mulvey, L. (1975) 'Visual Pleasure and Narrative Cinema'. *Screen*. 16(3): 6-18

Münsterberg, H. (2005 [1916]) *The Photoplay: A psychological study*. n.a.

Munt, S. (2016) *Queer Attachments: The Cultural Politics of Shame*. London: Routledge

Murphy, T. P., Walsh, K. S. (2017) 'Unreliable Third Person Narration? The Case of Katherine Mansfield'. *Journal of Literary Semantics*. 46 (1): 67-85

Murphy, V. (2015) 'The Joker: The True Evil of Batman's Greatest Foe'. *Den of Geek* [online] April 26. Archived

n.a. (2008) 'The 50 Greatest Comic Book Characters'. Empire. n.a. Archived

Nasar, H., Addenbrooke, R., Swatton, A. (2023) 'Divided Selves: Legacies, Memories, Belonging'. *Herbert Art Gallery & Museum*. Exhibition held between 18 February-24 September 2023. Coventry, United Kingdom

National Board of Review (2010) '2010 Award Winners' [online] n.a. available at <https://nationalboardofreview.org/?s=Another%20Year,%20The%20Fighter,%20Hereafter,%20Inception,%20The%20King%E2%80%99s%20Speech,%20Shutter%20Island,%20The%20Town,%20Toy%20Story%203,%20True%20Grit,%20Winter%E2%80%99s%20Bone> [23 December 2022]

Neilson, T.A., Deslauriers, D., Baylor, G.W. (1991) 'Emotions in dream and waking event reports'. *Dreaming*. 1(4): 287–300

Neupert, R. (1995) *The End: Narration and Closure in the Cinema*. Detroit: Wayne State University Press

NHS (2020) 'Dissociative disorders' [online] 10 August. available at <https://www.nhs.uk/mental-health/conditions/dissociative-disorders/> [8 November 2022]

NHS (2023) 'Overview: Dementia with Lewy bodies' [online] March 24. available at <https://www.nhs.uk/conditions/dementia-with-lewy-bodies/> [3 May 2023]

Nichols, B. (2010) *Engaging Cinema: An Introduction to Film Studies*. New York: WW Norton and Company

Nikles, C.D., II, Brecht, D.L., Klinger, E., Bursell, A.L. (1998) 'The effects of current concern- and nonconcern-related waking suggestions on nocturnal dream content'. *Journal of Personality and Social Psychology*. 75: 242–255

Nikula, R., Klinger, E., Larson-Gutman, M.K. (1993) 'Current concerns and electrodermal reactivity: Responses to words and thoughts'. *Journal of Personality*. 61: 63–84

Nolan, C. (2008) *The Dark Knight* [Film] USA, UK: Warner Bros. Pictures

Nolan, C. (2010) *Inception* [Film] USA, UK: Warner Bros. Pictures

Nordwall, C. (2020) *Autoscopy* [Film] USA: Mubi

Norgaard, N., Busse, B., Montoro, R. (2010) *Key Terms in Stylistics*. London: Continuum

Nugent, J. (2020) 'I'm Thinking of Ending Things Review'. *Empire* [online] August 27. available at <https://www.empireonline.com/movies/reviews/i-m-thinking-of-ending-things/> [8 April 2023]

Nünning, A. (1997) 'But why will you say that I am mad?: On the Theory, History, and Signals of Unreliable Narration in British Fiction'. *AAA: Arbeiten aus Anglistik und Amerikanistik* [online] 22 (1): 83-105. available at <https://www.jstor.org/stable/pdf/43025523.pdf> [2 November 2022]

Nünning, A. (1998a) 'Unreliable Narration zur Einfuhrung. Grundzuge einer kognitiv-narratologischen Theori und Analyse unglaubwurdigen Erzählens'. *Unreliable Narration: Studien sur Theorie und Praxis unglaubwurdigen Erzahlens in der englischsprachigen Erzahllitteratur*. ed. by Nunning, A., Surkamp, C., Zerweck, B. Trier: Wissenschaftlicher Verlag Trier, 3-39

Nünning, A. (1998b) 'Unreliable narrator'. *Encyclopedia of the Novel*. volume 2. ed. by Schellinger, P.E. Chicago: Fitzroy Dearborn, 1386–1388

Nünning, A. (2015) *Unreliable narration and trustworthiness: Intermedial and interdisciplinary perspectives*. Berlin: Walter de Gruyter

Nussbaum, S., Trope, Y., Liberman, N. (2003) 'Creeping dispositionism: The temporal dynamics of behavior prediction'. *J. Pers. Soc. Psychol.* 84: 485–497

Nuttall, L. (2013) 'Personal and Social Factors in Construal: A Cognitive Grammatical Approach to Mind Style'. *Online Proceedings of the Annual Conference of the Poetics and Linguistics Association* (*PALA*) [online] available at <http://www.pala.ac.uk/uploads/2/5/1/0/25105678/nuttall2013.pdf> [25 November 2022]

Nuttall, L. (2014) 'Constructing a Text World for *The Handmaid's Tale*'. *Cognitive Grammar in Literature*. ed. by Harrison, C., Nuttall, L., Stockwell, P., Yuan, W. Amsterdam: John Benjamins, 83-100

Nuttall, L. (2015) 'Attributing Minds to Vampires in Richard Matheson's *I Am Legend*'. *Language and Literature*. 24 (1): 23-39

Nuttall, L. (2017) 'Online readers between the 'camps': A Text World Theory analysis of ethical positioning in *We Need to Talk about Kevin*'. *Language and Literature*. 26 (2): 153-171

Nuttall, L. (2018) *Mind style and cognitive grammar: Language and worldview in speculative fiction*. London: Bloomsbury

Nuttin, J.R., Lens, W. (1984) *Motivation and future time perspective: Theory and research method*. Hillsdale, NJ: Erlbaum

O'Connor, H., Madge, C., Shaw, R., Wellens, J. (2008) 'Internet-based interviewing'. *The Sage Handbook of Online Research Methods*. ed. by Fielding, N., Lee, N., Blank, G. London: Sage, 271-289

O'Regan, T. (1999) 'Cultural exchange'. *A Companion to Film Theory*. ed. by Miller, T., Stam, R. Oxford: Blackwell Publishing, 262-294

Oatley, K. (2002) 'Emotions and the story worlds of fiction'. *Narrative Impact*. ed. by Green, M. C., Strange, J. J., Brock, T. C. London: Lawrence Erlbaum, 36-69

Oliver, M.B., Sargent, S.L., Weaver, J.W. (1998) 'The Impact of Sex and Gender Role Self-perception on Affective Reactions to Different Types of Film'. *Sex Roles*. 38 (1–2): 45–62

Olson, G. (2003) 'Reconsidering Unreliability: Fallible and Untrustworthy Narrators'. *Narrative*. 11(1): 93-109

Olson, G.J., Duffy, S.A., Mack, R.L. (1984) 'Thinking-out-loud as a method for studying real time comprehension processes'. *New methods in reading comprehension research*. ed. by Kieras, D.E., Just, M.A. Hillsdale: Erlbaum, 253-286

Ortiz, M.J. (2011) 'Primary metaphors and monomodal visual metaphors'. *Journal of Pragmatics*. 43: 1568–1580

Oseman, N. (2022) 'Camerawork' [online] n.a. available at <https://neiloseman.com/category/camerawork/> [11 February 2023]

Oxford Living Dictionaries (2016) 'Mr.' definition. [online] available from <https://en.oxforddictionaries.com/definition/mr> [10 November 2022]

Oyserman, D., James, L. (2008) 'Possible selves: From content to process'. *The Handbook of Imagination and Mental Stimulation*. ed. by Markman, K.D., Klein, W.M.P. London: Psychology Press, n.a.

Oyserman, D., James, L. (2011) 'Possible identities'. *Handbook of Identity Theory and Research*. ed. by Schwartz, S.J., Luyckx, K., Vignoles, V.L. London: Springer New York, 117–145

Öztürk, E., Şar, V. (2016) 'Formation and Functions of Alter Personalities in Dissociative Identity Disorder: A Theoretical and Clinical Elaboration'. *Journal of Psychology and Clinical Psychiatry*. 6(6): 1-7

Pager-McClymont, K. (2022) *Communicating Emotions through Surroundings: a Stylistic Model of Pathetic Fallacy*. Unpublished PhD dissertation. Huddersfield: University of Huddersfield

Palahniuk, C. (1996) *Fight Club*. London: Vintage

Palmer, A. (2004) *Fictional Minds*. Lincoln: University of Nebraska Press

Parfit, D. (1971) 'Personal identity'. *The Philosophical Review*. 80: 3–27

Pavesi, M. (2009) 'Pronouns in film dubbing and the dynamics of audiovisual communication'. *Revistas UVigo*. 6: 89-107

Pavesi, M. (2020) ''I shouldn't have let this happen': Demonstratives in film dialogue and film representation'. *Telecinematic Stylistics*. ed. by Hoffman, C., Kirner-Ludwig, M. London: Bloomsbury, 19-38

Pearce, J.W., Pezzot-Pearce, T.D. (1997) *Psychotherapy of abused and neglected children*. New York: Guilford Press

Pennebaker, J.W., King, L.A. (1999) 'Linguistic Styles: Language Use as an Individual Difference'. *Journal of Personality and Social Psychology*. 77(6): 1296-1312

Pentland, A. (2009) *Honest Signals: How They Shape Our World*. Cambridge: MIT Press

Pethő, A. (2011) *Cinema and Intermediality: The Passion for the In-between*. Newcastle on Tyne: Cambridge Scholars Publishing

Phelan, J. (2005) *Living to tell about it: A rhetoric and ethics of character narration*. Ithaca: Cornell University Press

Phillips, T. (2018) *Joker: Final Shooting Script* [online] available at <https://imsdb.com/scripts/Joker.html> [12 November 2022]

Piazza, R. (2010) 'Voice-over and self-narrative in film: A multimodal analysis of Antonioni's When Love Fails (Tentato Suicidio)'. *Language and Literature*. 19(2): 173-195

Piazza, R. (2011) 'Pragmatic deviance in realist horror films: A look at films by Argento and Fincher'. *Telecinematic Discourse: Approaches to the Language of Films and Television Series*. ed. by Piazza, R., Bednarek, M., Rossi, F. Amsterdam: Benjamins, 85-104

Piazza, R., Bednarek, M., Rossi, F. (2011) *Telecinematic Discourse: Approaches to the Language of Films and Television Series*. Amsterdam: John Benjamins

Piazza, R., Haarman, L., Caborn, A. (2015) *Values and Choices in Television Discourse: A View from Both Sides of the Screen*. London: Palgrave Macmillan

Piedfort-Marin, O., Rignol, G., Tarquinio, C. (2021) 'Le trouble dissociatif de l'identite´: les mythes a` l'e´preuve des recherches scientifiques'. *Ann Med Psychol*. 179: 374–85

Place, J.A., Peterson, L.S. (1976) 'Some Visual Motifs of Film Noir'. *Mise-en-scene criticism*. n.a.

Plantinga, C. (1995) 'Movie Pleasures and the Spectator's Experience: Toward a Cognitive Approach'. *Film and Philosophy*. 2: 3-19

Plantinga, C. (2009) *Moving Viewers: American Film and the Spectator's Experience*. Los Angeles: University of California Press

Plantinga, C., Smith, G.M. (1999) *Passionate Views: Film, Cognition, and Emotion*. Baltimore: Johns Hopkins University Press

Plato (2005) *The collected dialogues of Plato*. Princeton: Princeton University Press

Plato (cca. 385-370 BC [2005]) *The Symposium*. London: Penguin Books

Platow, M.J., van Knippenberg, D., Haslam, S.A., van Knippenberg, B., Spears, R. (2006) 'A special gift we bestow on you for being representative of us: Considering leader charisma from a self-categorization perspective'. *British Journal of Social Psychology*. 45(2): 303–320

Plotkin, V. (2006) *The Language System of English*. New York: Universal Publishers

Poe, E.A. (1839) *The Story of William Wilson* [online] n.a.. available at <https://americanenglish.state.gov/files/ae/resource_files/the_story_of_william_wilson.pdf> [2 October 2022]

Poynton, C. (1985) *Language and Gender: Making the Difference*. Geelong: Deakin University Press

Prak-Derrington, E. (2015) 'How do person deictics construct roles for the reader? The unusual case of an 'unratified reader' in Schnitzler's *Leutnant Gustl* and *Fräaulein Else*'. *The Pragmatics of Personal Pronouns*. ed. by Gardelle, L., Sorlin, S. Amsterdam and Philadelphia: John Benjamins, 147–169

Pressley, M., Afflerbach, P. (1995) *Verbal protocols of reading: The nature of constructively responsive reading*. Hillsdale: Erlbaum

Priest, C. (2006) 'Foreword'. *Ice*. Kavan, A. London: Peter Owen Publishers

Prince, G. (2003) *A Dictionary of Narratology*. Nebraska: University of Nebraska Press

Prince, S. (2007) *American Cinema of the 1980s: Themes and Variations*. New Brunswick: Rutgers University Press

Pronin, E., Olivola, C.Y., Kennedy, K.A. (2007) 'Doing Unto Future Selves As You Would Do Unto Others: Psychological Distance and Decision Making'. *Personality and Social Psychology Bulletin*. 34(2): 224–236

Pronin, E., Ross, L. (2006) 'Temporal differences in trait self-ascription: When the self is seen as an other'. *J. Pers. Soc. Psychol.* 90(2): 197–209

Putnam, F.W. (1989) *Diagnosis and treatment of multiple personality disorder*. New York: Guilford Press

Putnam, F.W. (1997) *Dissociation in children and adolescents: A developmental perspective*. New York: Guilford Press

Rabinowitz, P.J. (1977) 'Truth in Fiction: A Reexamination of Audiences'. *Critical Inquiry*. 4(1): 121-141

Rafferty, T. (2003) 'Everybody Gets a Cut'. *The New Yorker* [online] May 4. available at <http://www. nytimes.com/2003/05/04/magazine/everybody-gets-a-cut.html.> [13 November 2022]

Rajan, T. (1998) 'Autonarration and Genetext in Mary Hay's "Memoirs of Emma Courney"'. *Romanticism, History, and the Possibilities of Genre: Re-forming Literature 1789–1837*. ed. by Rajan, T., Wright, J.M. Cambridge: Cambridge University Press, 213–239

Ramachandran, V.S. (2003) 'The emerging mind'. *BBC Radio 4* [online] available at <https://www.bbc.co.uk/radio4/reith2003/lectures.shtml> [10 November 2022]

Ramachandran, V.S., Blakeslee, S. (2005) *Phantoms in the Brain*. London: Harper Perennial

Ramat, P. (2006) 'Negation'. *Encyclopedia of Language and Linguistics*. ed. by Brown, K. volume 8. London: Elsevier, 559-67

Rankin, J.M. (1988) 'Designing thinking aloud strategies in ESL reading'. *Reading in a Foreign Language*. 4(2): 119-132

Rector, S. (2021) 'Batman: 5 Reasons The Killing Joke Is The Best Joker Story (& 5 Why It's White Knight)'. *Screenrant* [online] February 16. available at <https://screenrant.com/batman-best-joker-story-killing-joke-white-knight/> [6 March 2023]

Redfearn, J.W.T. (1985) *My Self, My Many Selves*. London: Routledge

Regan, P.C., Snyder, M., Kassin, S.M. (1995) 'Unrealistic optimism: Self-enhancement or person positivity?'. *Pers. Soc. Psychol. Bull*. 21: 1073–1082

Reichelt, S., Durham, M. (2017) 'Adjective intensification as a means of characterisation portraying in-group membership and Britishness in *Buffy the Vampire Slayer*'. *Journal of English Linguistics*. 45(1): 60-87

Reid, I. (2016 [2020]) *i'm thinking of ending things*. Melbourne, London: The Text Publishing Company

Reinhard, C.D., Dervin, B. (2009) 'Media Uses and Gratifications'. *21st Century Communication*. Eadie, W.F. Thousand Oaks: Sage Publications, 506-515

Reinhard, C.D., Olson, C.J. (2016) *Making sense of cinema: Empirical studies into film spectators and spectatorship*. London: Bloomsbury

Revonsuo, A. (2000) 'The reinterpretation of dreams: An evolutionary hypothesis of the function of dreaming'. *Behavioral and Brain Sciences*. 23: 877–901

Richard, W. (2007) 'The Narrator and the Frame of Fiction'. *The Rhetoric of Fictionality: Narrative Theory and the Idea of Fiction*. ed. by Richard, W. Columbus: The Ohio State University Press, 69-85

Richards, I.A. (1929) *Practical Criticism: A Study of Literary Judgement*. London: Kegan Paul

Richardson, B. (2006) *Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction*. Columbus: Ohio State University Press

Richardson, B. (2015) *Unnatural Narrative: Theory, History, and Practice*. Columbus: Ohio State University Press

Richardson, K. (2010a) *Television Dramatic Dialogue: A Sociolinguistic Study*. Oxford: Oxford University Press

Richardson, K. (2010b) 'Multimodality and the study of popular drama'. *Language and Literature*. 19 (4): 378-395

Richardson, K. (2017) 'Dialogue and character in 21st century TV drama: The case of Sherlock Holmes. *Dialogue Across Media*. ed. by Mildorf, J., Thomas, B. Amsterdam: John Benjamins, 37-53

Riggan, W. (1981) *Pícaros, madmen, naïfs, and clowns: The Unreliable First-Person Narrator*. Oklahoma: University of Oklahoma Press

Rimmon-Kenan, S. (2002) *Narrative Fiction: Contemporary Poetics*. London: Routledge

Robinson, J. (2005) *Deeper Than Reason: Emotion and Its Role in Literature, Music, and Art*. Oxford: Oxford University Press

Roddenberry, G. (1966) *Star Trek: The Original Series* [Series] USA: NBC

Rodgers, R., Hammerstein, O. (1943) *Oklahoma!*. ukn.p.

Rodham, K., Gavin, J. (2006) 'The ethics of using the internet to collect qualitative research data'. *Research Ethics*. 2 (3): 92-97

Rogers, C. (1951) *Client-centered therapy: Its current practice, implications, and theory*. Boston: Houghton Mifflin

Rogers, M. (1997) 'Ice'. *Library Journal*. 122(16): 132

Romney, J. (2020) ''I don't know how anyone could feel secure in the world as it is right now': an interview with Charlie Kaufman'. *BFI* [online] September 9. available at <https://www.bfi.org.uk/sight-and-sound/interviews/charlie-kaufman-antkind-book-im-thinking-of-ending-things-netflix> [19 April 2023]

Rosenberg, M. (1979) *Conceiving the self*. New York: Basic Books

Ross, C.A. (1997) *Dissociative Identity Disorder: Clinical features and treatment of multiple personality disorder*. New York: John Wiley & Sons

Rottenberg, J. (2019) ''Joker' ending explained: Director Todd Phillips on fan theories and open questions'. *Los Angeles Times* [online] 4 October. available at <https://www.latimes.com/entertainment-arts/movies/story/2019-10-04/joker-ending-explained-todd-phillips> [7 October 2022]

Rubin, R. (2019) 'Box Office: 'Joker' Becomes First R-Rated Movie to Hit $1 Billion'. *Variety* [online] 15 November. available at <https://variety.com/2019/film/box-office/box-

office-joker-billion-dollar-milestone-1203391166/> [24 October 2022]

Rumelhart, D.E. (1977) 'Toward an interactive model of reading'. *Attention and performance VI*. ed. by Dornic, S. Hillsdale, NJ: Lawrence Erl, 573—603

Rundquist, E. (2020) 'The Cognitive Grammar of drunkenness: Consciousness representation in *Under the Volcano*'. *Language and Literature*. 29(1): 39-56

Ryan, M., Lenos, M. (2012) *An introduction to film analysis: Technique and meaning in narrative film.* New York: Continuum

Ryan, M.L. (1991a) 'Possible worlds and accessibility relations: A semantic typology of fiction'. *Poetics Today*. 12(3): 553–576

Ryan, M.L. (1991b) *Possible Worlds, Artificial Intelligence and Narrative Theory*. Bloomington: Indiana University Press

Ryder, M.E. (2003) 'I met myself coming and going: co(?)-referential noun phrases and point of view in time travel stories'. *Language and Literature*. 12 (3): 213-232

Saldaña, J. (2012) *The Coding Manual for Qualitative Researchers*. 2nd edition. London: Sage

Sanford, A.J., Emmott, C. (2012) *Mind, Brain and Narrative*. Cambridge: Cambridge University Press

Sarbin, T.R. (1986) *Narrative Psychology: The storied nature of human conduct*. New York: Praeger

Saredi, R., Baylor, G.W., Meier, B., Strauch, I. (1997) 'Current concerns and REM-dreams: A laboratory study of dream incubation'. *Dreaming*. 7: 195–208

Sartre, J.P. (1956) *Being and Nothingness*. trans. by Barnes, H. New York: Washington Square

Sass, L., Pienkos, E., Nelson, B., Medford, N. (2013) 'Anomalous self-experience in depersonalization and schizophrenia: A comparative investigation'. *Consciousness and Cognition*. 22 (2): 430–441

Scannell, P., Cardiff, D. (1991) *A Social History of British Broadcasting 1. 1922-1939, Serving the Nation*. Oxford: Blackwell

Schacter, D.L., Chiao, J.Y., Mitchell, J.P. (2003) 'The seven sins of memory: Implications for self'. *Annals of the New York Academy of Sciences*. 1001: 226-239

Scheibman, J. (2002) *Point of View and Grammar: Structural Patterns of Subjectivity in American English Conversation*. Amsterdam: John Benjamins Publishing

Schickel, R. (2011) *Conversations with Scorsese*. New York: Alfred A. Knopf

Schmidt, S.J. (1991) 'Literary systems as self-organizing systems'. *Empirical studies of literature*.

ed. by Ibsch, E., Schram, D., Steen, G. Amsterdam: Rodopi, 413-424

Schneider, S.J. (2020) *1001 Movies You Must See Before You Die*. London: Cassell Illustrated

Schubert, C. (2017) 'Constructing the antihero: Linguistic characterisation in current American television series'. *Journal of Literary Semantics*. 46 (1): 25-46

Schutz, A. (1945) 'On Multiple Realities'. *Philosophy and Phenomenological Research*. 5(4): 533-576

Schutz, A. (1964) 'On multiple realities'. *Collected papers of Alfred Schutz*. ed. by Natanson, M. The Hague: Martinus Nijhoff, 207-259

Schwartz, H.L. (2000) *Dialogues with forgotten voices: Relational perspectives on child abuse, trauma and treatment of dissociative disorders*. New York: Basic Books

Schwinghammer, S.A., Stapel, D.A., Blanton, H. (2006) 'Different Selves Have Different Effects: Self-Activation and Defensive Social Comparison'. *Personality and Social Psychology Bulletin*. 32(1): 27-39

Scorsese, M. (1976) *Taxi Driver* [Film] USA: Columbia Pictures

Scorsese, M. (1982) *The King of Comedy* [Film] USA: 20th Century Fox

Scott, A. (2020) 'I'm Thinking of Ending Things' Review'. *The New York Times* [online] n.a. available at <https://www.nytimes.com/2020/09/01/movies/im-thinking-of-ending-things-review.html> [19 April 2023]

Scott, A.O. (2010) 'Movie Review: Shutter Island'. *The New York Times* [online] February 19. Archived

Sedgwick, M., Spiers, J. (2009) 'The use of videoconferencing as a medium for the qualitative interview'. *International Journal of Qualitative Methods*. 8(1): 1-11

Sedlovskaya, A., Purdie-Vaughns, V., Eibach, R.P., LaFrance, M., Romero-Canyas, R., & Camp, N.P. (2013) 'Internalizing the closet: Concealment heightens the cognitive distinction between public and private selves'. *Journal of Personality and Social Psychology*. 104(4): 695–715

Segal, E. (1995) 'Narrative comprehension and the role of deictic shift theory'. *Deixis in Narrative*. ed. by Duchan, J. F., Bruder, G. A., Hewitt, L. E. Hillsdale: Lawrence Erlbaum, 3-17

Semino, E. (1997) *Language and World Creation in Poems and Other Texts*. London: Longman

Semino, E. (2002) 'A cognitive stylistic approach to mind style in narrative fiction'. *Cognitive Stylistics: Language and Cognition in Text Analysis*. ed. by Semino, E., Culpeper, J. Amsterdam: John Benjamins, 95–122

Semino, E. (2005) 'Mind Style'. *Elsevier Encyclopaedia of Language and Linguistics*. 7: 142-148

Semino, E. (2007) 'Mind Style 25 Years On'. *Style*. 41(2): 153-173

Semino, E. (2009) 'Text worlds'. *Cognitive Poetics: Goals, Gains and Gaps*. ed. by Brone, G., Vandaele, J. Berlin: Mouton de Gruyter, 33-71

