REMEDIATING REALITY:

Tracing Social Trauma as Entertainment

David Hughes

2013

This thesis is submitted to Auckland University of Technology
in fulfilment of the degree of Master of Philosophy
(Communication Studies)

TABLE OF CONTENTS

LIST OF FIGURES

ATTESTATION OF AUTHORSHIP:

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material written or published by another person nor material which to a substantial extent has been accepted for the qualification of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgment is made in the acknowledgments.

djhughes

David Hughes   - 2013

DEDICATION

This thesis is dedicated to my family

to

Raewyn

Lara and Simon

Christopher and Matthew

and our memories of

Stuart

ACKNOWLEDGMENTS

ABSTRACT:

This thesis explores the nature of the latent dynamics integral to visual narratives employed as mediational means (Wertsch, 2001) within the context of 'classic' contemporary socio-cinematic discourse. Ultimately, the focus of this enquiry falls on the genre know as *docudrama*, a form which commonly promotes the narrative as being 'based upon a true story' where, more specifically, two New Zealand narratives are approached as a representational binary of filmmaking methods and issues with respect to the fabrication of an enduring identity.

Given the film-maker's role is, fundamentally, the remediation of historical psycho-social minutiae into socio-cinematic artefacts, this study seeks to trace film-makers' endeavours to authentically represent socially significant events and themes. Assuming the film-maker's every best intention, of focal concern are the latent social dynamics and how narratives inevitably mutate and are compromised during the film production process - a process that, at worst, appears as the calculated practice of remediating history where it is then eulogised as a common, palatable heritage.

In addressing issues of historic remediation in cinematic production, Rosenstone (1995) prompts the consideration the film-maker's apparent motivation and whether that is to 'enlighten' - to seek to confirm, promote and imprint indelible markers of a collective identity. Or whether the intent is to 'simply' entertain a targeted cohort; to stylistically filter, defuse and display the more marginal or frivolous foibles of the human condition - where such an approach might simply afford relief or 'escape' from the wider realities enveloping those within the cinema precinct. Both are scenarios where those 'within' may regard the manifold ecologies 'beyond' nurture outlier, if not alien, forms of existence; where 'within' these are projected in a benign and less threatening form that can be vicariously neutered.

This study draws upon Bakhtin's (1981) chronotopes and uses this concept to encapsulate the function of social and cinematic remediation. To that end, this work regards the chronotope as a unique space-time entity that, within a socio-cinematic narrative is contingent upon identifying and understanding the dynamics within three social sites: (1) that of the historical event, (2) the cinematic remediation (production) of that event, and (3) a singular site of audience engagement. This latter site is the instance of a single screening of the film before a targeted audience. With this approach, it is not simply the way the historical event is recognised as having been remediating, of primary concern is how the film is employed as an (in)authentic mediational means - a tool of social engineering - where the film, as an artefact becomes a selective social memory that ultimately corrodes the authenticity of the realities of yore.

Within this thesis, these dimensions are perceived to be those latent psycho-situational energies inducted and infused via the vicarious exchange to the (individual) audience. This is to elementally regard a film as a social fabrication designed to induce a primal, if consensual, interaction; that as an artefact is has a predetermined function to initially imbue a calculated vicarious response then, subsequently, reaffirm some conservational notion of the incumbent social ecology. To that end this study seeks to unbundle some of the conduits of mutual-meaning making and enquire as to who the makers of these docudramas - specifically remediating significant social traumas - might be primarily serving.

1.   INTRODUCTION

Man(kind) is a story telling animal. There is no way to give us an understanding of any society including our own, except through the stock of stories which constitute its initial dramatic resources.   -   A. MacIntyre. *After Virtue. (*1981)

Figure 1: Medieval meaning making.[1]
The illumination - a forerunner to the freeze frame.

1.1.   Thrice upon a time: between then and now… and then again…

This thesis explores perspectives of socio-cinematic discourse within the context of film-makers'[2] endeavours to authentically represent past events construed to be of some social relevance if not cultural definition. The approach is concerned with the inherent dynamics of the film-making process from the fabrication of (dramatic) narratives to their consumption as remediated historical commentaries.

While the writing of a thesis may appear quite apart from the process of a theatre or screenplay the efficacy of each remains contingent upon a reader's expectations and interactive engagement with narrative forms which are contingent of the notion of having a beginning, a middle and an end. There the similarities appear to end for while their respective themes may appear to deal with the focal issues of, for instance, some psycho-social malaise, within the

---

[1]   Representation of the tripartite social order of the middle ages. oratores :"Those who pray", bellatores "those who fight", and laboratores "those who work" (Wiki Commons).

[2]   The term 'film-maker' within the context of this thesis encompasses the notion a creative collaborative is at the 'heart' of such ventures; that is it distinguishes between the purposes of performance from those of production; the creative from the fiscal..

context of mutual meaning making - as may perceived the exchange depicted in Figure 1 - the inherent dialogic will be conditional upon prevailing variegated and disparate modes of social circumstance. As the thesis writer is best advised to remain deaf to French film-maker Jean-Luc Godard who has determined (n.d.), 'A story should have a beginning, middle and an end - but not necessarily in that order'; I shall follow the lead of Dylan Thomas who, at the outset of his (radio) 'play for voices' - *'Under Milk Wood'* (1954), asserts 'To begin at the beginning...'.