Semino, E. (2011) 'Deixis and Fictional Minds'. *Style*. 45 (3): 418-574

Semino, E. (2014) 'Pragmatic Failure, Mind Style and Characterisation in Fiction about Autism'. *Language and Literature*. 23 (2): 141-158

Semino, E., Culpeper, J. (1995) *Stylistics*. Amsterdam: John Benjamins Publishing

Semino, E., Swindlehurst, K. (1996) 'Metaphor and Mind Style in Ken Kesey's *One Flew Over the Cuckoo's Nest*'. *Style*. 30 (1): 143-166

Sendén, M.G., Lindholm, T., Sikstrom, S. (2013) 'Selection Bias in Choice of Words: Evaluations of "I" and "We" Differ Between Contexts, but "They" Are Always Worse'. *Journal of Language and Social Psychology*. 33(1)

Serafino, J. (2013) 'The 25 Greatest Comic Book Villains of All Time'. *Complex*. September 8. Archived

Serianni, L. (1991 [1989]) *Grammatica italiana. Italiano comune e lingua letteraria*. UTET: Torino

Sewell, L. (2022) *Trust No One: The Hunt for the Crypto King* [Documentary] USA: Netflix

Shally-Jensen, M. (2013) *Mental Health Care Issues in America: An Encyclopedia*. Oxford: ABC-CLIO

Sharf, Z. (2019) 'Jessica Chastain Calls Joaquin Phoenix in 'Joker' One of the 'Greatest Pieces of Acting' She's Seen'. *IndieWire* [online] 31 October. available at <https://www.indiewire.com/2019/10/jessica-chastain-joker-joaquin-phoenix-greatest-acting-1202186331/> [24 May 2023]

Sharma, K., Behera, J.K., Sood, S., Rajput, R., Satpal, Praveen, P. (2014) 'Study of cognitive functions in newly diagnosed cases of subclinical and clinical hypothyroidism'. *Journal of Natural Science, Biology, and Medicine*. 5(1): 63–66

Shimamura, A.P. (2013) *Psychocinematics: Exploring Cognition at the Movies*. New York: Oxford University Press

Short, M. (1996) 'Using a corpus for stylistics research: speech presentation'. *Using Corpora in*

Language Research. ed. by Short, M., Semino, E., Culpeper, J. Harlow: Longman, 110-131

Short, M. (2007a) 'Thought presentation twenty-five years on'. *Style*. 41 (2): 227-241

Short, M. (2007b) 'How to make a drama out of a speech act: The speech act of apology in the film *A Fish Called Wanda*'. *Stylistics: Retrospect and Prospect*. ed. by Hoover, D., Lattig, S. Amsterdam: John Benjamins, 169-189

Short, M., van Peer, W. (1989) 'Accident! Stylisticians Evaluate: Aims and Methods in Stylistic Analysis'. *Reading, Analysing and Teaching Literature*. ed. by Short, M. London: Longman, 22-71

Shrauger, J.S., Schoeneman, T.J. (1979) 'Symbolic interactionist view of self-concept: Through the looking glass darkly'. *Psychological Bulletin*. 86: 549-573

Shyamalan, M.N. (2016) *Split* [Film] USA: Universal Pictures

Siegel, D. (1956) *Invasion of the Body Snatchers* [Film] USA: Allied Artists Pictures

Sierra, M., Berrios, G. (2001) 'The Phenomenological Stability of Depersonalization: Comparing the Old with the New'. *The Journal of Nervous and Mental Disease*. 18(9): 629-636

Silberg, J. (1998) *The dissociative child: Diagnosis, treatment, and management*. Lutherville: Sidran Press

Simpson, P. (1993) *Language, ideology, and point of view*. London: Routledge

Simpson, P. (2004) *Stylistics: A Resource Book for Students*. London: Routledge

Simpson, P. (2014) *Stylistics*. London: Routledge

Smallwood, J., School, J.W., Turk, D.J., Cunningham, S.J., Burns, P., Macrae, C.N. (2011) 'Self-reflection and the temporal focus of the wandering mind'. *Consciousness and Cognition*. 20(4): 1120-1126

Smith, A.N. (2019) 'Pursuing "Generation Snowflake": *Mr. Robot* and the USA Network's Mission for Millennials'. *Television & New Media*. 20 (5): 443-459

Smith, G. (1999) 'Inside Out: David Fincher'. *Film Comment* [online] September-October. available at <https://www.filmcomment.com/article/inside-out-david-fincher/> [24 May 2023]

Smith, I.H. (2018) *Selling the Movie: The Art of the Film Poster*. London: White Lion Publishing

Smith, J.T. (1797) *Remarks on rural scenery with twenty etchings of cottages, from nature and some observations and precepts relative to the picturesque.* London*:* Nathaniel Smith

Smith, M.S. (1995) *Engaging Characters: Fiction, Emotion, and the Cinema*. Gloucestershire: Clarendon Press

Smith, T.J. (2013) 'Watching you watch movies: Using eye tracking to inform cognitive film theory'. *Psychocinematics: Exploring cognition at the movies*. ed. by Shimamura, A.P. Oxford: Oxford University Press, 165-191

Smith, T.J., Mital, P.K. (2013) 'Attentional synchrony and the influence of viewing task on gaze behavior in static and dynamic scenes'. *Journal of Vision*. 13(8): 1-23

Snowden, H. (2019) 'Everything you need to know about Joaquin Phoenix's awesome 'Joker' suit'. *HighSnobiety* [online] n.a. available at <https://www.highsnobiety.com/p/joaquin-phoenix-joker-suit-explained/> [18 March 2023]

Soderberg, C.K., Callahan, S.P., Kochersberger, A.O., Amit, E., Ledgerwood, A. (2015) 'The effects of psychological distance on abstraction: Two meta-analyses'. *Psychological Bulletin*. 141: 525–548

Sorlin, S. (2022) *The Stylistics of 'YOU': Second-Person Pronoun and its Pragmatic Effects*. Cambridge: Cambridge University Press

Sotinel, T. (2010) *Martin Scorsese*. Paris: Cahiers du Cinéma/Sarl

Sotirova, V. (2016) 'Empirical Stylistics as a Learning and Research Tool in the Study of Narrative Viewpoint'. *Scientific Approaches to Literature in Learning Environments*. ed. by Burke, M., Zyngier, S., Fialho, O. Amsterdam: John Benjamins, 227-252

Souriau, E. (1953) *L'Univers filmique*. Paris: Flammarion

Sparks, G.G., Pellechia, M., Irvine, C. (1999) 'The Repressive Coping Style and Fright Reactions to Mass Media'. *Communication Research*. 26(2): 176–92

Spicer, A. (2002) *Film Noir*. London: Routledge

Spiegel, D., Lewis-Fernandez, R., Loewenstein, R., Şar, V., Simeon, D., Vermetten, E., Cardena, E., Dell, P.F. (2011) 'Dissociative disorders in DSM-5'. *Depression & Anxiety*. 28 (9): 824-852

Spierig, M., Spierig, P. (2014) *Predestination* [Film] Australia: Pinnacle Films, Stage 6 Films

Spitzer, L. (1928) 'The Muting Effect of Classical Style in Racine'. *Racine. Modern Judgements*. ed. by Knight, R.C. London: Palgrave, 118-

Spitzer, L. (1948) *Linguistics and Literary History: Essays in Stylistics*. Princeton: Princeton University Press, 117-131

Spottiswoode, R. (2000) *The Sixth Day* [Film] USA: Sony Pictures Releasing

Stahlberg, D., Braun, F., Irmen, L., Sczesny, S. (2007) 'Representation of the sexes in language'. *Social Communication*, ed. by Fiedler, K. New York: Psychology Press, 163–187

Staiger, J. (1992) *Interpreting Films: Studies in the Historical Reception of American Cinema*.

Princeton: Princeton University Press

Staiger, J. (2002) 'Reception Studies in Film and Television'. *The Film Cultures Reader*. ed. by Turner, G. New York: Routledge, 46-72

Stam, R., Burgoyne, R., Flitterman-Lewis, S. (1992) *New Vocabularies in Film Semiotics: Structuralism, Post-structuralism, and Beyond*. London: Routledge

Statham, S. (2015) ''A guy in my position is a government target… You got to be extra, extra careful': Participation and strategies in crime talk in The Sopranos'. *Language and Literature*. 24(4): 322-337

Steen, G. (1991) 'The Empirical Study of Literary Reading: Methods of Data Collection'. *Poetics*. 20: 559–575

Steffens, N.K., Haslam, S.A. (2013) 'Power through 'Us': Leaders' Use of We-Referencing Language Predicts Election Victory'. *PLOS One*. n.a.

Steinberg, M., Schnall, M. (2000) *The stranger in the mirror: Dissociation, the hidden epidemic*. New York: HarperCollins

Sterne, L. (1759 [2009]) *The Life and Opinions of Tristram Shandy, Gentleman*. Oxford: Oxford University Press

Stevenson, R.L. (1886 [1993]) *The Strange Case of Dr. Jekyll and Mr. Hyde*. London: Wordsworth Classics

Stockwell, P. (2002) *Cognitive Poetics: An Introduction*. London: Routledge

Stockwell, P. (2005) 'Texture and identification'. *European Journal of English Studies*. 9(2): 143-153

Stockwell, P. (2009) *Texture: A Cognitive Aesthetics of Reading*, Edinburgh: Edinburgh University Press.

Stockwell, P. (2012) 'The Artful Science of Literary Study'. *Journal of Foreign Language and Literature*. 28(6): 1–6

Stockwell, P. (2020 [2002]) *Cognitive Poetics: An Introduction*. 2nd edition. London: Routledge

Stockwell, P., Carter, R. (2008) 'Stylistics: Retrospect and Prospect'. *The Language and Literature Reader*. ed. by Stockwell, P., Carter, R. Oxon: Routledge, 291–302

Stockwell, P., Whiteley, S. (2014) *The Cambridge Handbook of Stylistics*. Cambridge: Cambridge University Press

Stokoe, E. (2008) 'Dispreferred actions and other interactional branches as devices occasioning audience laughter in television 'sitcoms''. *Social Semiotics*. 18(3): 289-307

Strack, D.C. (2004) 'The bridge project: Research on metaphor, culture and cognition'. *The University of Kitakyushu Faculty of Humanities Journal*. 68: 19-45

Stryker, S. (1984) 'Identity theory: Developments and extensions'. in (Chair) *Self and social structure: Conference on self and identity*. Symposium conducted at the meeting of the British Psychological Society, University College, Cardiff, Wales

StudioBinder (2020) 'The Ultimate Guide to Camera Shots (50+ Types of Shots and Angles in Film'. *StudioBinder* [online] September 13. available at <https://www.studiobinder.com/blog/ultimate-guide-to-camera-shots/> [19 October 2022]

StudioBinder (2021) 'Formatting a Screenplay: How to Put Your Story Into Screenplay Format'. *StudioBinder* [online] August 5. available at <https://www.studiobinder.com/blog/brilliant-script-screenplay-format/> [29 November 2022]

Sugirin, n.a. (1999) 'Exploring the comprehension strategies of EFL readers: A multi-method study'. Paper presented at an International Workshop on Written Language Processing at the University of New South Wales [online] 9 December. Sydney, Australia. available at <https://files.eric.ed.gov/fulltext/ED428548.pdf> [16 October 2022]

Sullivan, K.P. (2015) 'Mr. Robot: Sam Esmail talks Fight Club inspiration in finale'. *Entertainment Weekly* [online] 3 September. available at <https://ew.com/article/2015/09/03/mr-robot-sam-esmail-fight-club-inspiration-finale/> [24 October 2022]

Swann, J., Allington, D. (2009) 'Reading groups and the language of literary texts: A case study in social reading'. *Language and Literature*. 18(3): 247-264

Swann, W.B., Hill, C.A. (1982) 'When our identities are mistaken: Reaffirming self-conceptions through social interaction'. *Journal of Personality and Social Psychology*. 43(1): 59–66

Swann, W.B., Jr. (1983) 'Self-verification: Bringing social reality into harmony with the self'. *Social psychological perspectives on the self*. ed. by Suls, J., Greenwald, A.G. Hillsdale, NJ: Erlbaum, 33-66

Swarm, W.B., Jr., Hill, C.A. (1982) 'When our identities are mistaken: Reaffirming self-conceptions through social interaction'. *Journal of Personality and Social Psychology*. 43 (1): 59-66

Swed, M. (2012) 'Critic's Notebook: "Shutter Island" as a new-music haven'. *LA Times* [online] February 24 available at <http://

latimesblogs.latimes.com/culturemonster/2010/02/shutter-island-as-a-new-music-paradise.html> [12 October 2022]

Sweeney, K. (1995) 'Constructivism in Cognitive Film Theory'. *Film and Philosophy*. 2: 33-44

Tagliamonte, S.A. (2006) *Analysing Sociolinguistic Variation*. Cambridge: Cambridge University Press

Tal-Or, N., Cohen, J. (2010) 'Understanding Audience Involvement: Conceptualizing and Manipulating Identification and Transportation'. *Poetics*. 38(4): 402–18

Tallerico, B. (2020) 'Review. I'm Thinking of Ending Things'. *RogerEbert.com* [online] 4 September. available at <https://www.rogerebert.com/reviews/im-thinking-of-ending-things-movie-review-2020> [24 November 2022]

Tan, E. (2013) 'The Empathic Animal Meets the Inquisitive Animal in the Cinema: Notes on a Psychocinematics of Mind Reading'. *Psychocinematics*. ed. by Shimamura, A.P. Oxford: Oxford University Press, 337-368

Tangcay, J. (2019) ''Joker' Cinematographer Lawrence Sher Breaks Down Shooting Two Pivotal Scenes'. *Variety* [online] November 6. available at <https://variety.com/2019/artisans/features/joker-stairs-subway-scene-cinematographer-lawrence-sher-1203396242/> [10 March 2023]

Tassi, P., Muzet, A. (2001) 'Defining the states of consciousness', *Neuroscience and Biobehavioral Reviews*. 25: 175-191

Tatler, B.W. (2007) 'The central fixation bias in scene viewing: Selecting an optimal viewing position independently of motor biases and image feature distributions'. *Journal of Vision.* 7(14): 1-17

Taylor, S.E. (1989) *Positive Illusions: Creative Self-Deception and the Healthy Mind*. London: Basic Books

Taylor, S.E., Neter, E., Wayment, H.A. (1995) 'Self-evaluation processes'. *Pers. Soc. Psychol. Bull.* 21: 1278–1287

Tedeschi, J.T., Lindskold, S. (1976) *Social psychology*. New York: Wiley

Tegmark, M. (2017) *Life 3.0: Being human in the age of artificial intelligence*. New York: Alfred A. Knopf

Tesser, A., Campbell, J. (1984) 'Self-definition and self-evaluation maintenance'. *Social psychological perspectives on the self.* ed. by. Suls, J., Greenwald, A.G. Hillsdale, N J: Erlbanm, 1-32

Thakkar, K.N., Nichols, H.S., McIntosh, L.G., Park, S. (2011) 'Disturbances in body ownership in schizophrenia: Evidence from the rubber hand illusion and case study of a spontaneous out-of-body experience'. *PLoS ONE*. 6(10): n.a.

The Alzheimer's Society (2023) 'Main Page' [online] available at <https://www.alzheimers.org.uk/> [8 May 2023]

The Cambridge Dictionary (2023) 'split' definition [online] available at <https://dictionary.cambridge.org/dictionary/english/split> [1 October 2022]

The National Board of Review (2010) 'Shutter Island' [online] available at <https://mubi.com/en/awards-and-festivals/nbr?year=2010> [29 October 2022]

The Urban Dictionary (2023) 'split' definition [online] available at <https://www.urbandictionary.com/define.php?term=split> [1 October 2022]

Thomas, B. (2000) ''Piercing together a Mirage': Adapting *The English Patient* for the screen'. *The Classic Novel. From Page to Screen*. ed. by Giddins, R., Sheen, E. Manchester: Manchester University Press, 197-232

Thompson, K. (1988) *Breaking the Glass Armor*. Princeton: Princeton University Press

Thompson, R., Bowen, C.J. (2013) *The grammar of the shot.* 3rd edition. Burlington: Focal Press

Thornborrow, J. (2014) *The Discourse of Public Participation Media: From Talk Show to Twitter*. London: Routledge

Thornborrow, J. (2017) 'Styling the 'ordinary': Tele-factual genres and participant identities'. *Style, Mediation, and Change: Sociolinguistic Perspectives on Talking Media*. ed. by Mortensen, J., Coupland, N., Thøgersen, J. Oxford: Oxford University Press, 143-165

Thurlow, C., Lengel, L., Tomic, A. (2004) *Computer Mediated Communication: Social Interaction and the Internet*. London: Sage

Todorov, T. (1971 [1977]) *The Poetics of Prose*. trans. by Howard, R. Oxford: Blackwell

Tolaas, J. (1991) 'Notes on the origin of some spatialization metaphors'. *Metaphor & Symbolic Activity*. 6(3): 203–218

Tollin, A. (1975) 'Profile on Jerry Robinson - Creator of The Joker'. *Amazing World of DC Comics* [online] January-February. Archived

Tolson, A. (2005) *Media Talk*. Edinburgh: Edinburgh University Press

Toolan, M. (2001) *Narrative: A Critical Linguistic Introduction*. London: Routledge

Toolan, M. (2009) *Narrative progression in the short story: A corpus stylistic approach*. Amsterdam: John Benjamins Publishing

Toolan, M. (2011) 'I don't know what they're saying half the time, but I'm hooked on the series: Incomprehensible dialogue and integrated multimodal characterisation in *The Wire*'. *Telecinematic Discourse: Approaches to the Language of Films and Television Series*. ed. by Piazza, R., Bednarek, M., Rossi, F. Amsterdam: Benjamins, 161-183

Toolan, M. (2014) 'Stylistics and film'. *The Routledge Handbook of Stylistics*. ed. by Burke, M. London: Routledge, 455-470

Townsend, S. (1989 [2013]) *Rebuilding Coventry*. London: Penguin

Trifonova, T. (2010) 'Multiple personality and the discourse of the multiple in Hollywood cinema'. *European Journal of American Culture*. 29(2): 145-171

Trope, Y., Liberman, N. (2010) 'Construal-level theory of psychological distance'. *Psychol. Rev.* 117: 440–463

Tseng, C., Bateman, J.A. (2010) 'Chain and choice in filmic narrative: An analysis of multimodal narrative construction in 'The Fountain''. *Narrative Revisited: Telling a Story in the Age of New Media*. ed. by Hoffman, C. Amsterdam: Benjamins, 213-244

Tukachinsky, R. (2014) 'Experimental Manipulation of Psychological Involvement with Media'. *Communication Methods and Measures*. 8(1): 1–33

Turim, M. (1989) *Flashbacks in Film: Memory and History*. London: Routledge

Turner, R.H. (1968) 'The self-conception in social interaction'. *The self in social interaction.* ed. by Gordon, C., Gergen, K.J. New York: Wiley, 93- 106

Twain, M. (1876 [2014]) *The Adventures of Huckleberry Finn*. London: Penguin Classics

Ullmann, S. (1964) *Language and Style*. Oxford: Basil Blackwell

Urban Dictionary (2022) 'split' definition. available at <https://www.urbandictionary.com/define.php?term=split> [23 November 2022]

Van Der Kolk, B.A. (2002) 'Trauma and memory'. *Psychiatry and Clinical Neurosciences*. 52(S1): 52-64

van Dick, R., Hirst, G., Grojean, M.W., Wieseke, J. (2007) 'Relationships between leader and follower organizational identification and implications for follower attitudes and behaviour'. *Journal of Occupational and Organizational Psychology*. 80(1): 133–150

Van Dormael, J. (2009) *Mr. Nobody* [Film] Belgium: Belga Films

van Leeuwen, T. (2005) *Introducing Social Semiotics*. London: Routledge

van Leeuwen, T., Boeriis, M. (2017) 'Towards a Semiotics of Film Lighting'. *Film Text Analysis: New Perspectives on the Analysis of Filmic Meaning*. ed. by Wildfeuer, J., Bateman, J.A.

London: Routledge, 24-45

Van Peer, W., Hakemulder, J., Zyngier, S. (2007) *Muses and Measures: Empirical Research Methods for the Humanities*. Newcastle: Cambridge Scholars Publishing

Veale, T. (2012) *Exploding the creativity myth: The computational foundations of linguistic creativity*. London: Bloomsbury

Verspoor, M., Sauter, K. (2000) *English Sentence Analysis: An introductory course*. Amsterdam: John Benjamins Publishing Company

Vogelzang, M., Guasti, M.T., van Rijn, H., Henriks, P. (2021) 'How Children Process Reduced Forms: A Computational Cognitive Modeling Approach to Pronoun Processing in Discourse'. *Cogn Sci*. 45(4): e12951

Vygotsky, L.S. (1962) *Thought and language*. trans. by Hanfmann, E., Vaker, G. Cambridge: MIT Press

Wachowski, L., Wachowski, L. (1999) *The Matrix* [Film] USA, Australia: Warner Bros.

Wakslak, C.J., Nussbaum, S., Liberman, N., Trope, Y. (2008) 'Representations of the self in the near and distant future'. *Journal of Personality and Social Psychology*. 95(4): 757–773

Waldron, D. (2004) 'Incorporating Qualitative Audience Research into French Film Studies: The Case of *Gazon maudit* (Balasko, 1995)'. *Studies in French Cinema*. 4(2): 121-133

Wales, K. (1996) *Personal Pronouns in Present-Day English*. Cambridge: Cambridge University Press

Wales, K. (2001) *A dictionary of stylistics*. Harlow: Pearson Education Limited

Wales, K. (2014) 'The Stylistic Tool-Kit: Methods and Sub-Disciplines'. *The Cambridge Handbook of Stylistics*. ed. by Stockwell, P., Whiteley, S. Cambridge: Cambridge University Press, 32–45

Wall, K. (1994) 'The Remains of the Day and its challenges to theories of unreliable narration'. *Journal of Narrative Technique*. 24(1): 18–42

Wallentin, M., Nielsen, A.H., Vuust, P., Dohn, A., Roepstorff, A., Lund, T.E. (2011) 'Amygdala and heart rate variability responses from listening to emotionally intense parts of a story'. *NeuroImage*. 58(3): 963-973

Waller-Bridge, P. (2019) *Fleabag: Series One & Two* [Series] United Kingdom: BBC Three, BBC One

Walter, D. (2016) 'When AI rules the world: what SF novels tell us about our future overlords'. *The Guardian* [online] 18 March. available from

<https://www.theguardian.com/books/booksblog/2016/mar/18/ai-sf-novels-artificial-intelligence-science-fiction-gibson-neuromancer> [5 October 2022]

Wamsley, L. (2021) 'A Guide to Gender Identity Terms'. *NPR* [online] June 2. available at <https://www.npr.org/2021/06/02/996319297/gender-identity-pronouns-expression-guide-lgbtq> [12 March 2023]

Wang, S.M. (2017) 'Split: A Review And Its Unexpected Merit'. *Applied Psychology Opus* [online] n.a. available at <https://wp.nyu.edu/steinhardt-appsych_opus/Split-A-Review-and-Its-Unexpected-Merit/> [4 October 2022]

Waters, M. (2003) *Freaky Friday* [Film] USA: Buena Vista Pictures Distribution

Watson, Z. (2016) 'How 'Mr. Robot' nailed its depiction of mental illness'. *Inverse* [online] 8 March. available at <https://www.inverse.com/article/19084-mr-robot-mental-illness-dissociative-identity-disorder-split> [2 January 2023]

Weber, J.J. (2004) 'A New Paradigm for Literary Studies, or The Teething Troubles of Cognitive Poetics'. *Style*. 38(4): 515-523

Weber, R.J. (2000) *The Created Self: Reinventing body, persona and spirit*. New York: W.W. Norton & Co

WebMD (2022) 'Dissociative Identity Disorder (Multiple Personality Disorder)'. *WebMD* [online] January 22. available at <https://www.webmd.com/mental-health/dissociative-identity-disorder-multiple-personality-disorder> [11 February 2023]

Wegner, D.M., Wenzlaff, R.M., Kozak, M. (2004) 'Dream Rebound: The Return of Suppressed Thoughts in Dreams'. *Psychological Science*. 15(4): n.a.

Weiner, R.G., Peaslee, R.M. (2015) *The Joker: A Serious Study of the Clown Prince of Crime*. Mississippi: University Press of Mississippi

Weinstein, N.D. (1980) 'Unrealistic optimism about future life events'. *J. Pers. Soc. Psychol*. 39: 806–820

Weir, P. (1998) *The Truman Show* [Film] USA: Paramount Pictures

Wellek, R., Warren, A. (1949) *Theory of Literature*. Harmondsworth: Penguin

Wells, S. (2002) *The Time Machine* [Film] USA: Warner Bros. Pictures

Werth, P. (1994) 'Extended Metaphor – A Text World Account'. *Language and Literature*. 3(1): 79-103

Werth, P. (1995) 'World enough, and time'. *Twentieth Century Fiction From Text to Context*. ed. by Norgaard, N., Busse, B., Montoro, R. London: Continuum International Publishing, 181-206

Werth, P. (1999) *Text Worlds: Representing Conceptual Space in Discourse*. London: Longman

Whelehan, I. (1999) 'Adaptations: The Contemporary Dilemmas'. *Adaptations: From Text to Screen, Screen to Text*. ed. by Cartmell, D., Whelehan, I. London: Routledge, 3-19

Whiteley, S. (2010) *Text world theory and the emotional experience of literary discourse*. Doctoral thesis. Sheffield: University of Sheffield

Whiteley, S. (2011) 'Text world theory, real readers and emotional responses to *The Remains of the Day*'. *Language and Literature*. 20(1): 23-42

Whiteley, S. (2020) 'Interpreting (Autistic?) Mind Style: Categorisation and Narrative Interrelation in Reading Group Discussions of 'The Universe Versus Alex Woods''. *Anglistik International Journal of English Studies*. 31(1): 71-89

Whiteley, S., Canning, P. (2017) 'Reader response research in stylistics'. *Language and Literature*. 26(2): 71-87

Whitmore, D. (2014) *Psychosynthesis Counselling in Action*. Thousand Oaks: SAGE

Whittock, T. (1990) *Metaphor and film*. Cambridge: Cambridge University Press

Wieseke, J., Ahearne, M., Lam, S.K., van Dick, R. (2009) 'The role of leaders in internal marketing'. *Journal of Marketing*. 73: 123–145

Wigler, J. (2019) ''Mr. Robot' Series Finale Ends With One Last Game-Changing Twist'. *The Hollywood Reporter* [online] 22 December. available at <https://www.hollywoodreporter.com/tv/tv-news/mr-robot-series-finale-explained-1264725/> [24 May 2023]

Wildfeuer, J., Bateman, J. A. (2016) *Film Text Analysis: New Perspectives on the Analysis of Filmic Meaning*. London: Routledge

Williams, E.F., Gilovich, T. (2008) 'Conceptions of the Self and Others Across Time'. *Personality and Social Psychology Bulletin*. 34(8): 1037-1046

Wilson, A.E., Ross, M. (2000) 'The frequency of temporal-self and social comparisons in people's personal appraisals'. *Journal of Personality and Social Psychology*. 78(5): 928–942

Wilson, A.E., Ross, M. (2001) 'From chump to champ: People's appraisals of their earlier and present selves'. *Journal of Personality and Social Psychology*. 80(4): 572–584

Winnicott, D. W. (1960) 'Ego distortion in terms of true and false self'. *The Maturational Process and the Facilitating Environment: Studies in the Theory of Emotional Development*. New York: International Universities Press, 140–57

Wolman, D. (2012) 'The split brain: A tale of two halves'. *Nature*. 483: 260–263

Wordsworth, W. (1994) *The Collected Poems of William Wordsworth (Wordsworth Poetry Library)*. London: Wordsworth Editions

World Health Organisation (2012) 'Dementia: A public health priority' [online]. n.a. available at <http://www.who.int/mental_ health/publications/dementia_report_2012/en/> [28 March 2023]

World Health Organization (2022) *ICD-10 Classification of Mental and Behavioural Disorders: Diagnostic Criteria for Research*. Geneva: World Health Organization

Wylie, R.C. (1979) *The self-concept*. Lincoln: University of Nebraska Press

Young-kwang, J. (2015) *Hyde, Jekyll and I* [Series] South Korea: Seoul Broadcasting System

Young, F., Petzold, P. (1972) *The Work of the Motion Picture Cameraman*. London: Focal Press

Zacharek, S. (2020) 'I'm Thinking of Ending Things May Be Based on a Novel, But It's All About Charlie Kaufman'. *TIME* [online] September 8. available at <https://time.com/5885733/im-thinking-of-ending-things-review/> [2 April 2023]

Zahavi, D. (2005) *Subjectivity and selfhood: Investigating the first-person perspective*. New York: MIT Press

Zanarini, M. C., Weingeroff, J. L., Frankenburg, F. R. (2009) 'Defense mechanisms associated with borderline personality disorder'. *Journal of Personality Disorders*. 23(2): 113-121

Zegman, O. (2022) *Honour Society* [Film] USA: Paramount+

Zerweck, B. (2001) 'Historicizing unreliable narration: Unreliability and cultural discourse in narrative fiction'. *Style*. 35(1): 151–178

Zetter, K. (2016) 'How the real hackers behind Mr. Robot get it so right'. *Wired* [online] August 7. available at <https://www.wired.com/2016/07/real-hackers-behind-mr-robot-get-right/> [12 November 2022]

Zettl, H. (1990) *Sight sound motion: Applied media aesthetics*. 2nd edition. Belmont: Wadsworth Publishing

Zillmann, D. (1994) 'Mechanisms of Emotional Involvement with Drama'. *Poetics*. 23(1–2): 33–51

Žižek, S. (1991) *Looking Awry: An Introduction to Jacques Lacan through Popular Culture*. Massachusetts: MIT Press

Zocco, G. (2013) 'The Art of Watching. The literary Motif of the Window and its Potential for Metafiction in contemporary Literature' [online] available at <http://journals.openedition.org/trans/833> [2 March 2023]

Żołnowska, I. (2011) 'Weather as the source domain for metaphorical expressions'. *Journal of the Philosophical-Interdisciplinary Vanguard*. 2(1): 165-179

Appendix 1. Transcription of The Apartment Sequence from *Shutter Island* (Scorsese 2010)

This table describes the cues across the different modes of the text.

Shot No.	Text World No.	Shot description	Linguistic audio	Paralinguistic visual	Paralinguistic audio	Relevant non-linguistic audio	Non-linguistic visual
1	TW1 - The institution's orderlies quarters	Extreme close-up of Teddy's face on a pillow. Teddy closes his eyes.				Jarring, high-pitched non-diegetic instrumental.	Intermittent flickering of light.
2	TW2 - The interior of the green apartment	Point-of-view shot of a long hallway. Push in camera movement.				The jarring, high-pitched non-diegetic instrumental still present. You can hear diegetic music coming from a record player.	Green walls. Open lights. Green-and-yellow curtains framing an open window which looks out into a street. Red brick buildings in the distance.
3	TW1 - The institution's orderlies quarters	Extreme close-up of Teddy's face on a pillow.		Closed eyes. Furrowed eyebrows.		Sound of thunders.	
4	TW2 - The interior of the green apartment	Gradual push-in movement on an antique record player.					A vinyl is spinning.
5	TW2 - The interior of the green apartment	Medium full shot of Dolores holding an empty bottle of alcohol. Push-in camera movement.	Dolores: I found a whole stack of these, Teddy. Dolores: Jesus. Are you ever sober anymore?		Her voice has an echo, as if coming from a distance.	The jarring instrumental fades away. The diegetic music starts fading away.	Dolores stands in front of the window looking at the street. All lights are on in the apartment, even though it is the middle of the day.

6	TW2 - The interior of the green apartment	Teddy is approaching Dolores.	Teddy: I killed a lot of people in the war.	He looks devastated. He only looks down.		The diegetic music is fading away.	The hallway extends at his back, becoming gradually darker. He has the bandage on one side of his forehead. He wears his work suit and tie.
7	TW2 - The interior of the green apartment	Medium shot of Dolores. Push-in camera movement. Dolores holds the bottle.	Dolores: Is that why you drink?				She stands in front of the window.
8	TW2 - The interior of the green apartment	Medium shot of Teddy and Dolores. They stand in front of each other.	Teddy: Are you real?	Teddy reaches a hand towards her.			We see a mirror, a closed door framed by their bodies, a painting on the wall. There's something resembling ash snowing.
9	TW2 - The interior of the green apartment	Medium close-up shot of Dolores.	Dolores: No.	She holds her hand in the same position. She looks down.		The diegetic music faded away. Perturbing non-diegetic instrumental.	The bottle of alcohol disappeared from her hand. Snowing ash.
10	TW2 - The interior of the green apartment	Extreme close-up shot of Dolores' face.	Dolores: She's still here.	She looks up again, with a surprised expression.		Perturbing non-diegetic instrumental.	Heavy snowing ash.
11	TW2 - The interior of the green apartment	Sudden push-in camera movement on Teddy's face, stopping on an extreme close-up shot of his face. Blurry background.	Teddy: Who? Teddy: (realizing) Rachel?			Perturbing non-diegetic instrumental. *On the Nature of Daylight* starts playing [until shot no. 36]	Heavy snowing ash.

12	TW2 - The interior of the green apartment?	Extreme close-up shot of Dolores' face.	Dolores: She never left.	She smiles.			Heavy snowing ash.
13	TW2 - The interior of the green apartment

TW3 - The interior of the mustard-yellow apartment/cabin | Medium close-up shot of Dolores. | | She looks to her left.

Dolores stands with her back towards us/towards Teddy. | | Sounds of crickets and a wolf's cry. | Dolores moves across the room to another window with a different view: late dawn, a small house with a swing, a calm lake.
The light is darker.
Heavy snowing ash. |
| 14 | TW3 - The interior of the mustard-yellow apartment/cabin | Extreme close-up shot of Teddy's face. | Dolores: Remember when we stayed in the cabin at the summer, Teddy? | He follows her trajectory with his eyes. | | Sounds of crickets. | The wall at his back is still green. |
| 15 | TW3 - The interior of the mustard-yellow apartment/cabin | Close-up shot of Dolores' back. | Dolores: Ah... We were so happy... | She starts turning towards us/towards Teddy. | | Sounds of crickets. | A bit of the window. Green window frame. Other green blinds. |
| 16 | TW3 - The interior of the mustard-yellow apartment/cabin | Close-up shot of Dolores. | Dolores: ... happy.

Dolores' voice: She's here. | [now, she is still turned towards the window, completely different from how she started to turn in the last shot] | | Sounds of crickets. | Teddy is in the background [medium shot], blurred. Now, the wall at his back is mustard-yellow. |
| 17 | TW3 - The interior of the mustard-yellow apartment/cabin | Close-up shot of Dolores. | Dolores: ... here. You can't leave. | Now Dolores is shown fully turned towards Teddy. Her body faces Teddy. Her body position is different from how she was in the last shot [her body was | | Sounds of crickets. | |

				just slightly turned].			
18	TW3 - The interior of the mustard-yellow apartment/cabin	Medium close-up shot of Teddy.		He looks down at Dolores.			A mustard-coloured wall. A Japanese fan. A framed painting.
19	TW3 - The interior of the mustard-yellow apartment/cabin	Medium shot of Dolores. The camera moves slightly to the left.		She starts turning away from Teddy, her hands gathered in front. She stands in front of the window with the view to the lake.		Sound of snappy burning wood.	Her back is impossibly caved in and burnt.
20	TW3 - The interior of the mustard-yellow apartment/cabin	Close-up shot of Teddy.		He sees Dolores' burnt back. He moves towards her [towards the shot's left corner].		Sounds of burning.	The wall is still mustard yellow.
21	TW3 - The interior of the mustard-yellow apartment/cabin	Close-up shot of Dolores with her face towards the window [to us]. Down camera tilt where he holds her hands in the front of her body.	Teddy: I'm not gonna leave. Teddy: I love you so much.	Teddy approaches her, still blurred - comes into focus when he's at her side [right]. He embraces her from behind.		Sounds of snapping. Sounds of crickets.	Blood [thinned] starts pouring from between Teddy and Dolores' fingers, out of Dolores' body.
22	TW3 - The interior of the mustard-	Medium shot of them embraced.	Dolores: I'm just bones in a box, Teddy.				Blood is pouring from their hands.

	yellow apartment/cabin	Push-in camera movement towards her faces.	Teddy: No… Dolores: I am.			Sounds of water flowing.	Dolores' hair is wet.
23	TW3 - The interior of the mustard-yellow apartment/cabin	Objects sitting on the mantelpiece: plants, small statuettes. Heavy snowing ash, covering them.				Sounds of snapping.	
24	TW3 - The interior of the mustard-yellow apartment/cabin	Objects sitting on a table: a black phone, a glass bowl, a statuette of two horses, the leg of a lamp. Heavy snowing ash, covering them.	Dolores: You…			Sounds of snapping.	
25	TW3 - The interior of the mustard-yellow apartment/cabin	A part of the room, with the view through a secondary room in the dark. Two lamp shades, plants, a sofa, covered in the ash.	Dolores: … have to wake…				
26	TW3 - The interior of the mustard-yellow apartment/cabin	A close-up on one of the lamp shades from the previous shot, showing the black ash.	Dolores: … up.				
27	TW3 - The interior of the mustard-yellow apartment/cabin	Full shot from one corner of the room of Teddy and Dolores.	Teddy: I don't wanna go.			Sounds of snapping. Wind howling in the distance.	The room is almost completely covered in the ash. Two thirds of Dolores' body is covered in blood.
28	TW3 - The interior of the mustard-yellow apartment/cabin	Medium close-up shot of Teddy and Dolores. The camera turns with them.	Teddy: You're here. Dolores: I'm not. You have to face that. But she is. And so is he.	He cries. She has her eyes closed.		Wind howling.	There is a bright light haloing them.
29	TW3 - The interior of the mustard-yellow apartment/cabin	Push-in camera movement on Teddy.	Teddy: Who?			Wind whooshing.	
30	TW3 - The interior of the mustard-yellow apartment/cabin	Close-up shot of Teddy and Dolores' faces.	Dolores: Laeddis.	She starts crying.	Her voice is breathy. Sounds like she tries to	Sounds of water dripping.	

			Dolores: I have to go. Teddy: No. No, please. No! Please -- don't -- I need to hold onto you, just a little longer -- Dolores: Oh, God, Teddy--		breathe but cannot do it properly.		
31	TW3 - The interior of the mustard-yellow apartment/cabin	Close-up shot of Teddy and Dolores' faces.	Dolores: You have to let me go. Teddy: I can't.	She leans on his shoulder. They both cry.	Dolores is breathless.	Sounds of snapping.	
32	TW3 - The interior of the mustard-yellow apartment/cabin	Medium shot of Teddy and Dolores.				Sounds of burning and falling ash. Blend with sounds of dripping water.	She leans to her left and starts disintegrating to ash and burning flakes, then collapses into nothing.
33	TW3 - The interior of the mustard-yellow apartment/cabin	Close-up shot of Teddy. Down camera tilt showing the wet front of his suit and water pouring from his hands.		He looks down at himself.		Sounds of dripping water. Blend with sounds of snapping burning wood.	
34	TW3 - The interior of the mustard-yellow apartment/cabin	Full shot of Teddy from a corner of the room, showing the entire apartment engulfed in flames.				Sounds of snappy burning wood.	
35	TW3 - The interior of the mustard-yellow apartment/cabin	Medium shot of Teddy from his right, showing him looking at his wet hands.				Sounds of snappy burning wood.	The flames are extending.
36	TW1 - The institution's orderlies quarters	Full shot of Teddy springing in his bed, woken up.			Sounds of his shaky breath.		

37	TW1 - The institution's orderlies quarters	Close-up shot of Teddy springing in his bed.				Sounds of storm outside and dripping water.	
38	TW1 - The institution's orderlies quarters	Full shot of Teddy sitting up in his bed, looking down at his hands. From his right.				Sounds of howling wind. Sounds of dripping water. Sounds of thunder.	
39	TW1 - The institution's orderlies quarters	Close-up shot of Teddy's wet hands.				Sounds of dripping water.	
40	TW1 - The institution's orderlies quarters	Close-up shot of Teddy looking up from his hands.				Sounds of dripping water. Sounds of thunder.	
41	TW1 - The institution's orderlies quarters	Close-up shot of Teddy looking up to the ceiling.				Sounds of wind whooshing. Sounds of dripping water.	
42	TW1 - The institution's orderlies quarters	Close-up shot of a leaking pipe over his bed.				Sounds of dripping water.	

Appendix 2. Extract of The Apartment Sequence from the official script of *Shutter Island* (Scorsese 2010)

1   INT. APARTMENT -- DAY -- TEDDY'S DREAM

2   An airy, cheerful APARTMENT, sunlit and bright. Teddy stands at the end of a LONG HALLWAY, a WINDOW at the other end.

3   THROUGH THE WINDOW, we glimpse the CITY outside --

4   -- CARS driving by, PEDESTRIANS chatting as they walk, a sense of purpose, promise and VIBRANCY in the air.

5   BACK ON TEDDY as he moves slowly down the hall -- and

6   A WOMAN moves from the living room to stand in front of the window. We recognise her from Teddy's FLASHBACK on the boat --

7   -- his wife, DOLORES.

8   Her long hair is loose, lifting SLIGHTLY as if in a breeze, although the air in the apartment is STILL.

9   She holds up an empty brown WHISKY BOTTLE, accusingly.

10   DOLORES
11   I found a whole stack of these, Teddy.
12   Jesus. Are you ever sober anymore?

13   Teddy comes closer, looking down at her, LONGING for her written in his face.

14   TEDDY
15   I killed a lot of people in the war.

16   Something DRIFTS by them in the air, like stray SNOWFLAKES, but a dark GREY color.

17   DOLORES
18   Is that why you drink?

19   TEDDY
20   Maybe why I can't stop.

21   He reaches out hesitantly, almost SHAKING, to touch her face --

                              TEDDY (CONT'D)
                                (hoarsely)

                                Is this real?

                                 DOLORES
                                 (quietly)

                                   No.

28   Dolores holds up the bottle – and it DISSIPATES into SMOKE, whirling away.

                             DOLORES (CONT'D)
                              She's still here.

                                  TEDDY
                                  Who?

                                (realizing)

                                 Rachel?

35   The DARK SNOWFLAKES are thicker now, SWIRLING all around them, filling the air, making the bright apartment DARKER --

                                 DOLORES
                                (nodding)

                               She never left.

39   Dolores turns to walk into the living room, turning her back to Teddy for the first time --

40   -- <u>Dolores' back is CHARRED</u>, smoldering like a coaling fire.

41   He follows behind her INTO THE LIVING ROOM.

42   Bits of ASH fly up and away from her blackened clothes and flesh, WHIRLING into the air to join

43   THE THICKENING CLOUD OF ASH

44   that is now BLANKETING everything in the apartment, DRIFTING down over furniture, lamps, rugs.

45   Dolores comes to a halt in front of the living room bay window, her back to him, looking out.

46   THE VIEW THROUGH THE WINDOW has changed -- instead of a city, the living room window looks out on --

47   A SMALL WOODED CLEARING BESIDE A LAKE

48   moonlight SHINING down in pale blue shafts, making the rippling water SPARKLE and DANCE with light.

49   DOLORES stares out at the view, her voice BEREFT --

50   DOLORES (CONT'D)
51   Remember when we stayed at the cabin

52   by the lake? We were so happy...

53   TEDDY
54   I remember.

55   SMOKE drifts in tendrils away from her hair, ASH thickening around them like a SNOWSTORM of dark grey and black.

56   DOLORES
57   She's here. You can't leave.

58   Teddy comes up behind her, puts his arms around her waist, leaning over to BRUSH her beck his lips.

59   TEDDY
60   I'm not going to leave.

61   (almost a sob)

62   I love you so much.

63 LIQUID, clear as WATER, starts to LEAK from her stomach over his hands, TRICKLING down to the floor.

64   DOLORES
65   (sadly)

66   I'm bones in a box, Teddy.

67   TEDDY
68   No --

69   DOLORES
70   I am. You have to wake up.

71   TEDDY
72   I won't go, you're <u>here</u> --

73   DOLORES
74   I'm not You have to face that.

75   But she is -- <u>and so is he</u>.

76   TEDDY
77   Who?

78   DOLORES
79   Laeddis.

80 WATER is pouring from her stomach now, running down their bodies to the floor, POOLING around them.

81   DOLORES (CONT'D)

82   I have to go.

83   TEDDY

84   No! Please -- don't -- I need to

85   hold onto you, just a little longer --

86   Dolores LEANS BACK against him, her head on his shoulder, her face ANGUISHED.

87   DOLORES

88   God, Teddy. Let me go -- you have

89   to let me go --

90   Teddy GRIPS her tighter, HOLDING her close.

91   TEDDY

92   I can't. I can't.

93   The water POURS over his hands, SOAKING his arms and chest and waist.

94   -- as Dolores DISSIPATES into smoke, SWIRLING into nothingness.

95   Teddy is left STARING down at his dripping HANDS, as we --

96   SMASH CUT TO:

97   INT. ORDERLIES QUARTERS -- MORNING

98   Teddy STARTS AWAKE, GASPING for breath.

99   He looks down at his hands -- which are SOAKING WET.

100   His chest, his whole upper body is SOAKED -- and more water DRIPS down on him. Startled, Teddy LOOKS UP --

101   -- the ceiling is DRIPPING WATER from a spreading LEAK around the WINDOW. Rain SLUICES down outside, a DOWNPOUR.

Appendix 3. Transcription of The Times Square Sequence from Episode 10 "eps1.9_zer0-day.avi" of Season 1 of *Mr. Robot* (Esmail 2015)

This table describes the cues across the different modes of the text.

Shot No.	Text World No.	Shot description	Linguistic audio	Paralinguistic visual	Paralinguistic audio	Relevant non-linguistic audio	Non-linguistic visual
1	TW1: Times Square (reality)	Wide-shot of a crowd rioting in Times Square. Full shot of Elliot and Mr. Robot emerging from the crowd.	Elliot: I know you killed him. I know you did it. I know you did it. Just tell me what happened to Tyrell.			A crowd wearing masks and holding up signs, chanting 'Our streets! Whose streets?' on repeat.	The rioting crowd wears masks similar to the Masked Man who delivers the speeches of fsociety, and holding up signs. Mr. Robot is carrying Elliot on his shoulder. Elliot looks beaten up, has a purple eye and broken nose.
2	TW1: Times Square (reality)	Medium shot of Mr. Robot shoving Elliot in a sign.	Mr. Robot: Shut up! I have played nice for far too long. I'm so sick of your whining.	They emerge from the right side of the screen.			
3	TW1: Times Square (reality)	Knee level camera shot of Mr. Robot and Elliot.	Mr. Robot: It's not gonna change anything anyway.				Mr. Robot and Elliot lean on an illuminated sign resembling the American flag. Mr. Robot is almost with his back to us.
4	TW1: Times Square (reality)	Shoulder level camera shot of Elliot.	Elliot [VO]: Please, you have to do something. You have to help me. Say something. Make him tell me -- Mr. Robot: Stop talking to them!	Elliot is almost looking directly at us - a bit to one side.	Mr. Robot's voice sounds fuzzy.		Elliot is centred. We see Mr. Robot's hands.

5	TW1: Times Square (reality)	Medium close-up of Mr. Robot.	Mr. Robot: They can't help us. We have to do this together, just us.		Tonal emphasis on 'just us'.		Mr. Robot is framed to the left side of the screen. The crowd is visible in the background, blurred.
6	TW1: Times Square (reality)	Shoulder level camera shot of Elliot.	The Mother: He's right, you know.	Elliot's gaze moves from right to left, from where the Mother's and Young Elliot's voices come from.			Elliot is centred.
7	TW1: Times Square (reality)	Medium close-up of Mr. Robot.					The Mother and Young Elliot are in the background, on the half right side of the screen, blurred.
8	TW1: Times Square (reality)	Close-up of Young Elliot's profile.	Young Elliot: You're hurting the whole family, Elliot.	Young Elliot's lips don't move when speaking.			Blurred background.
9	TW1: Times Square (reality)	Medium close-up shot of Elliot, camera up to him.	Elliot [VO]: No, no, this isn't my family.				Mr. Robot's hands are visible, holding up to him.
10	TW1: Times Square (reality)	Medium close-up of Mr. Robot.	Elliot [VO]: None of them are real. Mr. Robot: Neither is whoever you're talking to.	Mr. Robot shakes his head.			The Mother and Young Elliot are in the background, on the half right side of the screen, blurred.
11	TW1: Times Square (reality)	Shoulder level camera shot of Elliot.	Elliot: Then you're not real. You're not real.	Elliot's gaze moves from left to right, back to Mr. Robot. His gaze moves up to him, and then back down, as if back to us.			Elliot is centred.
12	TW1: Times Square (reality)	Medium close-up of Mr. Robot.	Mr. Robot: What? You are? Mr. Robot. Is any of it real?	Mr. Robot shakes his head. Mr. Robot scoffs.			The Mother and Young Elliot are in the background, on the half right side of the screen, blurred.
13	TW1: Times Square (reality)	Shoulder level camera shot of Elliot.	Mr. Robot: I mean, look at this.	Elliot's gaze moves up and down			Elliot is centred.