Figure 2: Panorama of a 'natural' braided discourse
of virtual beginnings ends and altered states.
(image source: Martin Silva www.NewZealandPhoto.info)

To employ an image such as Figure 2 as a semiotic marker on visual discourse is to illustrate, via remediation, one inherent issue with Thomas' opening. 'Who defines the beginning?' Then, 'How are *we* - the audience – inclined to accept the beginning has been reasonably identified?' For example, might Thomas' inspiration be but a reflection of Lewis Carroll's King in '*Alice's*

Adventures in Wonderland' (1865) when he instructs the white rabbit to, 'Begin at the beginning and go on to the end then stop.' That is to ask, 'Is Thomas' opening but a latter day, if no-less imaginative, remediation of Carroll's mischievous logic?' Indeed, the question may be further extrapolated to argue that both Carroll's and Thomas' turns of phrase may well have their origins in *Genesis I*.

The image of a braided river, in its materially fluidic and meandering state, is employed as a metaphorical representation of an elemental phase in the cycle of mutual meaning making as it may be construed to course through (an) English poetic/literary semiosphere. Thus, within the context of this thesis, it will be argued the river may also represent a socio-cinematic discourse - a shape-shifting dialogic that, even within the defined margins of nominated cultural space-time, is as polyvalent as it is transient.

Accordingly, the issue for the analyst becomes one of appropriately framing the nature of the perceived film-maker/film-patron dialogic and rationalising the inherent dynamics within a socio-cultural topography that seeks to facilitates (new) meaning-making. This is to assume the material artefact (a film) may be construed to authentically represent a significant event that satisfies the appointed 'gatekeepers' within a prevailing social order.

Broadly, the phenomenon of visual narrative exchange may been traced from Neanderthal times beyond which the sources of the more contemporary forms emerge from the times of Aristotle and Homer; until today where the semiotics of meaning making appear increasingly compromised given the reality of the diminishing half-life of successive socio-technological revolutions.

The visual panorama, Figure 2, is proffered as a contemporary semiotic where, for the majority, it will likely be read as but an image of a river skirting

mountainous terrain. Within this thesis however, as with Figure 1, the image will be imbued with authorial intent - electronically dredged as it were - to initially broach the writings of Heraclitus of Ephesus (c. 535 – c. 475 BCE) is recorded as having opined, 'no man enters the same river twice' and that, 'all things are in perpetual flux'. It wasn't until Bernard Palissy's (c 1510 – 1590) notion of a hydrologic cycle that rivers were regarded other than primarily terrestrial phenomenon defined the surrounding terrain and that its material form was contingent upon physical changes of state. Within this context the river is seen as a useful representation of the space-time dimensions inherent within cinematic narratives.

Whether one is beginning a screenplay, a thesis, or any other codified exchange, the notion is while at the outset the outcome may seem never in doubt confounding questions can arise. For example; 'Where and when did this writerly impulse really begin?' 'To what extent are the writerly and readerly journeys coincidental?' Then, the seemingly inevitable, 'Which one (writer or reader) persuasively enjoins the journey and/or defines the destination?'

While many entrained in today's advancing technological age may question the relevance of the literary traditions - of works such as Aristotle's *'De Anima'* (c 335 BCE) - 'the classics' remain invaluable touchstones in articulating the significance of the arts within a society; more particularly for those who appear unduly infatuated with their prowess to uncover if not generate 'new' meanings and facilitate their proliferation through latter-day micro-technologies. Indeed, the twentieth century is often reviewed as a series of technological watersheds evidential of humankind's enhanced capacities to explore, or 'pry', within and beyond the geophysical cell of self; ~~whereupon~~ countless tomes afford a critical grounding to the unbundling and interrogation

of the accumulated data generated and archived in the virtual realm of cyberspace. Of particular interest to this thesis is the practice of remediating 'past' social trauma into thinly disguised genres of 'infotainment'.

In initially framing this enquiry within Erving Goffman's *Frame Analysis* (1974) and questioning the film-maker's intent - of whether their purpose may be construed as either exploitative or benign – appeared of circumstantial consequence. Of primary concern was the notion that the latter day technologies have the capacity to facilitate those of a socially advantaged disposition to collectively reduct history within terms of preordained monistic strings of socio-cultural imperatives. This is to envisage the potential for history to be (re)written by emergent consumer cultures, parallel universes to Disneyland of corporately sponsored and remediated heritage.

While the rewriting of history is frequently presented as rationalising if not eliding deviant fictions of yore, the contemporary technological capacities to braid and conceal even more convoluted and seamless fact-fictions has spawned within the 'blogosphere' often within the guise of 'freedom of speech'. It's an ethos that appears intent on outflanking the existent mass media whose primary function is seen as the refining of tribal mythologies (Campbell, 1949). It is the propagation and imbuing of a collective consumerist belief and therefore demand; it plays upon and nourishes aspects of human frailty, a desire to be recognised and identified as a particular brand of Being.