			Mr. Robot: Look at it!				Mr. Robot grabs his face forcefully
14	TW1: Times Square (reality)	Hip level camera shot of Mr. Robot.	Mr. Robot: A world built on fantasy!	Mr. Robot holds his arms up.	Tonal emphasis on 'built'.		Mr. Robot is to the left side of the screen.
15	TW1: Times Square (reality)	Medium close-up of Mr. Robot.	Mr. Robot: Synthetic emotions in the form of pills…				Mr. Robot is centred.
16	TW1: Times Square (reality)	Inter hip and Shoulder level camera shot of Mr. Robot.	Mr. Robot: … psychological warfare in the form of advertising…		Tonal emphasis on 'advertising'.		Mr. Robot is centred.
17	TW1: Times Square (reality)		Mr. Robot: … mind-altering chemicals in the form of food…		Tonal emphasis on 'food'.		
18	TW1: Times Square (reality)	Hip level camera shot of Mr. Robot.	Mr. Robot: … brainwashing seminars in the form of media…		Tonal emphasis on 'media'.		Mr. Robot is centred.
19	TW1: Times Square (reality)	Shoulder level camera shot of Mr. Robot.	Mr. Robot: … controlled isolated bubbles in the form of social networks.				Mr. Robot is centred.
20	TW1: Times Square (reality)	Shoulder level camera shot of Mr. Robot.	Mr. Robot: Real? You want to talk about reality?	Mr. Robot looks to the left side of the screen. Mr. Robot raises a hand, pointing his finger.			Mr. Robot is to the right side of the screen.
21	TW1: Times Square (reality)	Close-up of Elliot's right side.	Mr. Robot: We haven't lived in anything remotely…	Elliot looks to the right of the screen [to Mr. Robot].	Tonal emphasis on 'remotely'.		Elliot is positioned to the right of the screen.
22	TW1: Times Square (reality)	Full shot of Mr. Robot.	Mr. Robot: … close to it since the turn of the century.				The Mother and Young Elliot are a bit blurry, even though the crowd is not blurry.
23	TW1: Times Square (reality)	Hip level camera shot of Mr. Robot.	Mr. Robot: We turned it off…				Mr. Robot is positioned to the left of the screen.
24	TW1: Times Square (reality)	Shoulder level camera shot of Mr. Robot.	Mr. Robot: … took out the batteries, snacked				Mr. Robot is centred.

			on a bag of GMOs while…				
25	TW1: Times Square (reality)	Hip level camera shot of Mr. Robot.	Mr. Robot: … we tossed the remnants in the ever-expanding dumpster of the human condition.		Tonal emphasis on 'tossed' and 'expanding'.	Overlap at the end with the beginning of the next shot's script: 'We lived in branded houses'.	Mr. Robot is positioned to the left of the screen.
26	TW1: Times Square (reality)	Medium close-up of Mr. Robot.	Mr. Robot: We live in branded houses trademarked by corporations built on…				Mr. Robot is centred.
27	TW1: Times Square (reality)	Shoulder level camera shot of Mr. Robot.	Mr. Robot: … bipolar numbers jumping up and down on digital displays, hypnotizing us …		Tonal emphasis on 'bipolar numbers' and 'hypnotizing'.		Mr. Robot is centred.
28	TW1: Times Square (reality)	Overhead camera shot of Mr. Robot.	Mr. Robot: … into the biggest slumber mankind has ever seen.	Mr. Robot looks up.			Mr. Robot is centred.
29	TW1: Times Square (reality)	Shoulder level camera shot of Mr. Robot.	Mr. Robot: You have to dig pretty deep, kiddo, before you can find anything real.				Mr. Robot is centred.
30	TW1: Times Square (reality)	Hip level camera shot of Mr. Robot.	Mr. Robot: We live in a kingdom of bullshit…		Tonal emphasis on 'live', 'kingdom' and 'bullshit'.		Robot is positioned to the left of the screen.
31	TW1: Times Square (reality)	Full shot of Mr. Robot.	Mr. Robot: … a kingdom you've lived in for far too long.				The Mother and Young Elliot are a bit blurry, even though the crowd is not blurry.
32	TW1: Times Square (reality)	Shoulder level camera shot of Elliot.	Mr. Robot: So don't tell me…	Elliot looks a bit to the right of the screen.	Tonal emphasis on 'me'.		Elliot is centred.
33	TW1: Times Square (reality)	Medium shot of Mr. Robot.	Mr. Robot: …about not being real. I'm no less real than the fucking beef patty in your Big Mac.				The Mother and Young Elliot are not blurry anymore. The crowd in the background.
34	TW1: Times Square (reality)	Medium shot of Elliot and Mr. Robot's profiles, and The Mother and Young Elliot's backs.	Mr. Robot: As far as you're concerned, Elliot…				
35	TW1: Times Square (reality)	Medium shot of Mr. Robot.	Mr. Robot: … I am very real. We are all	Mr. Robot sweeps his hand.			The Mother and Young Elliot are not blurry

			together now, whether you like it or not.	Mr. Robot now joins The Mother and Young Elliot and hugs them from behind.			anymore. The crowd in the background.
36	TW1: Times Square (reality)	Medium close-up of the chanting crowd.				Overlapping shouting.	
37	TW1: Times Square (reality)	Medium shot of Elliot's profile, and Mr. Robot, Young Elliot and The Mother's profiles, holding each other [the trio]	Elliot: No! No!			Crowd chanting indistinctly.	
38	TW1: Times Square (reality)	Shoulder level camera shot of Elliot.	Elliot: No!	Elliot looks a bit to the left side of the screen.			Elliot is centred.
39	TW1: Times Square (reality)	Medium shot of the trio on the right half side of the screen.				Crowd chanting indistinctly.	The crowd has the left side of the screen.
40	TW1: Times Square (reality)	Shoulder level camera shot of Elliot.		Elliot looks a bit to the left side of the screen.			Elliot is centred. He breathes like he has a panic attack.
41	TW1: Times Square (reality)	Medium close-up of the chanting crowd.				Crowd chanting indistinctly.	
42	TW1: Times Square (reality)	Shoulder level camera shot of Elliot. Elliot is centred.	Elliot: I want to be alone.	Elliot's gaze is down.			He breathes like he has a panic attack.
43	TW1: Times Square (reality)	Fleeting close-up shot of Young Elliot.					
44	TW1: Times Square (reality)	Shoulder level camera shot of Elliot. Elliot is centred.		Elliot's gaze is down.			He breathes like he has a panic attack.
45	TW1: Times Square (reality)	Fleeting close-up shot of the trio.					Focus on Young Elliot. Mr. Robot is not completely in the shot and he's blurry.
46	TW1: Times Square (reality)	Shoulder level camera shot of Elliot.	Elliot: I need to be alone.	Elliot's gaze is down			Elliot is centred. He breathes like he has a panic attack.
47	TW1: Times Square (reality)	Fleeting close-up shot of the trio.					Focus on Young Elliot. Mr. Robot is not

						completely in the shot and he's blurry.
48	TW1: Times Square (reality)	Shoulder level camera shot of Elliot.		Elliot's gaze is down.			Elliot is centred. He breathes like he has a panic attack.
49	TW1: Times Square (reality)	Fleeting medium close-up of the chanting crowd.					
50	TW1: Times Square (reality)	Shoulder level camera shot of Elliot.		Elliot's gaze is down.\n\nHe closes his eyes.			Elliot is centred. He breathes like he has a panic attack.
51	TW1: Times Square (reality)	Fleeting close-up shot of Young Elliot.					
52	TW1: Times Square (reality)	Shoulder level camera shot of Elliot.		Elliot's gaze is down. Elliot has his eyes closed and leans his head forward.			Elliot is centred. He breathes like he has a panic attack.
53	TW2 - the crowd has disappeared	Shoulder level camera shot of Elliot.		Elliot's gaze is down.\n\nElliot opens his eyes and looks ahead. Elliot looks surprised.		Silence.	Elliot is centred.
54	TW2 - the crowd has disappeared	Establishing shot of Times Square stores and billboards.					Sephora, Starbucks, Citizen.
55	TW2 - the crowd has disappeared	Knee level camera shot of Elliot.		He moves ahead.			Elliot leans on an illuminated sign resembling the American flag. Almost like a Dutch tilt.
56	TW2 - the crowd has disappeared	Establishing shot of Times Square stores and billboards.		Elliot emerges from the right side of the screen and walks away from us and closer to the middle of the location.			Sephora, Starbucks, Citizen.
57	TW2 - the crowd has disappeared	Establishing shot of Times Square.		He moves across the screen.		Sound of seagulls.	Elliot is seen from his right profile.

58	TW2 - the crowd has disappeared	Establishing shot of Times Square.		He stops in the middle of the screen.		Sound of waves crashing.	Elliot is seen from his left profile. In the background, one of the billboards has a view of the beach.
59	TW2 - the crowd has disappeared	Full shot of Elliot. Elliot turns around [to the billboard with the view of the beach]. Overhead shot.	Mr. Robot: Now, you don't want that, remember?				
60	TW2 - the crowd has disappeared	Full shot of Elliot.	Mr. Robot: Remember how you felt when you were alone? You were in pain. You were miserable. That's why we're here. Mr. Robot: Those lonely nights when you sat and cried in your apartment …				Times Square is still visible in great detail. Elliot is centred and looks up at the billboard, where Mr. Robot, Young Elliot and The Mother appear one by one. The Mother kisses Young Elliot's head.
61	TW2 - the crowd has disappeared	Medium shot of Elliot. Times Square is still visible in great detail.	Mr. Robot: … you begged us to help you. You asked us to come. You needed us to come. Elliot: No! I want you to leave! Leave! Young Elliot: We're deep down inside you, Elliot.		Tonal emphasis on 'begged', 'asked', 'needed'.		Elliot is positioned to the right side of the screen.
62	TW2 - the crowd has disappeared	Close-up shot of the billboard with the view of the beach where the trio is.	Young Elliot: You can't leave us, and we can't leave you. Ever. The Mother: It's true, son.				Mr. Robot and The Mother look down at Young Elliot, with proud face expressions. Young Elliot looks up with a smile to The Mother.

							They look down at Elliot.
63	TW2 - the crowd has disappeared	Medium close-up shot of Elliot. Overhead camera position.	Elliot: I don't know what I'm supposed to do.			'Sound & Color' by Alabama Shakes	Elliot is centred.
64	TW2 - the crowd has disappeared	Close-up shot of the billboard with the view of the beach where the trio is.	Mr. Robot: I'll tell you exactly what you're gonna do. You're gonna start listening to us.	Mr. Robot leaves the trio and comes closer, leaning forward.			Mr. Robot fills the entire billboard.
65	TW2 - the crowd has disappeared	Medium close-up shot of Elliot. Overhead camera position.	Mr. Robot: The world is a better place because of what we did, Elliot, and you're gonna realize that one way or another.	Elliot's gaze looks up a bit directly in the camera, then goes back down a bit.			Elliot is centred.
66	TW2 - the crowd has disappeared	Close-up shot of the billboard with the view of the beach where the trio is.	Mr. Robot: Now, here's what I need you to do now.				Mr. Robot fills the entire billboard.
67	TW2 - the crowd has disappeared	Medium shot of Elliot walking to the Subway station.	Mr. Robot: You're going to walk to the subway.				His back is visible to us. He wears his hoodie up. People and buildings around him. A group running, wearing masks.
68	TW2 - the crowd has disappeared	Medium full shot of Elliot sitting on the subway.	Mr. Robot: You're going to get on your train.			Sound of subway moving.	A woman with a parrot on her shoulder, reading a book, is sitting on a seat to the left side of the screen. Elliot has his hood up and his hands inside his pockets.
69	TW2 - the crowd has disappeared	Close-up shot of Elliot. Elliot's hood is up.					The editing is truncated. Elliot goes through different expressions. Sometimes, the

			Mr. Robot: You're going to get off at your stop.				sequence is rushed. Elliot starts crying. Elliot stops crying.
70	TW2 - the crowd has disappeared	Close-up shot of a person with their hood up, wearing a mask, being pushed forward in a shopping trolley by another person, as their group runs ahead.		Elliot appears from the right side of the screen.			Elliot has his hood up.
		Medium close-up shot of Elliot.	Mr. Robot: You're going to go home.				
71	TW2 - the crowd has disappeared	Full shot of Elliot sitting with his back towards us, down in front of his computer, watching the news, as the camera moves over his head and focuses on the news.	Mr. Robot: You're gonna sit at your computer, watch and enjoy the beautiful carnage that we've all created together.			The voice of the masked man on the recording, playing on the computer: 'We hope a new society rises from the ashes, that you will forge a better world.'	

Appendix 4. Extracts from Season 1 of *Mr. Robot* (Esmail 2015)

1.1.   **Episode 1 Extract 1**

ELLIOT V.O.: Hello, friend. "Hello, friend?" That's lame. Maybe I should give you a name. But that's a slippery slope. You're only in my head. We have to remember that. Shit. It's actually happened. I'm talking to an imaginary person. What I'm about to tell you is top secret.

1.2.   **Episode 1 Extract 2**

ELLIOT: I understand what it's like to be different. I'm very different, too. I mean, I don't jerk off to little kids, but I don't know how to talk to people. My dad was the only one I could talk to. But he died.

1.3.   **Episode 1 Extract 3**

ELLIOT: I'm trying to work on my social anxiety.

1.4.   **Episode 1 Extract 4**

ELLIOT: The higher-ups don't like someone with my powers. In three short minutes, I destroyed a man's business, life, existence - I deleted him.

1.5.   **Episode 1 Extract 5**

ELLIOT: But I'm only a vigilante hacker by night. By day, just a regular cyber-security engineer. Employee number ER-280652.

1.6.   **Episode 1 Extract 6**

ELLIOT: But I'm good at reading people. My secret? I look for the worst in them.

1.7.   **Episode 1 Extract 7**

KRISTA: I know you're not yelling like before, which is good, but I can tell you're still holding on to it. And we need to work on your anger issues, Elliot. You're angry at everyone. At society –

ELLIOT: Fuck society.

KRISTA: I know you have a lot to be angry about, but keeping it to yourself and staying quiet, like you're doing, it's not going to help you. There's pain underneath. That's where our work needs to go. What is it about society that disappoints you so much?

ELLIOT: Oh, I don't know. Is it that we collectively thought Steve Jobs was a great man, even when we knew he made billions off the backs of children? Or maybe it's that it feels like all our heroes are counterfeit. The world itself's just one big hoax. Spamming each other with our burning commentary of bullshit masquerading as insight. Our social media faking as intimacy. Or is it that we voted for this? Not with our rigged elections, but with our things. Our property. Our money. I'm not saying anything new. We all know why we do this. Not because Hunger Games books makes us happy. But because we wanna be sedated. Because it's painful not to pretend. Because we're cowards – fuck society.

[ACTUALLY, THE ENTIRE CONVERSATION WAS IN HIS HEAD]

KRISTA: Elliot. Elliot, you're not saying anything. What's wrong?

ELLIOT: Nothing.

KRISTA: Don't be frustrated.

ELLIOT: Why shouldn't I be? *[PAUSE]* You're different than most. You at least try. You at least understand.

KRISTA: Understand what?

ELLIOT: What it's like to feel alone. You understand the pain. You wanna protect people from it. You wanna protect me from it. I respect that about you.

1.8.   Episode 1 Extract 8

KRISTA: You're hiding again, Elliot. When you hide, your delusions come back.

ELLIOT: It's a slippery slope.

KRISTA: Let's talk about the men in black you've been seeing. Are they still there?

ELLIOT: No, they're– I told you, they're gone. The meds you gave me are working.

1.9.   Episode 1 Extract 9

OLLIE: Oh, forgot about your no touching thing.

1.10.   Episode 1 Extract 10

ELLIOT V.O.: In fact, when I think about the really bad people E Corp, the largest conglomerate in the world. They're so big, they're literally everywhere. A perfect monster of modern society. The 'E' might as well stand for 'Evil'.

ADVERT: … electronics and all of life's necessities…

ELLIOT V.O.: In fact, after a thorough, intensive self-reprogramming, that's all my mind hears, sees, or reads when they pop up in my world.

ADVERT: Together, we can change the world - with E Corp.

ELLIOT V.O.: – Evil Corp. Krista would have a shit fit if she knew I did that. But that's what they are, a conglomerate of evil. And now I have to help them.

1.11. Episode 1 Extract 11

ELLIOT V.O.: Sometimes I dream of saving the world. Saving everyone from the invisible hand. The one that brands us with an employee badge. The one that forces us to work for them. The one that controls us every day without us knowing it. But I can't stop it. I'm not that special. I'm just anonymous. I'm just alone. If it weren't for Qwerty, I'd be completely empty.

[CRYING]

ELLIOT V.O.: I hate when I can't hold in my loneliness. This crying's been happening too often. Every other week now. What do normal people do when they get this sad? They reach out to friends or family, I think. That's not an option. I do morphine. The key to doing morphine without turning into a junkie is to limit yourself to 30 milligrams a day. Anything more just builds up your tolerance. I check every pill I get for purity. I have eight milligrams Suboxone, for maintenance, in case I go through withdrawal.

1.12. Episode 1 Extract 12

ELLIOT V.O.: They must've left a mark or something. Every hacker loves attention. They don't just do DDoS attacks for no reason. This is it. 'fsociety.' Is that supposed to be a joke? This was way too easy. They didn't hide it well at all. This note is for me. They're telling me to leave it here.

1.13. Episode 1 Extract 13

MR. ROBOT: Rough night? I'm getting off here. I think you should come with me. But only if you didn't delete it. If you deleted it, we got nothing to talk about.

ELLIOT: Are you talking to me?

ANNOUNCEMENT: Stand clear of the closing doors, please.

ELLIOT: Who are you?

MR. ROBOT: We gotta wait for the Q.

ELLIOT: Then what?

MR. ROBOT: Then we're going to Brooklyn. Out by Coney Island.

ELLIOT: Why? What's there?

MR. ROBOT: Obviously, you're gonna ask a lot of questions. It's weird what you're doing right now. I get it. But I can't tell you anything until we get there.

ELLIOT: You can't smoke in here. You've been following me. Why? What do you want from me?

MR. ROBOT: My dad was a petty thief. Never could hold down a job. So he just robbed. Convenience stores, shops. Small-time stuff. One time, he sat me down. He told me something I never forgot. He said, 'Everyone steals. That's how it works. You think people out there are getting exactly what they deserve? No. They're getting paid over or under, but someone in the chain always gets bamboozled. I steal, son. But I don't get caught. That's my contract with society. Now, if you can catch me stealing, then I'll go to jail. But if you can't, then I've earned the money.' I respected that man. I thought that shit was cool, as a little kid. A few years after that, they finally caught him. Sent him to jail. He dies five years later. My respect goes with him. I thought he was free doing what he did, but he wasn't. He was in prison. Just like you are now, Elliot. But I'm gonna break you out.

ELLIOT: Why would you guys actually meet IRL?

MR. ROBOT: You remember that hacker group, O-Megz? They got outed by their own leader to the FBI and six hackers went to prison for it. You know how they got him? They went on the dude's computer. Tracked them all down through emails, VPN sessions, chat messages, texts. One guy, and the whole thing comes down.

ELLIOT: That's what's called Central point of failure.

MR. ROBOT: Right. Because they refused to meet in person, they compromised each other every time they sent so much as a smiley face. The rule here is, it's done here and only here. It ends when you walk out that door and begins when you walk in. Our encryption is the real world.

ELLIOT: How do you talk to each other, then?

MR. ROBOT: We don't. We come and go. Work on the project when we can.

ELLIOT: How do you trust them?

MR. ROBOT: I give 'em an exercise. If they pass, they join us. If they fail–

ELLIOT: DDoS attack last night. You were testing me. You said there was a project. What's the project?

MR. ROBOT: That'll come later. I just wanted you to see the place. There's not much you can do without a CPU.

ELLIOT V.O.: I'm crazy. I have to be crazy, because that didn't just happen, right? This is a delusion. Is this a delusion? Shit, I'm a schizo. Have I really lost it this time? No. No. Last night happened. It was real. Angela called me. I was at Allsafe. Evil Corp servers were compromised. Those are facts, not delusions. I know. I know, I know, I realize I'm saying all of this to an imaginary person. But I created you. I didn't create this.

1.14. **Episode 1 Extract 14**

ELLIOT V.O.: No mention of Mr. Robot anywhere. No mention of fsociety. Not on any of the hacker boards. Not on IRC, forums, blogs- No one's heard of them. Property was owned by Fun Society Amusement LLC for 13 years. Owner was shot and killed a year and a half ago. No owner since. And the ownership history before that's sparse to non-existent. This guy's good. Very good. Doesn't matter. Their arcade network's IP is in the .dat file. That'll be enough to turn them in. What's your ask, Mr. Robot?

1.15. **Episode 1 Extract 15**

DARLENE: Dickhead.

MR. ROBOT: Elliot! Good news. Scored the last bag of Twinkies from Gristedes. You want one?

ELLIOT: She just called me a dickhead.

MR. ROBOT: Yeah, that's Darlene. Hey, you like Ferris wheels?

[THEY GO INTO A FERRIS WHEEL]

MR. ROBOT: Ah, it's beautiful. It gets better the higher up you go, you know. I love it up here. You like it?

ELLIOT: I'm here to tell you I'm turning you in. I'm giving them all the information–

MR. ROBOT: Let me tell you why you're really here. You're here because you sense something wrong with the world. Something you can't explain. But, you know it controls you and everyone you care about.

ELLIOT: What are you talking about?

MR. ROBOT: Money. Money hasn't been real since we got off the gold standard. It's become virtual. Software, the operating system of our world. And, Elliot, we are on the verge of taking down this virtual reality. Think about it. What if you could take down one conglomerate? A conglomerate so deeply entrenched in the world's economy that 'too big to fail' doesn't even come close to describing it? You wanna create another financial meltdown like the one we just had, but way worse.

ELLIOT: Yeah, why would I want that? Everyone would lose their money.

MR. ROBOT: What if I told you that this conglomerate just so happens to own 70% of the global consumer credit industry, huh? If we hit their data center just right we could systematically format all the servers, including backup. That would erase all the debt we owe them. Every record of every credit card, loan, and mortgage would be wiped clean. It'd be impossible to reinforce outdated paper records. It'd all be gone. The single, biggest incident of wealth redistribution in history.

ELLIOT: Evil Corp. The conglomerate. That's why you picked me. 'Cause I work at Allsafe.

MR. ROBOT: Tomorrow Allsafe is gonna get a visit from the FBI and the US Cyber Command. You are gonna modify the .dat file, and put Colby's terminal IP address in there.

ELLIOT: Terry Colby. You're gonna frame him? No one's gonna believe that. I met him. He's a moron.

MR. ROBOT: So are the FBI. Even if they don't believe he did it, they'll believe he gave someone access to it. And he'll just go to jail.

ELLIOT: What good'll that do?

MR. ROBOT: You don't take down a conglomerate by shooting them in the heart. That's the thing about conglomerates, they don't have hearts. You take 'em down limb by limb. And as they unravel, their illusion of control unravels.

ELLIOT: Who are you?

MR. ROBOT: That'll come later. Right now, you have a lot to think about. You have to change this .dat file, okay? But put Colby's IP in there. You do that, you'll have set in motion the largest revolution the world will ever see.

1.16. **Episode 1 Extract 16**

ELLIOT V.O.: Please tell me you're seeing this, too.

1.17. **Episode 2 Extract 17**

ELLIOT V.O.: Hey, man. What, you think I forgot about you? Trust me, I need you now more than ever. We gotta get to work.

[...]

ELLIOT V.O.: Did he know I was going to hack him? Did he let me? I'm gonna need to wipe everything. I know, I know, taking more than I should. I'm breaking my rule, but come on, it's an off week.

1.18. **Episode 2 Extract 18**

DARLENE: Dude! Jesus Christ! I am naked, asshole! Don't stare at me!

ELLIOT: Why the hell are you in my shower?

DARLENE: Well, I was waiting for you. You were supposed to come last night. Did you forget?

ELLIOT: Come? Where?

DARLENE: It's fine, everyone's coming later.

1.19. **Episode 2 Extract 19**

ELLIOT: How do you know where I live?

DARLENE: Why wouldn't I know where you live?

ELLIOT: I don't know. I don't know where you live.

DARLENE: Well, I don't live anywhere at the present.

1.20. **Episode 2 Extract 20**

MR. ROBOT: The world is a dangerous place, Elliot, not because of those who do evil, but because of those who look on and do nothing.

1.21.   **Episode 2 Extract 21**

MR. ROBOT: Tell me one thing, Elliot. Are you a one or a zero? That's the question you have to ask yourself. Are you a yes or a no? Are you going to act or not?

ELLIOT: Yo... you've been staring at a computer screen way too long, homie. Life's not that binary.

MR. ROBOT: Isn't it? Sure, there are grays but when you come right down to it, at its core, beneath every choice, there's either a one or a zero. You either do something or you don't. You walk out that door, you've decided to do nothing, to say no, which means you do not come back. You leave, you are no longer a part of this. You become a zero. If you stay, if you want to change the world, you become a yes. You become a one. So, I'll ask you again: are you a one or a zero?

ELLIOT: An innocent man is in prison because of what I did.

MR. ROBOT: Come on, let's not kid ourselves! This has nothing to do with Colby. This isn't even about my revolution. This is more than that for you. This is about how those bastards slowly killed your father and how you wished he'd done something about it. But he didn't. Because he was a zero, just like you're being right now.

ELLIOT: Fuck you.

DARLENE: Disappearing again?

ELLIOT: I'm not killing anyone. Leave me out of this.

DARLENE: You don't get to disappear from this. We can do it with or without you, but you're a part of it either way! Yeah, even your stupid hoodie can't protect you, bitch!

ELLIOT V.O.: This was a mistake. I've gotta turn them in. Should I turn them in? Will I get into trouble? Shit, she's right. I'm culpable now. No, we're culpable. You're in this with me, so start thinking of solutions now.

1.22.   **Episode 2 Extract 22**

ELLIOT V.O.: There it is again, the invisible hand at work, controlling us, even if it pushes us past our threshold of pain.

1.23.   **Episode 2 Extract 23**

ELLIOT V.O.: Choices. Maybe Mr. Robot's right. That's what this is all about, the yesses and nos of life. But do we decide them or do they decide us?

1.24.   **Episode 2 Extract 24**

KRISTA: Perhaps we should start with how you're feeling.

ELLIOT: Not good.

KRISTA: What's not good right now?

ELLIOT: Everything.

KRISTA: Humor me with some specifics.

ELLIOT: How do we know if we're in control? That we're not just making the best of what comes at us, and that's it. Trying to constantly pick between two options. Like your two paintings in the waiting room. Or Coke and Pepsi. McDonald's or Burger King? Hyundai or Honda? Hmm. It's all part of the same blur, right? Just out of focus enough. It's the illusion of choice. Half of us can't even pick our own our cable, gas, electric. The water we drink, our health insurance. Even if we did, would it matter? You know, if our only option is Blue Cross or Blue Shield, what the fuck is the difference? In fact, aren't they aren't they the same? No, man our choices are prepaid for us, long time ago.

KRISTA: I'm sorry you feel you have no control.

ELLIOT: Thought I was doing something good. I was a part of this project. Thought I was going to be a part of something special.

KRISTA: And now?

ELLIOT: Now... It turned out to be a mistake, like everything else. What's the point, right? Might as well, just you do nothing. Might as well do nothing.

KRISTA: You've brought up this issue before, this issue of not feeling like you're in control. Do you remember? When we spoke about your father. You talked about how he chose to do nothing when he was battling his cancer. You told him he could have fought the company that caused it. He could have told people about it. He could have sought better care than what he was getting. Instead, he did nothing. Maybe your father felt the same way as you do now. After all, like you said, what's the point?

ELLIOT: It's different.

KRISTA: What's different is you've found options, Elliot. That's the power you have. That's the control you own. You don't have to just take what life gives you. Come on. Tell me what is going on with you. I cannot help you if you keep me in the dark.

ELLIOT: Shut up! Shut up!

KRISTA: You've got bags under your eyes. You're yelling. You're jittery. For the last month, I have seen you slip into old patterns, old behaviors. What is going on?

1.25. Episode 2 Extract 25

MR. ROBOT: 'Deep passions, longing... The two of them had never felt such a love, such closeness, such a connection.'

ELLIOT: Found a way to do it without–

MR. ROBOT: Shh! Sit down.

ELLIOT: I know how to take out the backups without blowing up the pipeline.

MR. ROBOT: You know, Elliot, I really feel like we resolved this thing between us. Didn't you walk away?

ELLIOT: I did.

MR. ROBOT: Didn't I say that if you walked away, you were no longer a part of this?

ELLIOT: I have a real plan...

MR. ROBOT: If you want me to let you back in, there's an understanding we have to come to, a debt you have to pay, because, remember, you walked away.

ELLIOT: I thought you didn't believe in debts.

MR. ROBOT: Not true. I believe in debts. I believe in erasing them.

ELLIOT: What do you want?

MR. ROBOT: I want you to tell me about your father.

ELLIOT: You're not gonna get into my head, man. Your David Koresh shit isn't gonna work on me.

MR. ROBOT: Tell me how he died.

ELLIOT: Why, man? Something tells me you already looked that shit up anyway.

MR. ROBOT: I wanna hear it from you.

ELLIOT: So I do this... We go back to the arcade, discuss the plan with the rest of them? I don't know what you want me to say. We were close. Very close. He was my best friend. Worked at Evil Corp his whole life. He was one of the best computer engineers they had. And out of the blue, he got fired. No one knew why. Then one day he told me. He had leukemia. Made me swear to never tell anyone, especially my mom. So I didn't. A few months go by he got sicker and sicker. Finally, I got so worried told my mom. When he found out, he got pissed. Started yelling. I remember I tried to hug him, tell him I'm sorry, and kept shoving me away and shoved me so hard I fell backwards out the window. I fell, and I broke my arm. Never spoke to me after that. Couldn't even look at me. Even the night he died. We good?

MR. ROBOT: I understand what it's like to lose a parent. It's heartbreaking. Did you ever think he was right?

ELLIOT: About what?

MR. ROBOT: Hurting you that day? For what you did to him? You ever think you deserved it?

ELLIOT: I didn't do anything to him. I was trying to help him.

MR. ROBOT: For betraying his trust.

ELLIOT: I was eight years ol–

[MR. ROBOT THREW ELLIOT OUT OF THE BRIDGE]

MR. ROBOT: You didn't commit to the sacred pact you'd formed.

1.26. Episode 3 Extract 26

ELLIOT V.O.: Most coders think debugging software is about fixing a mistake, but that's bullshit. Debugging's actually all about finding the bug. About understanding why the bug was there to begin with. About knowing that its existence was no accident. It came to you to deliver a message, like an unconscious bubble floating to the surface, popping with a revelation you've secretly known all along. I don't know why I'm saying all of this. Maybe it's because I'm pumped up on whatever smack legal drug dealers like Eli Lilly make money off nowadays. But usually it's because there's a sense it's coming. A bug buzzing its way towards me to gum up the works until it forces me to make a call. Kill me or embrace me. Or maybe I'm just freaking out because I never thought I'd wake up to find these two women staring back at me.

1.27. Episode 3 Extract 27

ELLIOT V.O.: Like I said, the most difficult thing about debugging isn't fixing the bug, it's all about finding the bug. For Evil Corp, Mr. Robot found that bug in me. I was the mistake that led to all of this.

1.28. Episode 3 Extract 28

ELLIOT V.O.: A bug is never just a mistake. It represents something bigger. An error of thinking that makes you who you are.

1.29. Episode 3 Extract 29

ELLIOT V.O.: Mr. Robot may have found Evil Corp's bug, but he didn't find mine. That's the only way to protect myself, never show them my source code. Close myself off. Create my cold, perfect maze where no one can ever find me.

MR. ROBOT: Elliot! I cannot believe you work here. This place is a shithole! Look, I thought I'd swing by, take you to lunch. Oh, that's nice. I think she likes you, bud. All right, fine, I'll take her. But let the record show, I was trying to be a good wing man. Oh, calm down! Shit. I'm not that into redheads anyway. The whole nation of Ireland makes my dick soft.

ELLIOT: Leave.

MR. ROBOT: Darlene said we need to talk.

ELLIOT: Leave, now.

MR. ROBOT: You're right, probably shouldn't talk here. Let's go to that bar next door.

ELLIOT: I'm not going anywhere with you.

MR. ROBOT: I'm not going anywhere until you do. So, I can hang out here and create a scene, or you can give me five minutes in the bar next door. Either way, I'm gonna have fun. Dealer's choice. Mmm. What? It's an appletini.

ELLIOT: I should kick your ass.

MR. ROBOT: Mmm. If that'll make us square, you have my blessing.

ELLIOT: Nah, man, I want nothing to do with you. You're a maniac.

BARTENDER: What can I get for you?

ELLIOT: Uh, nothing.

MR. ROBOT: Uh, you should probably order something. I'd recommend this...

ELLIOT: Fine. I'll, I'll have an Appletini.

MR. ROBOT: You should take it as a compliment, guy, these things are goddamn delicious. I get it, compliments make me uncomfortable, too.

ELLIOT: You know, I find that hard to believe.

MR. ROBOT: Yeah, who am I kidding? I love compliments.

BARTENDER: $12.

MR. ROBOT: I really don't think you enjoyed that. I suggest sipping it–

ELLIOT: Last chance. What do you want?

MR. ROBOT: I'm sorry for what I did.

ELLIOT: I don't buy it. More importantly, I don't give a shit.

MR. ROBOT: Hey, I never wanted to hurt you. People who get violent, get that way because they can't communicate. Your dad I bet he felt shitty for doing what he did. I'm sure he wanted to apologize, too. Sometimes pushing your kid away is just easier. Don't stay mad at him too long, kiddo.

ELLIOT: You're leaving?

MR. ROBOT: That's what you want, isn't it?

ELLIOT: What about your plan?

MR. ROBOT: Plan? You're the key to the whole thing. Without you, there is no plan.

ELLIOT: That's it? It's over? You expect me to believe that?

MR. ROBOT: See you in another life.

ELLIOT V.O.: Did you hear that? I can't believe it. Is that really happening? Fsociety's finally over. The recent glitch in the otherwise neat reality I created over the years, I'll never slip up like that again. I'm gonna be more normal now. Maybe Shayla could even be my girlfriend. I'll go see those stupid Marvel movies with her. I'll join a gym. I'll heart things on Instagram. I'll drink vanilla lattes. I'm gonna lead a bug-free life from now on. Anything to protect my perfect maze.

1.30. **Episode 3 Extract 30**

ELLIOT V.O.: The bug forces the software to adapt, evolving something new because of it. Work around it or work through it. No matter what, it changes, it becomes something new, the next version, the inevitable upgrade.

1.31. **Episode 4 Extract 31**

ELLIOT V.O.: That was about the time the withdrawal started. Remember? I know I broke my own rule. But I have no Suboxone. What I do have clinical depression, social anxiety. A day job, a night job, confusing relationships. Others depending on me. Taking down the largest corporation in the world. And I chose it all. This line has wanted to own me my whole life. Biosynthesized in some lab in Mexico, packed into a pill, shipped to the States where it was packaged with a logo and taxed by the government, stolen by a bribed guard, sold to a Vera henchman, oversold to Shayla, and then to me. It needs me just as much as I need it. The moment was destined, every choice bringing me closer to this one line. This line. This last line. I promise.

1.32. **Episode 4 Extract 32**

ELLIOT: Yo, man. You gonna say anything about this?

MR. ROBOT: What's there to say? You seem to have everything under control.

ELLIOT: Yeah. Okay. This isn't my operation.

[LAUGHS]

[COUGHING]

I told you before. You're the key to the whole thing. You're the only force of nature at play here.

ELLIOT V.O.: There's a saying. The devil's at his strongest while we're looking the other way, like a program running in the background silently, while we're busy doing other shit. Daemons, they call them. They perform action without user interaction. Monitoring, logging, notifications. Primal urges, repressed memories, unconscious habits. They're always there, always active. We can try to be right, we can try to be good. We can try to make a difference, but it's all bullshit. 'Cause intentions are irrelevant. They don't drive us. Daemons do. And me? I've got more than most.

1.33. **Episode 4 Extract 33**

ELLIOT V.O.: Don't be mad at me. I know I slipped, but I'm about to change the world. I'm about to change the world.

1.34. **Episode 4 Extract 34**

ELLIOT V.O.: Maybe this was all intentional. My subconscious, running in the background, making me doubt what I got everyone else to believe in. Turning me into the physical manifestation of my fear of being a–

ROMERO: Goddamn waste.

1.35. **Episode 4 Extract 35**

ELLIOT V.O.: Have I sunk this low? What must you think of me? Is it spring? Election year? Shall I hibernate? Did we meet? In money we trust. No, I created... Stop. I can't control thoughts. I need this. I know I promised my last line, but–

[EXHALES]

[TV CONTINUES IN BACKGROUND]

1.36. **Episode 4 Extract 36**

MR. ROBOT: Dear brothers and sisters, now is the time to open your eyes. If you have not yet woken up to the reality of profiteering and enslavement we've been warning you about, I hope you realize we are fast running out of time. The governments of the world and their corporate masters do not want us to speak. Why? Because we unlock truths. We expose villains. We exorcize demons. Citizens of the world, we are here to help. If you have any interest in waking from your slumber, in retrieving lost, damaged, or stolen memory, we are here for you. We have your back. We are fsociety.

1.37. **Episode 4 Extract 37**

[STATIC, JUMBLED VOICES]

[DISTORTED VOICE]

ELLIOT: What's it open?

MR. ROBOT: It belongs to you now. Made in the Orient. Made just for your head. Now, find your monster, then turn the key. But first a word from our corporate overlords!

[STATIC]

(WOMAN)

TV: If you see our logo, that means you can rest assured that you're buying the best food, clothing, shelter, transportation, hygiene, electronics, and life's necessities that money can buy.

1.38.   **Episode 4 Extract 38**

[DOG BARKS DISTANTLY]

[CHILD HUMMING]

[HUMMING FRERE JACQUES]

ELLIOT: Hello. Hello, friend.

GIRL (DARLENE): But we're not friends.

ELLIOT: Can you tell me what happened to that house?

GIRL: First can you tell me? What's your monster?

[GIGGLES]

[GIGGLING]

GIRL: I think you dropped this.

[CONTINUES HUMMING FRERE JACQUES]

[ELLIOT PICKS UP TUNE]

[BOTH HUMMING TUNE]

ELLIOT: Ding dong ding Ding dong ding–

1.39.   **Episode 4 Extract 39**

ANGELA: Those people in there... I just told them what they wanted to hear. You're not gonna do it, are you? Change the world. Figures. You were only born a month ago. You're afraid. Afraid of your monster. Do you even know what it is? It doesn't fit.

ELLIOT: Why not?

[VOICE DISTORTS]

ANGELA: Isn't it obvious? You're not Elliot. You're the–

[STATIC]

1.40.   **Episode 4 Extract 40**

ELLIOT V.O.: Am I still alone? Is this the face of my only friend? Are you my monster?

[ELLIOT, SYNTHESIZED VOICE]

ELLIOT V.O.: I am here. You are alone.

[OVERLAPPING VIDEO GAME SOUNDS]

[BELLS DINGING, VOLUME INCREASING]

ELLIOT V.O.: They all left. They all left. [mutters] They all left. [voice breaks] I'm alone. I'm alone. *[SNIFFLING]*

[WHISPERING]

ELLIOT V.O.: I'm alone.

MR. ROBOT: No, you're not. I'm not going anywhere, kiddo. We're in this to the end.

1.41.   Episode 4 Extract 41

ELLIOT V.O.: Hello again. Long time, no... whatever it is we do. I missed you. Where did you go? Did you leave, or did I?

[LOW VOICE TALKING]

ELLIOT V.O.: Maybe it was both. Or neither. Doesn't matter.

[LOW VOICE CONTINUES]

[PRAYING IN FOREIGN LANGUAGE]

ELLIOT V.O.: Do those hopeful moments scare me? Of course. Daemons, remember?

[DING]

ELLIOT V.O.: At some point an 'action without user interaction' will come along and sweep my legs. This spinning wheel of false highs and true lows will continue. That much I know.

[DING]

[SUSPENSEFUL MUSIC]

ELLIOT V.O.: Daemons they don't stop working. They're always active.

[DING]

ELLIOT V.O.: They seduce. They manipulate. They own us. And even though you're with me, even though I created you, it makes no difference. We all must deal with them alone. The best we can hope for the only silver lining in all of this is that when we break through, we find a few familiar faces waiting on the other side.

1.42.   Episode 5 Extract 42

ELLIOT V.O.: And if you can hack the right person, all of a sudden you have a piece of powerful malware. People always make the best exploits. I've never found it hard to hack most people. If you listen to them, watch them, their vulnerabilities are like a neon sign screwed into their heads.

1.43. **Episode 5 Extract 43**

ELLIOT V.O.: Mr. Robot? His flaw is he's absolutely insane. We're talking clinical. When they say, 'If your friends jump off a bridge, would you?', he would, without hesitation. Just to prove something. He goes in there, he's liable to blow the whole place up, just like he wanted to in the first place.

1.44. **Episode 5 Extract 44**

ELLIOT V.O.: Yes, I also have security flaws. I don't like being outside. I liked morphine too much. I'm talking to you right now and you don't exist.

1.45. **Episode 5 Extract 45**

MR. ROBOT: Dig into him, Elliot. You of all people can do this, Elliot. You know how it feels when someone makes you small. You understand what happens when someone exposes the thing you fear most about yourself.

1.46. **Episode 5 Extract 46**

ELLIOT: My father picked me up from school one day and we played hooky and went to the beach. It was too cold to go in the water, so we sat on a blanket and ate pizza. When I got home, my sneakers were full of sand and I dumped it on my bedroom floor. I didn't know the difference. I was six. My mother screamed at me for the mess. But he wasn't mad. He said that billions of years ago the world shifting and oceans moving brought that sand to that spot on the beach and then I took it away. 'Every day,' he said, 'we change the world.' Which is a nice thought until I think about how many days and lifetimes, I would need to bring a shoe full of sand home until there is no beach. Until it made a difference to anyone. Every day we change the world, but to change the world in a way that means anything, that takes more time than most people have. It never happens all at once. It's slow. It's methodical. It's exhausting. We don't all have the stomach for it.

1.47. **Episode 6 Extract 47**

ELLIOT V.O.: I feel the sensation, fight-or-flight. It's constant. I should just pick one. I, Elliot Alderson, am flight. I am fear. I am anxiety, terror, panic.

1.48. **Episode 6 Extract 48**

VERA: Elliot. "Brave and true." Did you know the origin of "brave" evolved from "savage"?

1.49. **Episode 6 Extract 49**

MR. ROBOT: I get it, kiddo. You want to help people, watch over 'em.

1.50. **Episode 6 Extract 50**

MR. ROBOT: This is the old Elliot. The one who turns to morphine, to drugs when he feels weak. A coward, who can't face the truth, even though it's staring him right in the face.

ELLIOT V.O.: There's that sensation again. Fight-or-flight. Three lives at stake, including my own. I, Elliot Alderson, am– What?

1.51. **Episode 7 Extract 51**

ELLIOT: I just hate concerts. Lots of people.

SHEILA: You don't like people, huh?

ELLIOT: Not most of them, no.

SHEILA: Okay. Well, so, by that rationale, if you were to really like one person, it would be, like, considered an aberration, or an abnormality or special, even.

1.52. **Episode 7 Extract 52**

ELLIOT V.O.: Sorry I haven't talked to you in a while. I mean, it's only been a month, which I guess in the grand scheme of things isn't that long. Isn't our life like a blip in the cosmic calendar or something?

1.53. **Episode 7 Extract 53**

ELLIOT V.O.: You? Are you on her side?

1.54. **Episode 7 Extract 54**

MR. ROBOT: You and I both know I'm crazy. Not the cute kind, either. I'm talking crazy, crazy!

1.55. **Episode 7 Extract 55**

ELLIOT: Your refill frequency for Ativan doesn't match your prescription divided by the dosage. This morning, you bought a tall hazelnut latte, paid for it on your Evil Corp card. And by text you justified the indulgence to your sister because Evil Corp gives you double rewards. But those points only accumulate on travel expenses. You're not good with money. On paper, your Thursday 2:00, Marilyn O'Brien, is your doppelganger. I think You're encouraging her to leave her husband because you're tired of being dumped. You like porn, especially anal. Whether you like it yourself, I don't know. That's not relevant to me. You've told your best friend, Jennifer, that you wish your mom would die. I sometimes watch you on your webcam. You cry sometimes, just like me because

you're lonely. I don't just hack you, Krista. I hack everyone. My friends, co-workers. But I've helped a lot of people. I want… A way out of loneliness. Just like you. Is that what you wanted to hear?

1.56. Episode 8 Extract 56

DARLENE: Seems like he's pulling himself together, but you know how he is.

1.57. Episode 8 Extract 57

ANGELA: He's had a shitty month.

DARLENE: Or 20 years – take your pick.

1.58. Episode 8 Extract 58

ELLIOT V.O.: I hope you're not mad at me. But you have to admit she's just like everyone else. Too afraid to peek over their walls, for fear of what they might see.

1.59. Episode 8 Extract 59

ANGELA: I told you, you weren't there. You're never there anymore. Something is going on with you, Elliot. You have not been the same the past couple of months, and this happened before Shayla.

1.60. Episode 8 Extract 60

MR. ROBOT: You are the one who is not ready. It was you who failed all along. What you lacked was focus.

1.61. Episode 8 Extract 61

ELLIOT V.O.: 50 hours and 19 minutes left. Damn. She infected me with her time paranoia. We're all living in each other's paranoia. You definitely can't argue that. Is that why everyone tries to avoid each other? I need to calm down. I wish I could be an observer like you. Then I could think more calmly. This is comfortable. Less stressful. In fact, I feel like I can see everything, know everything this way. Hmm… Do you know more than me? That wouldn't be fair. My imaginary friend knowing more than me. So what would you do now? We need a distraction to get Gideon's phone.

ELLIOT: Darlene? I need you to do something for me.

ELLIOT V.O.: She can help. My boss at Allsafe, Gideon. Sometimes it's hard to listen to an explanation. Even when it's from myself. Especially when it's from myself. It would be so much easier to only pay attention when I needed to. Yeah. To just… Arrive at the conclusion. Is that what you do?

1.62. **Episode 8 Extract 62**

ELLIOT V.O.: I'm doing this to protect everyone.

1.63. **Episode 8 Extract 63**

TYRELL: Aren't you forgetting that I know your dirty little secret? There are people close to you that wouldn't be happy if they knew what I know.

1.64. **Episode 8 Extract 64**

DARLENE: I love you so much.

[ELLIOT KISSES DARLENE]

DARLENE: Oh, my God, Elliot! What the fuck?

ELLIOT: I'm sorry.

DARLENE: What the hell is wrong with you?

ELLIOT: I'm sorry. I'm sorry. I thought I... just... I'm sorry.

DARLENE: Oh, my God, Elliot. Did you forget again? Did you forget who I am?

ELLIOT: What do you mean? Forget what?

DARLENE: Elliot, I need you to tell me who you think I am.

ELLIOT: What are you talking about?

DARLENE: Tell me right now.

ELLIOT: What are you saying?

DARLENE: Elliot–

ELLIOT: I mean of course I did... Didn't forget. You're Darlene. You're Darlene.

DARLENE: Elliot.

ELLIOT: You're Darlene.

ELLIOT V.O.: I know. I know what she's going to say.

DARLENE: I'm your–

ELLIOT: Sister. You're my sister.

ELLIOT V.O.: Darlene and I'd hide in movie theaters all day. Darlene would sing, Frere Jacques. She rode her scooter in front of our house. I'm crazy. I'm crazy. I'm crazy. I'm crazy. She tried to run away in the third grade. How come I didn't remember that? We slept in the same bed when our mom was mean to us. Why did I forget? I

remember her voice. How could I forget? I'm crazy. I'm crazy. I'm crazy. I'm crazy. I'm crazy. Are you freaking out? Tell me the truth. Were you in on this the whole time? Were you? Think, God damn it, think. How can I just forget her like that? A whole person, a relationship. Is this amnesia? What else am I not remembering? I'm crazy. I should have stayed on the meds. I'm crazy. I'm out of my mind. I knew it. I should have never created you, I should have listened to Krista. I avoid myself. Why? I'm afraid. Okay. Afraid of what? Finding too much, too little, nothing at all? Do I even exist? See me. Elliot Alderson. I am here. Now I'm gone. We have to hack Me. Nothing. No identity. I'm a ghost. Did I erase myself?

I think we should talk.

1.65. **Episode 9 Extract 65**

MR. ROBOT: I was beginning to wonder how long it was gonna take before you recognized me. Now, the fact that you've stopped recognizing Darlene, too, well I gotta be honest, that's a little disconcerting.

1.66. **Episode 9 Extract 66**

MR. ROBOT: Elliot. You are not well.

1.67. **Episode 9 Extract 67**

MR. ROBOT: You don't remember me, you don't remember your own goddamn sister.

1.68. **Episode 9 Extract 68**

ELLIOT: This is crazy. I'm crazy. I'm crazy. You're crazy. This is crazy.

1.69. **Episode 9 Extract 69**

DARLENE: I think he's flipping out again.

1.70. **Episode 9 Extract 70**

ANGELA: We can't keep protecting him from himself, Darlene.

1.71. **Episode 9 Extract 71**

ELLIOT V.O.: Look, calm down, I'll figure this out. I know you don't trust me, I wouldn't either, but I'm telling you, I'm remembering more and more now as time goes on. That's a plus. It's all starting to come back. And once we

get all the answers, I'll be back to normal. Except for the fact that my dead father isn't really dead and is sitting across from me.

1.72.   **Episode 9 Extract 72**

MR. ROBOT: No, Elliot. You thought you deserved it. You've felt guilty about this your whole life. About telling people my secret. This anger was never at me. It was at you! Please, Elliot. You don't have to be angry at yourself anymore. Just let it go. Please. Let it go.

ELLIOT: You're right. I was angry. I was angry at myself. I hated myself for doing what I did to you. I'm ready to let go.

1.73.   **Episode 9 Extract 73**

MR. ROBOT: It won't be long now. I tried to protect you, son, but they caught up to us.

DARLENE AND ANGELA: Elliot!

ELLIOT: What are you talking about? That's Darlene and Angela.

MR. ROBOT: Trust me, son, I wanted to tell you sooner. Things got too accelerated at the end there. You have to believe that. No matter what anyone tries to do, I will never leave you. I will always be right here. Do you understand that? They are not gonna break us apart again.

ELLIOT: What's going on?

MR. ROBOT: Listen to me!

ELLIOT: Tell me right now!

MR. ROBOT: Listen to me, because we don't have much time. They're gonna try and get rid of me again, and I need you to not let them.

ELLIOT: Why would they get rid of you?

MR. ROBOT: Please, Elliot. Listen to me. I will never leave you. I will never leave you alone again. I love you, son.

ELLIOT: What's he talking about? What's he talk– What's he talking about? Hey, I wanna know. I wanna know. I wanna know!

DARLENE: Elliot, who are you talking to?

ELLIOT: What do you mean? I'm talking to... Stay back. Stay back.

DARLENE: Elliot, you're bleeding. Elliot.

ELLIOT: Ah!

ANGELA: Elliot, what are you doing here?

ELLIOT: You didn't see him?

DARLENE: Who?

ELLIOT: This can't be happening. No. This can't be happening. This can't be happening. No.

ELLIOT V.O.: This is happening, isn't it? You knew all along, didn't you? Huh?

DARLENE: Elliot, who do you think you've been talking to?

ELLIOT V.O.: You're gonna make me say it, aren't you? I'm Mr. Robot.

ANGELA: You're gonna be okay.

ELLIOT: I think I'm pretty fucking far from okay.

ANGELA: Don't take this the wrong way, but I envy you. I wish I could talk to my mom again. Even if she isn't real. Take care of yourself, okay?

DARLENE: I know you don't feel like talking about it.

ELLIOT: You're right, I don't.

DARLENE: Unfortunately, I need to know, Elliot. Given what we've been doing I just need to know. Do you remember any of it?

ELLIOT: Remember what?

DARLENE: When we first started fsociety?

1.74.   **Episode 9 Extract 74**

ELLIOT: What does it matter? I don't even know what's real anymore.

DARLENE: Look I know you feel shitty right now. But once you take your meds–

ELLIOT: Maybe we should stop it, Darlene.

DARLENE: Stop what?

ELLIOT: The plan. The hack. Everything. Maybe we shouldn't execute it.

DARLENE: What? Why? The minute our infected server gets back on the main network, we're set.

ELLIOT: It wasn't me. The whole time. Wasn't really me doing all of that.

DARLENE: Elliot. The reasons we wanted to do this, the reasons why we all wanted to do this, are real. Maybe you don't realize this, but this was your idea. You came up with this. There is a part of you, somewhere deep down inside, that knows this is the right thing to do. I'm gonna get your meds. We'll talk more when I get back, okay? Come on.

ELLIOT V.O.: What would you do if you were in my shoes? I know, I know, I'm officially crazy but the plan isn't. Is it?

1.75. **Episode 9 Extract 75**

ELLIOT: I don't know. I wanted to save the world.

1.76. **Episode 10 Extract 76**

ELLIOT V.O.: Why were we in there?

1.77. **Episode 10 Extract 77**

ELLIOT V.O.: Seriously… What do you remember? Wait I don't even trust you.

1.78. **Episode 10 Extract 78**

ELLIOT V.O.: Were you there? Did you see it? What did I do?

1.79. **Episode 10 Extract 79**

JOANNA: Who are you?

ELLIOT V.O.: Good question.

1.80. **Episode 10 Extract 80**

ELLIOT V.O.: You've gotta help get me out of this. There's something about her. I feel like she can hear us.

1.81. **Episode 10 Extract 81**

ELLIOT V.O.: I know, I know this looks bad, but I'm sure there's an explanation. Don't think that! We'll find him, We'll find him. He's gotta be somewhere. My dad, Mr. Robot, whatever the hell he is, if he's not gonna show up, maybe he got sloppy.

1.82. **Episode 10 Extract 82**

ELLIOT V.O.: He knows the password. Which means I know the password.

1.83. **Episode 10 Extract 83**

MR. ROBOT: We made a deal that helped us both.

ELLIOT: Tell me where he is!

MR. ROBOT: You're starting to attract some attention. I recommend you get one of those Bluetooth headsets. That way people will just think you're the local douche.

ELLIOT: Tyrell disappeared, no one knows where he is. But you know.

MR. ROBOT: So do you. You forget, kiddo, I am you.

ELLIOT: No, you're not.

MR. ROBOT: Is that a fact?

1.84. Episode 10 Extract 84

MR. ROBOT: You're losing it, kiddo. I'm only supposed to be your prophet. You're supposed to be my God. Come on.

1.85. Episode 10 Extract 85

ELLIOT V.O.: Please, you have to do something. You have to help me, say something, make him tell me.

MR. ROBOT: Stop talking to them. They can't help us. We have to do this together. Just us.

ELLIOT V.O.: He's right, you know.

MR. ROBOT: You're hurting the whole family, Elliot.

ELLIOT: No, no. This isn't my family. None of them are real.

MR. ROBOT: Neither is whoever you're talking to.

ELLIOT: Then you're not real. You're not real.

MR. ROBOT: And what? You are? Is any of it real? I mean, look at this! Look at it! A world built on fantasy. Synthetic emotions in the form of pills. Psychological warfare in the form of advertising. Mind-altering chemicals in the form of food. Brain-washing seminars in the form of media. Controlled isolated bubbles in the form of social networks. Real? You wanna talk about reality? We haven't lived in anything remotely close to it since the turn of the century. We turned it off, took out the batteries, snacked on a bag of GMOs while we tossed the remnants in the ever-expanding dumpster of the human condition. We live in branded houses, trademarked by corporations built on bipolar numbers jumping up and down on digital displays, hypnotizing us into the biggest slumber mankind has ever seen. You have to dig pretty deep, kiddo, before you can find anything real. We live in a kingdom of bullshit! A kingdom you've lived in for far too long. So, don't tell me about not being real! I'm no less real than the fucking beef patty in your Big Mac. As far as you're concerned, Elliot, I am very real. We are all together now, whether you like it or not.

CROWD: Fsociety! Fsociety! Fsociety! Fsociety!

ELLIOT: No. No! No! I want to be alone. I need to be alone.

MR. ROBOT: No, you don't want that, remember? Remember how you felt when you were alone? You were in pain. You were miserable-That's why we're here. On those lonely nights when you sat and cried in your apartment, you begged us to help you. You asked us to come. You needed us to come.

ELLIOT: No! I want you to leave! Leave!

MR. ROBOT: We're deep down inside you, Elliot. You can't leave us. And we can't leave you. Ever.

Appendix 5. Transcription of The Stairs Sequence of *Joker* (Phillips 2020)

This table describes the cues across the different modes of the text (I do not include a column for TWs because the analysis is not focused on TWs).

Shot No.	Shot description	Linguistic audio	Paralinguistic visual	Paralinguistic audio	Relevant non-linguistic audio	Non-linguistic visual
1	Close-up shot of Joker's back.		Joker walks to the end of the hallway.		Instrumental of a rock song starting to play.	Long hallway, blurred.
2	Close-up shot of his hand pressing the button to call for the elevator.				Instrumental of a rock song playing.	
3	Medium shot of Joker.		The elevator doors open. Joker walks in, then turns to face the camera. Joker's expression is shadowed. He seems to smile.		Instrumental of a rock song playing.	Joker has his dyed-green hair, a full-face of clown make-up (white skin, red eyebrows, blue diamonds for eyes, a red nose, big red lips). He wears a red-orangey suit, with an orange vest and a blue shirt matching his tie. The doors are closing as the camera barely zooms on him.
4	Camera tilt. Full shot of Joker.		Joker is dancing on the stair, kicking his fist in the air.		Instrumental of a rock song playing.	The view of the stairs Arthur takes every day back home, in between two dilapidated buildings. The sky is clear. The light is bright. Joker smokes a cigarette.
5	Medium close-up of Joker.		Joker continues dancing.		Instrumental of a rock song playing.	Joker throws away the rest of the cigarette.

6	Full shot of Joker dancing on the stairs.		Joker kicks with his foot.		Instrumental of a rock song playing.	The camera is located to the side.
7	Wide shot of Joker dancing on the stairs.		Joker spins.		Instrumental of a rock song playing.	The camera is at the back, down on him. Two pigeons flying.
8	Full shot of Joker dancing on the stairs.		Joker kicks with his feet. He walks down several steps.		Instrumental of a rock song playing.	The camera is in front of him, up to him.
9	Close-up shot of Joker's knees and feet landing on a puddle of water.				Instrumental of a rock song playing.	The camera is in front of him, up to him. Water spraying everywhere.
10	Wide shot of Joker stopping on a step.		Joker dances.		Instrumental of a rock song playing.	The camera is in front of him, up to him.
11	Medium shot of Joker.		Joker continues dancing. Joker is thrusting.		Instrumental of a rock song playing.	The camera is to the side.
12	Wide shot of Joker stopping on a step.		Joker dances.		Instrumental of a rock song playing. Then, the instrumental of a rock song shifts to a sinister score.	The camera is in front of him, up to him. Start of slow motion when he kicks the air with his foot.
13	Aerial shot of Joker dancing down the steps.				Sinister score.	The camera is overhead. Slow motion.
14	Medium shot of Joker.		Joker continues dancing. Joker smiles wide with his teeth.		Sinister score.	The camera is to the side. Slow motion.
15	Aerial shot of Joker dancing down the steps.				Sinister score.	The camera is overhead. Slow motion.

16	Wide shot of Joker jumping on a puddle of water.		Joker dances from side to side. Joker twirls.		Sinister score. When the water sprays, a weird, piercing sound echoes.	Slow motion. The water from the puddle sprays everywhere. Two blurry figures look down to him from the very top of the stairs.
17	Medium shot of Joker spinning and dancing.				Sinister score.	The camera is in front of him, hip level. One blurry figure is visible to the right of the frame.
18	Close-up of Joker.		Joker smokes a cigarette with his eyes closed. Joker tilts his head back.		Sinister score.	The camera is to the side. Slow motion.
19	Medium shot of the two figures at the top of the stairs.	Detective: Hey, Arthur--				The two figures are two detectives who look very confused. The detective on the left side of the shot looks to the one on the right. One of them shouts towards Arthur.
20	Wide shot of Joker.	Detective: --we need to talk. Joker: Ah!	Joker thrusts in the air.			Joker sees and hears the detectives. Joker stops dancing. Joker starts racing down the stairs. The two detectives star following him.

		Detective: Hey! Stop! Arthur!				

Appendix 6. Extracts from the official script of *Joker* (Phillips 2020)

1   [page 8] [film time 0:09:44 - 0:10:04]

2   **EXT. STEEP STAIRWAY, TENEMENTS - DUSK**

3   Arthur turns from the street, looking up at a long, steep

4   concrete stairway that seems to go up forever, cutting

5   between two tenement buildings, graffiti tags sprayed all

6   over the brick walls. He starts the long climb up, step-after-

7   step-after-step-after-step...

8   **INT. APARTMENT BUILDING, LOBBY - DUSK**

9   A shabby lobby in a building that was once probably pretty

10   nice, but now it's a dump.

11   Arthur checks his mailbox. He's still holding the small white

12   bag in his hand.

13   The mailbox is empty.

14

15   [page 18] [film time 0:19:14 - 0:19:22]

16   **EXT. SIDE ALLEY, TENEMENTS - EARLY DUSK**

17   Arthur cuts through the alley, a couple of the young kids are

18   smoking on the fire-escape.

19   **EXT. STEEP STAIRWAY, TENEMENTS - DUSK**

20   Arthur trudging up the endless staircase, step-after-step-

21   after-step-after--

22   **INT. LOBBY, APARTMENT BUILDING - DUSK**

23   Arthur checks his mailbox. Empty.

Appendix 7. Extract of The Stairs Sequence from the official script of *Joker* (Phillips 2020)

1   [page 79] [film time 1:30:18 - 1:31:40]

2   **INT. ELEVATOR, HALLWAY - LATE AFTERNOON**

3   FROM BEHIND ARTHUR STEPPING ONTO THE ELEVATOR, TURNING TO

4   FACE US AS THE DOOR STARTS TO CLOSE, FINALLY REVEALING HIS

5   LOOK--

6   Green hair slicked back like one of the Wall Street assholes

7   he killed... White grease paint smeared over his face... red

8   nose painted on... blue peaks over and under his eyes... his

9   mother's red lipstick crudely outlining his smiling mouth...

10   Under the harsh flickering fluorescent lights, he looks like

11   an insane version of his mask.

12   *Ding*. And as the door closes on his new face, again we HEAR

13   the banging opening of Gary Glitter's "Rock n' Roll" but this

14   time it's "Part 2", the instrumental version--

15   **EXT. STEEP STAIRWAY, TENEMENTS - LATE AFTERNOON**

16   ARTHUR, NOW "JOKER" DANCING HIS WAY DOWN THE LONG STAIRCASE,

17   doing his own Bill "Bojangles" Robinson stair dance...

18   Skipping and twirling down fours steps, dancing and singing

19   along to the music in his head (and on the soundtrack)...

20   ...Hopping back three...

21   ...Shuffling on a step for a beat or two or three...

22   Sun setting in the sky.

23   DET. BURKE (OS)

24   (shouting)

25   Hey Arthur, we need to talk!

26   Joker looks back up the staircase rising above him and sees

27   Garrity and Burke all the way up at the top of the steps.

28   He dances up a few steps toward the cops..

29   ...Pauses on the edge of a step...

30   ...Teetering on the edge...

31   Then turns and dances as fast as he can back down the steps

32   and takes off running down the street--

Appendix 8. Transcription of The Dinner Sequence of *I'm Thinking of Ending Things* (Kaufman 2020)

This table describes the cues across the different modes of the text.

Shot No.	Text World No.	Shot description	Linguistic audio	Paralinguistic visual	Paralinguistic audio	Relevant non-linguistic audio	Non-linguistic visual
1	TW1 - The hallway meeting	Wide shot of the Young Woman.		The Young Woman is standing in the hallway. She is looking inside the dinner room. The Mother and Father are looking back at the Young Woman. The Young Woman finally approaches the table.			The Father, the Mother and the dinner table are blurry. The dinner table is crammed with food. There are two light up candles on the table. The flowery wallpaper on the wall is the same one in the Janitor's dinner room. The hallway is shadowy, washed in a blue toned hue. The dinner room is washed in a warmer light.
2	TW2 - The dinner table room	Wide shot of Young Woman's feet shuffling to the table.		The Mother and Father follow her while she comes inside. Jake is only looking down at the food in front of him.		Feet shuffling.	Now, the hallway is washed in the same warm light as the dinner table room, not in the blue hue.
3	TW2 - The dinner table room	Medium shot of the Mother watching the Young Woman sitting down at the table.		The Mother is sitting at the table, behind many types of food.			In the background we see the flowery wallpaper and the furniture of the kitchen.
4	TW2 - The dinner table room	Wide shot of the dinner table room.	The Young Woman: Oh, it smells great. Mother: I hope you're hungry.	The Young Woman sits on a chair framed by two tall windows, under a			The camera is positioned higher than them.

				vintage light fixture. All three are watching her.			
5	TW2 - The dinner table room	Medium close-up shot of the Mother explaining what they cooked. POV shot of the pork jambon.	Mother: All homemade. Everything you see on the table is from the farm.	The Mother explains what they cooked. She takes a plate of corn on the cob.	Mother inhales.		The light is warm. The camera tilts to the pork jambon in the middle of the table. The salt and paper shakers are in the shape of pigs.
6	TW2 – The dinner table room	Medium close-up shot of the Young Woman.		She smiles in an almost shy manner and looks to her left where Jake is sitting.			Framed to the right side of the frame.
7	TW2 – The dinner table room	Medium close-up on Jake.		He looks uncomfortable, slightly irritated. Briefly looks back to the Young Woman and then back down.			Frame-centred.
8	TW2 – The dinner table room	Medium close-up shot of the Young Woman.	The Young Woman: Looks lovely.	She smiles politely. Looks back from Jake to the Mother.			Framed to the right side of the frame.
9	TW2 – The dinner table room	Medium close-up shot of the Mother.	Mother: So… Mother: … Jake tells us you're a painter.	She looks judgmental. The Mother passes another dish towards Jake. Gazes to Jake briefly under her eyelids. Turns her gaze towards the Young Woman.	Mother exhales.		Blurred background.
10	TW2 – The dinner table room	Wide shot of the Young Woman and the Father.	The Young Woman: Yes! Jake tells you correctly.	She passes him the corn.			

11	TW2 – The dinner table room	Wide shot of the Father and the Mother.	Father: I don't really know much about art, but I like pictures where you know what you're looking at.	He takes a cob and puts it on his plate. The Mother gazes only towards the Young Woman.			
12	TW2 – The dinner table room	Medium close-up shot of The Young Woman.	Father: What's it called? Uh, abstract. I don't get that.	She moves her food around. She gazes only at her plate.			
13	TW2 – The dinner table room	Medium close-up shot of the Father. Blurry background.	Father: I could do abstract. Smear some paint on, what's it called? Canvas. I think it's a con job if you ask me.	He looks at the Young Woman. She passes him another dish.			
14	TW2 – The dinner table room	Medium close-up shot of the Young Woman.	Father: I like paintings that look like photographs. Father: I couldn't do that in a million years. That is talent. Jake: Why... why not just take a photograph, Dad, if you like photographs?	She smiles while forking some green beans onto her plate. She occasionally looks up towards the Father. Jake only looks down to his plate, even when he is talking to the Father. His gaze looks toward the Father only once.			Blurred side of the Father, with the back towards the camera. The camera pans towards Jake.
15	TW2 – The dinner table room	Medium close-up shot of the Young Woman.	Jake: It's much quicker, and photographs look...	She looks uncomfortable. Briefly gazes up toward Jake.			
16	TW2 – The dinner table room	Medium close-up shot of Jake.	Jake: ... exactly like photographs. Father: I like photographs...	He puts some more food onto his plate. Does not look towards the Father.			

17	TW2 – The dinner table room	Medium close-up shot of the Father.	Father: … mostly sports photographs.	He only looks at the Young Woman.			
18	TW2 – The dinner table room	Medium close-up shot of the Young Woman.	Mother: What kind of paintings do you make, Lucy?	Looks from the Father down to her plate.			
19	TW2 – The dinner table room	Medium close-up shot of the Mother standing up.		The Mother stands up with an empty dish and leaves for the kitchen.			
20	TW2 – The dinner table room	Wide shot of the Young Woman and the Father.	The Young Woman: Uh, well, I-I'm not…				
21	TW2 – The dinner table room	Wide shot of the Mother disappearing into the kitchen.	The Young Woman: … an abstract artist, so that's in my favor. The Father passes a dish towards Jake.				The kitchen is dark, comparing it to the dinner table room.
22	TW2 – The dinner table room	Medium close-up shot of the Young Woman.	Father: Good! You see, that's exactly my point.	She smiles wide.			Framed to the left of the frame. The profile of the father gets into the frame.
23	TW2 – The dinner table room	Medium close-up shot of the Father.	Father: You see? Good!	He looks at the Young Woman.			
24	TW2 – The dinner table room	Medium close-up shot of the Young Woman.	The Young Woman: I-I do mostly landscape.			Sounds of the shoes wore by the Mother.	Frame-centred.
25	TW2 – The dinner table room	Wide shot of the Mother.	Father: Like…	She returns to the dinner table with another dish.			
26	TW2 – The dinner table room	Medium close-up shot of the Father.	Father: … outside paintings?	He looks at the Young Woman. He is holding a dish. He looks down at the dish.			
27	TW2 – The dinner table room	Wide shot of the Young Woman and the Father.	The Young Woman: Uh, yes! Mm-hmm. Plein air. Which is outdoor painting. The Young Woman: I try to capture the feel	She is looking at him. He is spooning more food onto his plate, looking down.	The Young Woman laughs.		

			of light and atmosphere.			
28	TW2 – The dinner table room	Medium close-up shot of the Mother taking the dish out from the Father.	Mother: That sounds lovely. Jake used to paint too, of course.	She looks at the Young Woman.		
29	TW2 – The dinner table room	Medium close-up shot of Jake.	Jake: Mom!	He grunts. He looks down at his plate.		
30	TW2 – The dinner table room	Medium close-up shot of the Mother taking the dish out from the Father.	Mother: He worked really hard at it.	She looks at the Young Woman. She spoons more food onto her plate.		
31	TW2 – The dinner table room	Medium close-up shot of the Young Woman looking at Jake.	The Young Woman: Aww.	She is smiling.		
32	TW2 – The dinner table room	Medium close-up shot of Jake.	The Young Woman: I didn't know that.	He looks angry. He looks down at his plate and shakes his head.		
33	TW2 – The dinner table room	Medium close-up of the Mother passing the dish towards the Young Woman.	Mother: He was very good. Jake: Mom.	She is frowning.		
34	TW2 – The dinner table room	Medium close-up shot of the Young Woman.	The Young Woman: Aww.	She is smiling.		
35	TW2 – The dinner table room	Medium close-up of the Mother. She wears a frown.		She looks only at the Young Woman.		
36	TW2 – The dinner table room	Medium close-up shot of the Young Woman.	The Young Woman: I try to imbue my work with a sort of… interiority. Father: Interiority [at the same time as The Young Woman].	She is smiling. Looks everywhere, but not straight at any of the parents.		
37	TW2 – The dinner table room	Wide shot of the Father and the Mother.	Father: [rity]. So you paint… inside? The Young Woman: Well…	Mother's frown shifts into a smile. The Father's gaze is higher than the Young Woman's face.		
38	TW2 – The dinner table room	Medium close-up shot of Jake.	The Young Woman: … inside my head. So…	He looks angry.		

39	TW2 – The dinner table room	Medium close-up shot of the Father.	The Young Woman: … a landscape would attempt to express…	He is nodding along her explanation.			
40	TW2 – The dinner table room	Medium close-up shot of the Young Woman.	The Young Woman: … how I feel at that time. Lonely…	She looks from the Father to the Mother.			Blurred side of the Father, with the back towards the camera.
41	TW2 – The dinner table room	Medium close-up shot of the Mother.	The Young Woman: … joyous, worried, s-sad. Mother: That sounds very interesting. Like that painting of that girl, sitting in a field, looking at a house.	The mother looks uncomfortable, between a smile and a frown. She looks from the Young Woman to the jambon, and then back up.			
42	TW2 - The dinner table room	Wide shot of the dinner table room.	The Young Woman: *Christina's World*. Wyeth. Yes.	The Father and the Mother are looking at her. Jake is looking down at this plate.			The camera is positioned higher than them. The Young Woman sits on a chair framed by two tall windows, under a vintage light fixture.
43	TW2 - The dinner table room	Medium close-up shot of the Mother.	The Young Woman: Exactly.	She smiles widely. She points at the Young Woman.	The Young Woman and the Mother laugh.		
44	TW2 - The dinner table room	Medium close-up shot of the Young Woman.	The Young Woman: But without people.				Frame-centred.
45	TW2 - The dinner table room	Medium close-up shot of the Father.	Father: Uh… How can a picture of a field be sad without a sad person looking sad in the field?	He looks at the Young Woman.			
46	TW2 - The dinner table room	Medium close-up shot of the Young Woman.	The Young Woman: That's an interesting problem. I…	Her mouth is wide open. She looks down.	A pause.		
47	TW2 - The dinner table room	Medium close-up shot of the Father.	The Young Woman: Yeah.	His expression is unconvinced. He recoils at her response.			

48	TW2 - The dinner table room	Medium close-up shot of the Young Woman.	The Young Woman: I-I-I-I...		She stutters.		
49	TW2 - The dinner table room	Wide shot of Jake. She smiles and looks at him.	The Young Woman: I... I struggle with that. The Young Woman: Uh... Well, I have some pictures of my work, if you'd like to...	He briefly looks up at the Mother. He looks down, then up again, and smiles. She smiles and looks at him.	The Young Woman laughs.		The Mother is blurred. Jake is blurred now, while looking towards the Mother again. The Mother is now blurry.
50	TW2 - The dinner table room	Medium close-up shot of the Young Woman.	The Young Woman: ... see them.	She smiles. She looks at Jake.			
51	TW2 - The dinner table room	Medium close-up shot of Jake.		Jake looks at her, nodding his head. He looks down at his plate again.			
52	TW2 - The dinner table room	Medium close-up shot of the Mother.	Mother: Oh, yes!	She looks from Jake towards the others. Her expression is exaggerated.			
53	TW2 - The dinner table room	Medium close-up shot of the Father.	Father: Yeah?				
54	TW2 - The dinner table room	Medium close-up shot of the Young Woman.	The Young Woman: Yes?				
55	TW2 - The dinner table room	Medium close-up shot of Jake.	Mother: Yes! The Young Woman: Yeah?	He looks down at his plate. He nods his head.			
56	TW2 - The dinner table room	Medium close-up shot of the Mother.		She looks uncomfortable. She rolls her shoulder. She looks up at the Young Woman.			
57	TW2 - The dinner table room	Medium close-up shot of the Father.				Sounds of shuffling.	
58	TW2 - The dinner table room	Medium close-up shot of the Young Woman.		She gets her phone from somewhere under the table.			

59	TW2 - The dinner table room	Wide shot of Jake.		He looks up at the Mother. He shakes his head imperceptibly.			The Mother has her back to the camera, showing only a shoulder.
60	TW2 - The dinner table room	Medium close-up shot of the Mother.		She frowns at Jake. She stretches an arm towards him to comfort him.			
61	TW2 - The dinner table room	Wide shot of Jake.		The Mother's arm is stretched towards him, trying to touch his arm or shoulder. He dodges her with a frown.			
62	TW2 - The dinner table room	Medium close-up shot of the Young Woman.		She looks down at her phone. She puts on a pair of glasses from nowhere.			
63	TW2 - The dinner table room	Close-up shot of the Young Woman's phone.					She has several missed phone calls from Lucy and Louise. On her left, all the food on her plate is untouched. On her right, a dish of carrots.
64	TW2 - The dinner table room	Medium close-up shot of the Young Woman.		She looks troubled. She looks towards the Father.			
65	TW2 - The dinner table room	Medium close-up shot of the Father.		He glances at her phone.			
66	TW2 - The dinner table room	Medium close-up shot of the Young Woman.	The Young Woman: Uh…	She looks troubled. She looks down at her phone. She gets up from her seat.			
67	TW2 - The dinner table room	Wide shot of the dinner table.		The Young Woman gets up from her seat and circles the table towards the Mother. The Father exaggeratedly			

				moves to watch her doing that.			
68	TW2 - The dinner table room	Wide shot of the dinner table.	The Young Woman: These here.	The Young Woman stops between the Father and the Woman, and crouches down to show them the pictures.			The camera is located in the hallway, higher than them.

Her back is to the camera. |
69	TW2 - The dinner table room	Wide shot of the Young Woman.	Father: Mmm!	She shows the Mother and the Father the pictures.			The Father is out of the frame. The camera pans towards the father.
70	TW2 - The dinner table room	Close-up shot of the Young Woman's phone.	Father: Mmm!	She holds it in her hands in front of a jelly dish.			On the screen, there is a picture of a painted forest in tones of black and blue.
71	TW2 - The dinner table room	Medium close-up shot of the Young Woman and the Father.	Father: Mmm.				The Mother's hair is in the frame.
72	TW2 - The dinner table room	Close-up shot of the Young Woman's phone.	Father: Ah.	She holds it in her hands in front of a jelly dish.

She swipes to a picture of another forest in the same tones, but more shadowy. | | | On the screen, there is a picture of some painted trees in tones of black, yellow and blue. |
| 73 | TW2 - The dinner table room | Close-up shot of the Young Woman. | | She frowns. | | The camera is positioned up towards her. | Framed towards the left of the frame. |
| 74 | TW2 - The dinner table room | Close-up shot of the Mother's foot. | Father: Mmm. Ah! | | | | The nail on her big toe is almost missing. She has a weird cast on her foot. The Mother is moving her toes. |
| 75 | TW2 - The dinner table room | Close-up shot of the Young Woman. | Father: Ah! | She frowns.

She moves her head to take a | | | The camera is positioned up towards her. |

				better look at the Mother's foot.			Framed towards the left of the frame.
76	TW2 - The dinner table room	Close-up shot of the Mother's foot.	Father: Mmm.				The nail on her big toe is almost missing. She has a weird cast on her foot. The Mother is moving her toes.
77	TW2 - The dinner table room	Medium close-up shot of the Mother.	Father: I mean, they're pretty...	She looks at the Young Woman. She has a frown. She is resting her head on her knuckles.			
78	TW2 - The dinner table room	Close-up shot of the Young Woman.	Father: ... but I don't see how...	She frowns. She looks up at the Mother.			The camera is positioned up towards her. Framed towards the left of the frame.
79	TW2 - The dinner table room	Medium close-up shot of the Mother.	Father: ... it's supposed to make me...	She looks at the Young Woman. She has a frown. She is resting her head on her knuckles.			
80	TW2 - The dinner table room	Close-up shot of the Young Woman.	Father: ... feel something...	She frowns. Framed towards the left of the frame. She smiles. Looks down confused, then at the father with a small smile.			The camera is positioned up towards her.
81	TW2 - The dinner table room	Close-up shot of the Young Woman's phone.	Father: ... if there's not a person in them feeling...	She holds it in her hands in front of a jelly dish.			On the screen, there is a picture of a painted forest in tones of black, near sunset or sunrise.
82	TW2 - The dinner table room	Medium close-up shot of the Father and the Young Woman.	Father: ... something. If there's not a person in them feeling sad or joyous or whatever other emotion you said. The Young Woman: Well, m-maybe think	She looks at him. He looks down at her phone.			

			of yourself as the person looking out at the scene. Father: I'd have to see me in them. The Young Woman: Well, if you were there, you wouldn't see yourself, right? Father: Well, I would if I looked down. I'm not a ghost. Yet.				
83	TW2 - The dinner table room	Medium close-up of the Mother.	Mother: I can attest to that. The Mother chuckles.	She looks down at the table with a smirk.			
		Medium close-up shot of Jake.	Mother: Especially in the bedroom. The Mother laughs.	He is looking down at the table. Shakes his head, then presses the base of his nose with his fingers.			
84	TW2 - The dinner table room	Wide shot of the Young Woman between the Mother and the Father.	The Young Woman: I mean, but… I-I-I The Young Woman: If you were there, looking out at it without looking down, you'd see the scene and you'd feel something.	She is holding her phone. She looks to the Father.	The Mother and the Father are laughing at their own joke. The Young Woman stutters.		
85	TW2 - The dinner table room	Close-up shot of the Mother.	The Young Woman: Anything an environment makes you feel is about you, not the environment, right? None of… none of the feeling is inherent to the place.	She looks uncomfortable. She twirls her head between her fingers. She looks down.			The Young Woman's head is in the frame, blurred.

86	TW2 - The dinner table room	Medium close-up shot of Jake.	Father: Uh, that's over my head, I guess.	He is holding his head in his palm. He is looking straight ahead.			
87	TW2 - The dinner table room	Wide shot of the Young Woman between the Mother and the Father.	Mother: They are pretty, though. You're very talented. The Young Woman: Thank you. Mother: I like the colors. The Young Woman: Thanks.	She is holding her phone. She is looking at the Father, then at the Mother. She takes down her glasses, and gets up and back to her seat.	The Mother chuckles.		
88	TW2 - The dinner table room	Medium close-up shot of Jake.	Mother: Psst, Jake!	He looks from the three back down. He looks almost disgusted.			
89	TW2 - The dinner table room	Medium close-up shot of the Mother.	Mother: You didn't tell us your girlfriend was so talented.	She looks at Jake.			
90	TW2 - The dinner table room	Medium close-up shot of Jake.	Jake: I did, actually.	He looks from the Mother to the table then back at her. He looks almost angry.			
91	TW2 - The dinner table room	Medium close-up shot of the Mother.			She laughs in a nasally way while looking down at the table.		
92	TW2 - The dinner table room	Wide shot of the Father and the Young Woman.	Mother: Anyway, uh…	He looks at her. The Young Woman looks uncomfortable. She gazes only at the table.	The Mother clears her throat.		The Mother's hair is at the left of the frame.

93	TW2 - The dinner table room	Wide shot of the Mother and the Father.	Mother: I mean, sometimes I–	He is looking at the Young Woman. She is shifting her gaze.			
94	TW2 - The dinner table room	Medium close-up shot of the Young Woman.	Mother: I would've thought… Mmmm…	She has a frown. She briefly looks towards Jake.			The Father's cheek is in the frame.
95	TW2 - The dinner table room	Medium close-up shot of the Mother.	Mother: Because…			Wind whistling.	
96	TW2 - The dinner table room	Wide shot of Jake.		He looks from the Mother to the Young Woman.			
97	TW2 - The dinner table room	Medium close-up shot of the Young Woman.		She looks at Jake, down and then to the Father.			
98	TW2 - The dinner table room	Medium close-up shot of the Father.		He is looking at the Young Woman.			
99	TW2 - The dinner table room	Medium close-up shot of the Young Woman.	Mother: Uh, so… Mother clears her throat.	She has a frown. She is looking at the Father.			
100	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Mother.	Mother: Jake… tells me you're studying quantum psychics at the university.	She looks from the Young Woman to Jake, then back at her.			
101	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Young Woman.	The Young Woman: Yes.				
102	TW3 - The Young Woman is now a physicist	Medium close-up shot of Jake.	Jake: Physics.	He looks down at his plate.			
103	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Mother.	Mother: Really?	She looks at Jake.			
104	TW3 - The Young Woman is now a physicist	Wide shot of Jake.	Jake: Yeah.	He looks down at his plate. He nods.			
105	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Mother.	Father: That's unusual for a girl…	She looks at Jake then at the Young Woman.			
106	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Father.	Father: … isn't it?	He is frowning.			

107	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Young Woman.	The Young Woman: Yes, it is, actually.	She is looking at the Father.			
108	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Father.	Father: I'm just asking.	He is frowning.			
109	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Young Woman.	The Young Woman: But, a little less so these days, which I think is a good thing. Mother: Well, after seventh grade, I couldn't understand what Jake was saying, so it's wonderful he has…	She is looking at the Father. He looks to a side, shaking his head.			The camera pans to Jake.
110	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Mother.	Mother: … someone he can share all his ideas with.	She looks at the Young Woman. She is smiling enthusiastically.			
111	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Father.	Father: Jake tells us there's been lots of famous husband and wife physicists.	He is smiling.			
112	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Mother.	Mother: Ooh!				
113	TW3 - The Young Woman is now a physicist	Medium close-up shot of Jake.	Jake: Dad!	He looks down at his plate. He is angry and disgusted.			
114	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Young Woman.	The Young Woman: Yeah. The Young Woman: I-I-I-I guess there have been some. Uh, Pierre and Marie Curie	She makes a disgusted face, but smiles. Her gaze shifts from the Mother to the Father.	The Young Woman chuckles.	Wind whistling.	

			shared a Nobel Prize in physics.				
115	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Father.	Father: Well, even I've heard of them. Well, I've heard of her anyway, radiation.	He looks at the Young Woman.			
116	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Mother.	Mother: Radioactivity. Jake: Radi-.				
117	TW3 - The Young Woman is now a physicist	Medium close-up shot of Jake.	Jake: -um.	He looks down at his plate.			
118	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Young Woman.	The Young Woman: Yes. Mother: I am so glad…	She looks at Jake, then at the parents.			
119	TW3 - The Young Woman is now a physicist	Medium close-up of the Mother.	Mother… Jake has found…		She laughs.		
120	TW3 - The Young Woman is now a physicist	Wide shot of Jake.	Mother: … someone.	He covers his eyes with his hand. He looks uncomfortable.	The Mother giggles.		
121	TW3 - The Young Woman is now a physicist	Medium close-up of the Mother.	Mother: Won't you please tell us the story of how you met? Jake has refused.	She looks at the Young Woman. Then, she looks at Jake with a frown.			
122	TW3 - The Young Woman is now a physicist	Wide shot of Jake.	Mother: I love romantic meeting stories.	He looks uncomfortable. He closes his eyes.			
123	TW3 - The Young Woman is now a physicist	Wide shot of the Mother and the Father.	Mother: Like in Forget Paris. Billy Crystal? Father: I didn't like that movie. Billy Crystal is a nancy.	She is smiling.			
124	TW3 - The Young Woman is now a physicist	Medium close-up shot of the Young Woman.	The Young Woman: Um…	She looks at the parents, then at Jake.			
125	TW3 - The Young Woman is now a physicist	Medium close-up shot of Jake.		He is looking at the Young Woman. He imperceptibly nods.			

126	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: So… The Young Woman: Uh… I went with a friend to a bar near campus, and… it turned out to be trivia night.	Her gaze shifts shily between the parents, the table and Jake.	She laughs.	Wind whistling.	
127	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Mother.	Mother: Oh, I love this so far! Jake is crazy about trivia! We used to play the Genius Edition of the–	She is very enthusiastic.			
128	TW4 - The past of how The Young Woman and Jake met	Wide shot of Jake and the Mother.	Mother: We used to play the Genius Edition– Jake: Genus. Mother: We used to play the Genius Edition– Jake: Genus!	He looks angry.			She is blurred. Only her profile is evident in the fame.
129	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	Mother: … of Trivial Pursuit. What?	She is looking uncomfortable between Jake and the Mother.			
130	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of Jake.	Jake: It's Genus Edition.	He looks only at his plate.			
131	TW4 - The past of how The Young Woman and Jake met	Wide shot of the Mother and the Father.	Mother: Oh, I always thought the word was genius. I've been saying it wrong all these years. Goes to show, I'm no genus! Father: That's a good one.	Their gazes shift from the table to the Young Woman.	Both laugh at their own joke		

132	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman laughing.	Jake: No, no, no. Genus is not…	She looks uncomfortably to Jake.			
133	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of Jake.	Jake: … the same as genius. A genus is a category.	His gaze is downward.			
134	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Mother.	Mother: I always thought it was the Genius Edition. I told everyone he knew every answer in the Genius Edition. I was very proud of that. Why didn't we get the Genius–	She is smiling.	She is chuckling.		
135	TW4 - The past of how The Young Woman and Jake met	Wide shot of Jake and the Mother.	Jake: There is no…!	He bangs his fists on the table.			Her profile is blurry at the right of the frame.
136	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Mother.		She jumps when Jake bangs the table with his fists. She puckers her lifts as if she is about to cry.			
137	TW4 - The past of how The Young Woman and Jake met	Wide shot of Jake and the Mother.	Jake: … Genius Edition. Mother: Okay.	Jake is breathing heavily. He only looks down, calmed and somehow apologetic.			The Mother's blurry profile is evident on the right side of the frame.
138	TW4 - The past of how The Young Woman and Jake met	Wide shot of the Mother and the Father.		She is smiling.	She is laughing.	Wind howling.	
139	TW4 - The past of how The Young Woman and Jake met	Camera pan from Jake to the Young Woman.		She looks down, uncomfortable. Takes a napkin			

				from the table and lays it on her lap.			
140	TW4 - The past of how The Young Woman and Jake met	Wide shot of the dinner table.	The Young Woman: So, Jake was with his trivia team, and my friend and I found an empty table near him, and I was watching him. Mother: Because you thought...		The Young Woman inhales.		Camera is positioned in the hallway, higher than them.
141	TW4 - The past of how The Young Woman and Jake met	Wide shot of Jake and the Mother.	Mother: ... he was cute! The Young Woman: Yeah, I did.	He looks down.	The Young Woman laughs. Jake laughs.		Her blurry profile is evident on the right half of the frame.
142	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: And he was very serious about the game, which I found, I don't know, charming. And... Oh, his team was called...	The Young Woman is smiling. She looks at Jake.	The Young Woman is laughing.		
143	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of Jake.	Jake: Brezhnev's Eyebrows.	His face is lowered. He looks down.			
144	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: Brezhnev Eyebrows, right.	She looks at Jake.			
145	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of Jake.	The Young Woman: And I asked him who Brezhnev was, basically so I could say something to him.	His gaze shifts from the table, to her and then to the parents.	Jake inhales.		
146	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: And he told me that Brezhnev was a Soviet engineer. And a-a-a-a... a general of the...	Her eyelids flutter repeatedly while stuttering. Her	The Young Woman stutters.		

				gaze is downwards.			
147	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of Jake.	The Young Woman: … uh, the section head of– Jake: Secretary of the Communist Party.	He looks at her, almost patronizing.			
148	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: During the age of starvation.	She points a finger at him. Her gaze shifts to the parents.			
149	TW4 - The past of how The Young Woman and Jake met	Wide shot of the Mother and the Father.	Mother: Stagnation. The Young Woman: Stagnation. Anyway, those team names drive me nuts usually. They all have the most teams show-offy.	She holds her chin in her palms. She smiles.			The Father looks tired or bored.
150	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman looking at Jake.	The Young Woman: But I don't know, it didn't bother me so much with Jake. I guess I didn't let it because I thought he was cute.	She looks at the parents.			
151	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Mother.	Mother: Aw, he is cute…	She holds her chin in her palms. She looks at Jake and laughs. She stretches his arm towards him.			
152	TW4 - The past of how The Young Woman and Jake met	Wide shot of Jake and the Mother.	Mother: … isn't he? The Young Woman: So I-I-I…	She stretches her arm towards him and pinches his cheek. He looks angry.			
153	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: I was trying to get up the nerve to talk to him, because… even though he looked over at me more than once,	She gazes multiple times towards Jake.			

			it was clear he wasn't gonna say anything.				
154	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Father.	Father: I-I-I thought you said you were talking about Brezhnev?	He has a frown.			
155	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.		She has a finger under her chin. She stops in her tracks. She looks at the Father with her mouth slightly ajar. Then she looks at Jake.		Wind howling.	
156	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Mother.		Her gaze goes from the Father to Jake.			
157	TW4 - The past of how The Young Woman and Jake met	Wide shot of Jake.		He looks nowhere in particular and shakes his head.			
158	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: Uh…	She has a finger under her chin.	She stutters.		
159	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Father.		He leans his head, circumspect.			
160	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Mother.		She looks confused.			
161	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: Yes, that's true. But we didn't talk anymore after that…	She has a finger under her chin. She smiles. She looks at Jake, then at the Father. She gesticulates with her pointing finger.			

162	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Father.	The Young Woman: … I guess is what I meant. Father: Oh.	He looks at the Young Woman.			
163	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Mother.		She put her hand in her hair. She looks confused.			
164	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: So I said something stupid, like, "You guys seem to be doing well."	She is smiling. She is looking down.	She hesitates. She starts laughing.		
165	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Mother.			She laughs.		
166	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: And I had to practically yell it, it was so noisy. And Jake… Jake raised his glass and went, "Well, yeah…"	Her gaze shifts to all of them. She gesticulates.	She laughs		
167	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of Jake.	The Young Woman: … "… well, we're helpfully fortified." And I laughed, which broke the ice, and I think…	He looks to his side. He cocks his head. He does the same gestures as the Young Woman. He laughs and looks down shy.			
168	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: … he was egged on by my laughing, 'cause he went on to tell me that he was a cruc–	Her gaze shifts to all of them. She gesticulates.	She is laughing.		
169	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of Jake.	Jake: Verbalist. The Young Woman: Verbalist.	He looks at her. He is smiling.			
170	TW4 - The past of how The Young	Wide shot of the Young Woman and the Father.	The Young Woman: And I didn't know what that meant. But I-	Her gaze shifts to all of them. She gesticulates.		Wind whistling.	The Mother's profile is evident on the left side of the frame.

	Woman and Jake met		I didn't want to admit that. So I just said, "Cool." Mother: Cool. The Young Woman: And he was showing off again, and poorly, and I thought, "This guy is awkward. He has no game at all." The Young Woman: And there was something sort of appealing about that. But then he kept going.		The Young Woman inhales.		Out of the window it is snowing.
171	TW4 - The past of how The Young Woman and Jake met	Wide shot of Jake. The camera zooms out of her.	The Young Woman: And he told me that he wanted his team name to be Ipseity, and I was like, "Ugh." Mother: You didn't like him anymore?	He looks angry. The Mother looks upset. He looks upset.			Camera pans to the Mother. Gradual blur from her to him. The camera pans back to Jake.
172	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: No.	She looks sad.			
173	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Mother.		She looks sad. She gazes towards Jake.			
174	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: I did.	She moves her head to her right, eyelids lowered. Her gaze then	The Mother chuckles.		

				shifts to the Mother. She smirks. She smiles. Her gaze moves to Jake.			
			The Young Woman: I just wanted that stuff to stop.				
175	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Mother.	The Young Woman: So I told him, "You know I don't know that…	She is smiling in an awkward manner.			
176	TW4 - The past of how The Young Woman and Jake met	Wide shot of the Young Woman looking to Jake. He is smiling.	The Young Woman: … word. Why don't you just cut the crap?" The Young Woman: And he said something like, "I'm an asshole."	His gaze is downwards.	The Young Woman laughs. He starts laughing.		Camera pans to Jake.
177	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.			She is laughing.		
178	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Mother.		She is leaning over the table.	She is laughing hysterically.		
179	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of Jake.		He looks down.	He is laughing a bit.		
180	TW4 - The past of how The Young Woman and Jake met	Wide shot of the Father and the Mother.			Both laugh.		
181	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of Jake.		He looks towards her mother. He is laughing. She is laughing.			Her hair is evident on the left side of the frame.
182	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: "I'm not very good at talking to people, and ipseity is just another word for selfhood."	She is leaning over the table. Her gaze shifts to all of them. She gesticulates.	She is laughing.		

183	TW4 - The past of how The Young Woman and Jake met	Wide shot of Jake.	The Young Woman: Anyway, after that, he talked like a normal person, and he was funny. And I could see he wanted to ask for my number, but was shy. And I was getting up to go. My girlfriend wanted to leave. And Jake…	He is smiling. He is looking down. His gaze moves to the Mother, then down. Her gaze shifts to all of them. She gesticulates.			Camera pans to the Young Woman.
184	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Mother.	The Young Woman: … blurted out, could he have my number? Mother: Oh!	She is looking upset toward the Young Woman… She gesticulates victoriously with her hands raised. She applauds.	… then starts laughing. The Young Woman laughs.		
185	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Father.	Father: There you go… Jake. It's about time.	He is smiling. He looks at the Young Woman.			
186	TW4 - The past of how The Young Woman and Jake met	Medium close-up shot of the Young Woman.	The Young Woman: And the rest was history. That was like… six weeks ago?	She is nodding. She looks towards Jake.	She is laughing.		The Father's profile is evident on the left side of the frame.
187	TW4 - The past of how The Young Woman and Jake met	Wide shot of the dinner table.	The Young Woman: God, feels longer. Phew! Feels like forever, in a way. I can't… I can't even remember how long ago it is.				Jake is with his back to the camera. The Young Woman's profile is towards the camera. The camera pans, ducking behind the frame of the door. The Young Woman is the only enactor visible in the shot.
188	TW5 - The Young Woman is by herself	Wide shot of the Young.				Woman. Wind howling. Inaudible dialogue	She sits by herself at the dinner table. She is framed by the two tall windows. There is a lighting fixture above

			She looks around, vaguely confused. She drinks the red wine from her glass.				her head. She looks lost.
	TW6 - The Janitor is watching a romantic film*	The janitor at work, watching a romantic film.					
189	TW7 - The dinner table room; The Young Woman and the Mother have changed	Medium close-up shot of the Young Woman's back.	The Young Woman: Well, that was lovely. Gotta get on the road. Mother: Jake was always a good boy. He was even awarded a diligence pin at school, you remember? The Young Woman: Are you still working on that? Father: Nah. Mother: Diligence. At eight, can you believe that? It was quite a thing. His father and I never got awarded any such pin at eight. Father: At any age. Mother: True enough. At no age. Father: I won a bunch of sports trophies, but	She stands up and starts gathering plates. The Mother is holding her chin on the backside of her palms. She looks at Jake. The Mother lifts her eyes towards the Young Woman. The Young Woman takes the plate from the Father. The Young Woman takes the plates to the kitchen. The Young Woman moves swiftly from the kitchen back into the dinner table room. She takes some dishes to bring them to the kitchen. The parents are looking at Jake.		Wind howling.	She has her hair gathered in a low bun. She wears a different dress than previously, even though she is in the same dinner table room. Jake is barely visible to the left side of the frame. Camera pan to the Father. Camera pan to Jake.

			never a diligence trophy. I don't imagine I knew the word diligence at eight! Mother: But Jake knew it. You knew. Father: Jake knew. Jake knew. Remember how excited you were about that diligence pin? Jake: No. Mother: He wore it to school. Jake: I didn't. Mother: He did, every day. You did! Jake: No, I was disappointed. I wanted the acumen pin. Diligence… is an also ran. "You there, you worked very hard, you're not very bright, but we're impressed that you try anyway." Mother: Oh, don't be sour. It was a lovely pin, sweetheart. Jakey. Dessert? I made Jake's favorite chocolate cake. The Young Woman: Lovely. Of course, I	He is looking down. The Young Woman takes some dishes from his side to take back to the kitchen. He lifts his gaze occasionally to the parents. The Young Woman returns to get some more plates and dishes. The Young Woman takes the untouched jambon to the kitchen. The Mother touches Jake on the arm. He shifts uncomfortable. The Young Woman stops walking. The Young Woman shifts uncomfortable.			The Young Woman has a kitchen towel on her forearm, like a waitress. Camera pan to the Father.

| | | | never turn down anything chocolate.

Mother: Lovely.

Father: Wouldn't it be lovely?

Mother: Help me. I'll serve dessert in the sitting room.

Father: That's from My Fair Lady. | The Mother stands up.

The Mother puts her chair back.

The Father stops on the left side of the Young Woman. He leans forward. | | | Camera pan to the middle of the table. |

TW6* - I highlight this TW in grey because it is a world inserted in the runtime of The Dinner Sequence chosen for the analysis. It is a distinct sequence and thus I do not provide a detailed transcription of it. However, TW6 is important because world-building elements stemming from TW6 impact and modify the evolution of the TWs present in The Dinner Sequence. Consequently, I mention its integration in the runtime of The Sequence and foreground it through highlight it.

Appendix 9. Extract of The Dinner Sequence from the official script of *I'm Thinking of Ending Things* (Kaufman 2020)

1 [starting at page 44] [film time 0:33:07 - 0:44:36; 0:46:43 - 0:48:04]

2 INT. FARM HOUSE - FOYER/SITTING ROOM - EVENING

3 The parents are coming down the stairs. The Father is tall

4 and rangy; he has a Band Aid on his forehead. The Mother

5 small and birdlike.

6   MOTHER

7   Hi! Welcome!

8   FATHER

9   The drive ok?

10   JAKE

11   Yeah. Fine.

12 They pass the table, which is now laden with an extravagant

13 meal of ham, potatoes, corn, salad, and various Jello mold

14 concoctions. The Mother hugs the Young Woman.

15   MOTHER

16   So glad to meet you, Louisa! Jake

17   has told us so much about you.

18   YOUNG WOMAN

19   Oh! He's told me so much about both

20   of you, too!

21   The Mother appears to have a permanent smile on her face.

22
<div align="center">

MOTHER
</div>

23
<div align="center">

Oh dear! And you came anyway?
</div>

24   The Mother laughs at her joke, and everyone else with the

25   exception of Jake joins in. Jake seems tense.

26
<div align="center">

FATHER
</div>

27
<div align="center">

Let's eat already! Or the food will
</div>

28
<div align="center">

get as cold as a witch's tit in a
</div>

29
<div align="center">

brass brassiere!
</div>

30   INT. FARM HOUSE DINING ROOM - EVENING 52pt. 3 *

31   The parents and Jake are somehow almost immediately seated.

32   It takes the Young Woman a moment longer to arrive at her

33   place -- sliding in her too-big slippers -- and sit, and even

34   though the parents are still smiling, there is a strain of

35   impatience on their faces. Jake looks down at his plate.

36
<div align="center">

YOUNG WOMAN
</div>

37
<div align="center">

It smells great.
</div>

38
<div align="center">

MOTHER
</div>

39
<div align="center">

I hope you're hungry. All homemade.
</div>

40
<div align="center">

Everything you see on the table is
</div>

41
<div align="center">

from the farm.
</div>

<div align="center">395</div>

42   The Young Woman glances at the ham, then Jake. He is looking

43   down, shaking his head.

44   YOUNG WOMAN

45   Looks great.

46   Food is passed around and shoveled on plates. The Young

47   Woman notices that the mother's big toe has no nail.

48   MOTHER
49   So Jake tells us you're a painter?

50   YOUNG WOMAN
51   Yes. Jake tells you correctly.

52   FATHER
53   I don't really know much about art,

54   but I like pictures where you know

55   what you're looking at.

56   JAKE
57   (into his plate)

58   Dad. For Christ's sake.

59   FATHER
60   What do you call it -- abstract? --

61   I don't get that. I mean, I could

62   do abstract, smear paint on a, what

63   is it called -- a canvas? -- I

64   think it's a con job, if you ask

65   me. I like paintings that look like

66   a photograph. I couldn't do one of

67   those in a million years. That's

68   talent.

69   JAKE

70   Why not just take a photograph,

71   Dad, if you like photographs? It's

72   much quicker. And photographs look

73   exactly like photographs.

74   FATHER

75   I like photographs. Mostly sports

76   photographs.

77   MOTHER

78   (to young woman)

79   What kind of paintings do you make,

80   Lucy?

81   YOUNG WOMAN

82   Um, Well, I'm not an abstract

83   painter! So that's in my favor.

84

FATHER

85

Good.

86

(to no one in particular)

87

See? That's exactly my point.

88

Good.

89

YOUNG WOMAN

90

I do mostly landscapes.

91

FATHER

92

Like outside paintings?

93

YOUNG WOMAN

94

Yeah. Plein Air. Which is outdoor

95

painting. I try to capture the feel

96

of the light and atmosphere.

97

MOTHER

98

That sounds lovely. Jake used to

99

paint, too, of course.

100

JAKE

101

(into his plate)

102

Mom.

103

MOTHER

104

He worked really hard at it.

105   YOUNG WOMAN

106   I didn't know that! Jake!

107   Jake doesn't look up.

108   MOTHER

109   He was very good.

110   YOUNG WOMAN

111   I try to imbue my work with a kind

112   of interiority.

113   FATHER

114   Interiority. So you paint insides?

115   I thought --

116   YOUNG WOMAN

117   Inside my head. So a landscape

118   would attempt to express how I'm

119   feeling at the time: lonely,

120   joyous, worried, sad.

121   MOTHER

122   That sounds very interesting. Like

123   that painting of that girl sitting

124   in a field looking at a house?

125   YOUNG WOMAN Christina's World. Wyeth. Yes.

126   Exactly. But without people.

127   FATHER

128   How can a picture of a field be sad

129   without a sad person looking sad in

130   the field?

131   YOUNG WOMAN

132   It's an interesting problem.

133   That's what I struggle with. I have

134   some pictures of my work, if you'd

135   like to see.

136   MOTHER

137   Oh, yes.

138   FATHER

139   Yeah, sure.

140   The Young Woman pulls out her phone, sees that there have

141   been several calls from Louisa. She ignores them, opens up

142   her portfolio, crosses the table, places herself between the

143   Mother and Father, and shows them her work. The paintings are

144   beautiful: expressionistic, vast, lonely wintry landscapes.

145   FATHER (CONT'D)

146   I mean, they're pretty, but I don't

147   see how they're supposed to make me

148   feel something if there's not a

149   person in them feeling sad or

150   joyous or whatever other emotion

151   you said.

152   YOUNG WOMAN

153   Maybe think of yourself as the

154   person, looking out at the scene.

155   FATHER

156   I'd have to see me in them.

157   YOUNG WOMAN

158   As if you're there. If you were

159   there, you wouldn't see yourself,

160   right?

161   FATHER

162   I would if I looked down. I'm not a

163   ghost! Yet!

164 The Father and the Mother laugh.

165   MOTHER

166   I can attest to that! Especially in

167   the bedroom!

168	JAKE
169	Jesus.
170	YOUNG WOMAN
171	Sure. But if you were just looking
172	out at it, without looking down.
173	You'd just see the scene and feel
174	something. Anything an environment
175	makes you feel is all about you and
176	not the environment, right? None
177	of the feeling is inherent to
178	place.
179	FATHER
180	Well, that's over my head, I guess.
181	MOTHER
182	They are pretty though. You're very
183	talented. I like the colors.
184	YOUNG WOMAN
185	Thank you.
186	MOTHER
187	Jake, you didn't tell us your
188	girlfriend is so talented.

189   JAKE

190   (to his food)

191   I did, actually.

192   MOTHER

193   So Jake tells us you're studying

194   physics at the university.

195   YOUNG WOMAN

196   Yes.

197   FATHER

198   That's unusual for a girl, isn't

199   it?

200   JAKE

201   Dad.

202   FATHER

203   I'm just asking.

204   YOUNG WOMAN

205   It is, actually. But a little less

206   so these days. Which is good, I

207   think.

208   MOTHER

209   Well, after seventh grade, I could

210   never understand what Jake was

211   saying! So it's wonderful he has

212   someone he can talk to about all

213   his ideas!

214   FATHER

215   Jake tells us there have been a lot

216   of famous husband and wife

217   physicists.

218   JAKE

219   Jesus, Dad.

220   YOUNG WOMAN

221   I guess there have been some.

222   Pierre and Marie Curie shared a

223   Nobel Prize in Physics.

224   FATHER

225   Even I've heard of them. Well, her,

226   anyway. Radiation.

227   MOTHER

228   Radioactivity.

229   YOUNG WOMAN

230   Yes.

231   FATHER
232   I never heard of him, though.
233   MOTHER
234   It's all so exciting. And I'm so
235   glad Jake has found someone. Won't
236   you please tell us the story of how
237   you met? Jake has refused.
238   I love romantic meeting stories.
239   Like in *Forget Paris*? Billy
240   Crystal?
241   FATHER
242   I didn't like that movie.
243   The Young Woman looks over at Jake. He stares down at his
244   plate. She looks at the Mother, who waits, expectantly.
245   YOUNG WOMAN
246   Um, so, I went with a friend to a
247   bar near campus. It turned out to
248   be trivia night.
249   MOTHER
250   I love this so far. Jake is crazy
251   about trivia. We used to play the

252   genius edition of Trivial Pursuit

253   and --

254   JAKE

255   Genus.

256   MOTHER

257   What?

258   JAKE

259   It's genus edition.

260   MOTHER

261   Really? I've always thought the

262   word was genius. I've been saying

263   it wrong all these years! It goes

264   to show...

265   (punchline)

266   ... I'm no genus!

267   She laughs. The Father laughs.

268   FATHER

269   That's a good one.

270   JAKE

271   No. Genus is not the same as

272   genius. A genus is a category.

273   MOTHER

274   Oh. I always thought it was the

275   genius edition. I told everybody

276   you knew every answer in the genius

277   edition. I was very proud of that.

278   (thought)

279   Why didn't we get the genius

280   edition?

281   JAKE

282   (yelling into his plate)

283   There is no genius edition!

284   The Young Woman looks at him, frightened by his anger.

285   MOTHER

286   Ok. I didn't understand. Ok.

287   Silence. Everyone eats. The Young Woman tries to lighten the

288   mood. **YOUNG WOMAN APPEARANCE CHANGES** *

289   YOUNG WOMAN

290   So Jake was with his trivia team

291   and my friend and I found an empty

292   table near them. I was watching

293   him.

294   MOTHER

295   Because you thought he was cute!

296   YOUNG WOMAN

297   Ha. Yeah, I did. And very serious

298   about the game, which I found -- I

299   don't know -- charming. His team

300   was called... what?

301   JAKE

302   Brehznev's Eyebrows.

303   YOUNG WOMAN

304   Right. Brehznev's Eyebrows. I asked

305   him who Brehznev was. Basically

306   because I wanted to say something

307   to him. He told me Brehznev was a

308   Soviet engineer, General...

309   JAKE

310   ... Secretary of the Communist

311   Party.

312   YOUNG WOMAN

313   During the Age of Starvation.

314   JAKE Stagnation.

315   YOUNG WOMAN

316   Stagnation. Anyway, those kind of

317   team names drive me nuts, usually.

318   They all have them, those teams.

319   Show-offy. But, I don't know, it

320   didn't bother me with Jake.

321   (to Mother)

322   Maybe I just didn't let it, because

323   I thought he was cute.

324   MOTHER

325   Aw. He is cute, isn't he?

326   YOUNG WOMAN

327   He is. So I was trying to get up

328   the nerve to talk to him, because

329   even though he had looked over at

330   me more than once, it was clear he

331   was not going to say anything.

332   FATHER

333   Didn't you just say you talked

334   about Brehznev?

335   YOUNG WOMAN

336   Oh. Yes. That's true   But then we

337   didn't talk anymore after that, I

338   guess, is what I meant.

339   FATHER

340   Oh.

341   YOUNG WOMAN

342   So I said something stupid like,

343   you guys seem to be doing well. I

344   had to yell it, practically; it was

345   so noisy. He held up his beer and

346   said, We're helpfully fortified.

347   And I laughed and the ice was

348   broken. I think he was egged on by

349   my laughing, so he told me he is a cruci...

350   JAKE

351   ...verbalist.

352   YOUNG WOMAN

353   I didn't know what it meant. But I

354   didn't want to admit that, so I

355   just said, cool. He was showing off

356   again and poorly, but I guess I

357   thought, ok, this guy is awkward.

358 He doesn't have any game at all.

359 There was something sort of

360 appealing about that. But then it

361 kept going. He said he had wanted

362 the team name to be Ipseity.

363 And I was like, ugh, now it's

364 getting to be too much.

365 MOTHER

366 You didn't like him anymore?

367 Jake looks over at the Young Woman.

368 YOUNG WOMAN

369 No. I did. I just wanted that stuff

370 to stop. So I said, I don't know

371 that word and you know I don't know

372 that word, so why don't you just

373 cut the crap? He said something

374 like, I'm an asshole. I'm not very

375 good at talking to people, and

376   ipseity is just another word for

377   selfhood. Anyway, after that he

378   just talked like a normal person

379   and he was funny. And I could see

380   he wanted to ask for my number but

381   was shy. Then my friend wanted to

382   go, and so I was getting up, and he

383   just blurted out, could he have my

384   number.

385   FATHER

386   Way to go, Jake! About time!

387   YOUNG WOMAN

388   And I was very glad he did. The

389   rest is history. That was like,

390   what, six weeks ago? I don't know.

391   Feels longer. Feels like forever,

392   in a way. I can't really remember

393   how long ago it is. Feels like

394   forever.

395   MOTHER

396   What a wonderful story! It could be

397   in a movie!

398   (beat)

399   "Feels like forever." That's very romantic.

400   [...]

401   [page 57]

402   INT. FARM HOUSE - NIGHT

403   They're all still at the dinner table. The Mother wears a

404   slightly different dress now. She seems a bit older. Her

405   nailless toe is now wrapped in a bandage. The Father's Band

406   Aid is on the other side of his forehead. The Young Woman is

407   in an outfit slightly different than earlier, slightly

408   reminiscent of Yvonne's STREET CLOTHES **YOUNG WOMAN * APPEARANCE CHANGE**

409   She seems somewhat aware of the changes,

410   but uncertain.

Appendix 10. Example of Participant Information Sheet

Examples used: *Shutter Island* (Scorsese 2010)

Invitation

We would like to invite you to take part in a research study.

Before you decide if you would like to participate, take time to read the following information carefully and, if you wish, discuss it with others such as your family, friends, or colleagues.

Please ask a member of the research team, whose contact details can be found at the end of this information sheet, if there is anything that is not clear or if you would like more information before you make your decision.

What is the purpose of the study?

The purpose of this study is for you to express your personal views regarding the personality of the characters, their motive, description, events, and overall experience of viewing the movie *Shutter Island* (Scorsese 2010).

Why have I been chosen?

You have been invited to take part in this study because you have already shown a voluntary interest in the project.

What will happen to me if I take part?

You will be asked to watch scenes from the movie *Shutter Island* (Scorsese 2010). Then, you will be asked a series of questions and we will have a discussion about them. I am particularly interested in your personal views regarding their personality, motive, description, and overall experience of the viewing.

Do I have to take part?

No. It is up to you to decide whether or not you wish to take part.

If you do decide to participate, you will be asked to sign and date a consent form. You would still be free to withdraw from the study at any time without giving a reason.

Will my taking part in this study be kept confidential?

Yes. A code will be attached to all the data you provide to maintain confidentiality.

Your personal data (name and contact details) will only be used to contact you on the day of the interview session. Analysis of your data will be undertaken using coded data.

The data we collect will be stored electronically on a secure encrypted mobile device, password protected computer server or secure cloud storage device.

What are the possible benefits of taking part?

Your participation will contribute to ongoing research in the field of telecinematic stylistics and film studies using various cognitive frameworks.

What are the possible risks and burdens of taking part?

Shutter Island (Scorsese 2010) has several trigger warnings: mild display of sex and nudity, severe display of violence and gore, moderate use of profanities, moderate use of alcohol, drugs and smoking, severe frightening and intense scenes.
If you are unhappy or have further questions at any stage in the process, please address your concerns initially to the researcher if this is appropriate.

What will happen to the results of the study?

An analysis of the data will form part of my doctoral thesis research and discussion. The results of this study may be published in scientific journals and/or presented at conferences. If the results of the study are published, your identity will remain confidential.

A lay summary of the results of the study will be available for participants when the study has been completed and the researchers will ask if you would like to receive a copy.

Expenses and payments

There will be no expenses/payments for this project.

Who is funding the research?

This project has not been funded.

Who is organising this study and acting as data controller for the study?

Aston University is organising this study and acting as data controller for the study. You can find out more about how we use your information in Appendix A.

Who has reviewed the study?

This study was given a favorable ethical opinion by the SSH Research Ethics Committee.

What if I have a concern about my participation in the study?

If you have any concerns about your participation in this study, please speak to the research investigator and they will do their best to answer your questions. Contact details can be found at the end of this information sheet.

If the research team are unable to address your concerns or you wish to make a complaint about how the study is being conducted you should contact the Aston University Research Integrity Office at research_governance@aston.ac.uk or telephone 0121 204 3000.

Research Team

Investigator: Paula Ghintuială

Email: [redacted]

Supervisor: Dr. Chloe Harrison

Email: c.harrison10@aston.ac.uk

Thank you for taking time to read this information sheet. If you have any questions regarding the study please don't hesitate to ask one of the research team.

Appendix A: Transparency statement

Aston University takes its obligations under data and privacy law seriously and complies with the Data Protection Act 2018 ("DPA") and the General Data Protection Regulation (EU) 2016/679 as retained in UK law by the Data Protection, Privacy and Electronic Communications (Amendments etc) (EU Exit) Regulations 2019 ("the UK GDPR").

Aston University is the sponsor for this study based in the United Kingdom. We will be using information from you in order to undertake this study. Aston University will process your personal data in order to register you as a participant and to manage your participation in the study. It will process your personal data on the grounds that it is necessary for the performance of a task carried out in the public interest (GDPR Article 6(1)(e). Aston University may process special categories of data about you which includes details about your health. Aston University will process this data on the grounds that it is necessary for statistical or research purposes (GDPR Article 9(2)(j)). Aston University will keep identifiable information about you for 6 years after the study has finished.

Your rights to access, change or move your information are limited, as we need to manage your information in specific ways in order for the research to be reliable and accurate. If you withdraw from the study, we will keep the information about you that we have already obtained. To safeguard your rights, we will use the minimum personally identifiable information possible.

You can find out more about how we use your information at https://www.aston.ac.uk/about/statutes-ordinances-regulations/publication-scheme/policies-regulations/data-protection or by contacting our Data Protection Officer at dp_officer@aston.ac.uk.

If you wish to raise a complaint on how we have handled your personal data, you can contact our Data Protection Officer who will investigate the matter. If you are not satisfied with our response or believe we are processing your personal data in a way that is not lawful you can complain to the Information Commissioner's Office (ICO).

Appendix 11. Example of Consent Form

Example Study A

Name of Chief Investigator: Paula Ghintuială

Supervisor: Dr. Chloe Harrison

The overall purpose of this study is to assess how audiences understand and engage with visual and linguistic characterisation of the protagonists and the events in the movie *Shutter Island* (Scorsese 2010). I am particularly interested in your personal views regarding the personality of the characters, their motive, description, progression of events, and overall experience of the viewing.

Please check initial boxes

1.	I confirm that I have read and understand the Participant Information Sheet for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.	
2.	I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason and without my legal rights being affected.	
3.	I agree to my personal data and data relating to me collected during the study being processed as described in the Participant Information Sheet.	
4.	I agree to my anonymised data being used by research teams for future research.	
5.	I agree to take part in this study.	

_____   _____   _____

Name of participant   Date   Signature

_____   _____   _____

Name of Person receiving   Date   Signature

consent

Appendix 12. Transcription conventions for participant data

. , ? !	punctuation indicates usual intonation
[laughs]	important emotional emphasis
word – word	change to a different sentence
word…	short pause
word … word	long pause
word–	abrupt change to a different idea or change in phrasing
word-word	repetition
[gesture]	particular gesture which contributes to the meaning of the idea
word…–	short pause and change or rephrasing of idea

Appendix 13. Trigger warnings for each text

A detailed list of trigger warnings for *Shutter Island*

- Alcohol, drugs and smoking
- Blood
- Child abuse (reference and insinuations)
- Criminal behaviour
- Death
- Hallucinations
- Mental health portrayal
- Profanity use
- Trauma
- Violence

A detailed list of trigger warnings for the episodes chosen from *Mr. Robot*

- Blood
- Cancer (reference)
- Child abuse (reference and insinuations)
- Criminal behaviour
- Death
- Hallucinations
- Mental health portrayal (anxiety, depression, suicide)
- Profanity use
- Trauma
- Violence

A detailed list of trigger warnings for *Joker*

- Alcohol, drugs and smoking
- Blood
- Child abuse
- Criminal and disturbing behaviour
- Death
- Gore
- Hallucinations
- Hospitalisation

- Mental health portrayal
- Murder
- Profanity use
- Partial nudity
- Trauma
- Violence

A detailed list of trigger warnings for *I'm Thinking of Ending Things*

- Ageing
- Alcohol and smoking
- Blood
- Criminal behaviour
- Death
- Frightening and intense scenes
- Gore
- Hallucinations
- Mental health portrayal
- Murder – fictional
- Nudity
- Parent lose
- Profanity use
- Trauma
- Violence

Appendix 14. List of all questions from the semi-structured interviews

Group A. *Shutter Island* (Scorsese 2010)

1. Did you hear anything about this movie before our session today?
2. From what you saw, what do you think about Teddy Daniels from the present time?
3. From what you saw, what do you think about the characterisation of Andrew Laeddis?
4. What did you think about the twist? Did you expect it?
5. Why do you think Andrew chose the figure of detective Teddy Daniels as his [alter]/personality?
6. How did you find the experience?
7. What do you think is the focus of the movie?
8. What did you think about
   - the use of space
   - costumes
   - acting
   - soundtrack and sound

Group B. *Mr. Robot* (Esmail 2015-2019): episodes 1, 8 and 9 from season 1

1. Did you hear anything about the series before our session today?
2. From what you saw, what do you think about Elliot?
3. From what you saw, what do you think about Mr. Robot?
4. What do you think about the relation between Elliot and Mr. Robot?
5. What did you think about the twist? Did you expect it?
6. Why do you think Elliot chose the figure of his father as his [alter]/personality?
7. How did you find the experience?
8. What do you think is the focus of the entire series?
9. What did you think about
   - the use of space
   - costumes
   - acting
   - soundtrack and sound

Group C. *Joker* (Phillips 2019)

1. Did you hear anything about this movie before our session today?
2. From what you saw, what do you think about Arthur Fleck?
3. From what you saw, what do you think about Joker?

4. From what you saw, what do you think about Sophie, his next-door neighbour and girlfriend?

5. What do you think about the relation between these Arthur and Sophie?

6. What do you think about the link between Arthur and Joker?

7. What did you think about the twist? Did you expect it?

8. Why do you think Arthur chose the figure of Sophie as his [alter]/personality?

9. How did you find the experience?

10. Why do you think Arthur became Joker?

11. What do you think is the focus of the movie?

12. What did you think about

- the use of space

- costumes

- acting

- soundtrack and sound

Group D. *I'm Thinking of Ending Things* (Kaufman 2020)

1. Did you hear anything about the movie before our session today?

2. From what you saw, what do you think about the young woman?

3. From what you saw, what do you think about Jake?

4. From what you saw, what do you think about the janitor?

5. What do you think about the relation between the young woman and Jake?

6. What did you think about the twist? Did you expect it?

7. Why do you think the janitor chose the figure of the woman as his [alter]/personality? Also, what about Jake becoming another one of his [alters]/personalities?

8. How did you find the experience?

9. What do you think is the focus of the movie?

10. What did you think about

- the use of space

- costumes

- acting

- soundtrack and sound