Film makers may then be perceived to be of similar latter day hegemonic mind-sets intent upon collaboratively inculcating and facilitating the (re)generation of selected strains of sub-cultural fare. Fundamental to this proposition are those mediational means - social tools - variously defined as the

'new' technologies which are increasingly construed to be the hallmark of social 'progression'.

This thesis seeks to locate the successive technological revolutions as being notionally defined within a generational context where, in turn, the emergent social order (the succeeding generation) is assumed to have habituated within what has been, in effect, a pre-scribed ecology. It is a realm that in itself can only be 'selectively remembered' (Wertsch, 2001) and thus, by inference, a realm that in being post-scripted, is also been selectively forgotten.

One abiding notion being it is not the historian but the artisan - be they sculptor or artist - who affords the more materially enduring artefact and commentaries of the past. Whether these are the chiselled or daubed effigies of socio-cultural vainglory; the pyramids, cathedrals or sanctified memorials to imagined notions of Being; or the weapons of mass destruction to obliterate perceived threats to 'civilisation'; it is the creative artefact of the time - the unadulterated relic that evokes the presence of the historical interior Being.

The development of nano-technology promises to afford even deeper insights into the architecture of the genome and other quantum realms. In the creative sense these are the dimensions that, to date, have been regarded primarily as the domain of the science-fiction writers. On that basis alone, the processes and the purpose for the representation of a contemporary traumatic reality into hybrid fiction behoves a no lesser scrutiny. Where, for example, to cast a glance over any timeline said to itemise the significant ideological artefacts of the last three millennia is to scan an inventory of (social) self-serving saints (or sinners) to be selectively remembered and simultaneously reified or derided by divergent factions. Where, even if the collective societal umbrella may well have originally been judged as well-meaning or benign, it is

the latent flux of hegemonic purpose that permeates from beyond the cinema - the incumbent society - that ultimately relegates MacIntyre's (1981) idealistic notion of the function of the contemporary dramatic narrative as 'beyond virtue'.

In acknowledging the complexity of the interface that Linell (2009) defines as socio-technological it is proposed these may be initially explored using Mikhail Bakhtin's (1981) concepts of centripetal and centrifugal social dynamics; where they are employed to represent those extrinsic and intrinsic to both the individual and a wider social (dis)unity by either induced imposition or inspiration. The cinematic artefact is thus rendered a mediational means, whereby it can become the required or desired template/icon of association for the targeted cohort. In return, the individual is afforded, or assumes, some sense of unique identity, an elemental quality of belonging or Being within a defined chronotope or bubble of belief.

In more recent decades, through fads like consumerist self-branding, these 'tell-tale' displays of an adopted socio-cultural kith and kin have become the norm to the extent of being unremarkable and near invisible. From a more omniscient perspective however, a less socially entrained observer may regard humankind's progress akin to an ascent from cave to condominium.

Within the same glance that often less apparent are the countless 'other' culturally defining qualities once believed to be basic to cultural identity which have been disavowed, if not discarded. That is to suggest, in a socially collective sense, they are selectively forgotten. Such human frailties are seen as often denied (if realised) urges for acceptance, recognition if not immortality. Where within the majority there shrivels some sense of an (un)fulfilled destiny; it's a notion succinctly if mischievously encapsulated by Winston Churchill who

said to the British House of Commons in February, 1948; 'For my part, I consider that it will be found much better by all Parties to leave the past to history, especially as I propose to write that history'.

Be that as it may, this thesis takes the position that an individual who accepts or concurs with a purported historical scenario, be it any array of institutional or social 'facts' and 'achievements' to some degree, becomes an accessory to the refraction (and therefore deception) of the narrative. Thus the fabrication of (a) material collaborative meaning - as with a film - becomes akin to imprinting a hologram of the self - irrespective of whether the motivation for becoming engaged was as an 'innocent' or otherwise. Regardless of whether the interactivity (the production and viewing of a film) was to; commemorate or otherwise accrue notions of value, measures of self and/or social progress; or whether it remains a convenient means to escape the confining ecology; the residual sense of self remains embedded within the uncertainty principle - that the actuality of self is one of perpetual transience and a sometimes unnerving constant alternating state of flux.

The perception of projecting or recognising an utterly coherent self is therefore deceptive, given the self is an intrinsic collation of polyphonic responses permeated by prevailing (cyclical) psycho-social dynamic. As each cinematic screening is unique in time-space it is apparent any author (or filmmaker) cannot expect the account of their habitus or Being, or habitus to be authentically remediated by (an)others' – outside it being acknowledged as a fiction.

1.2.   Circumnavigating Lotman: a socio-cinematic semiosphere

It is thought that we can live in a world that is based on the model of science, or that we can live in a world that is based on the model of art. In fact, however, we live in a world that is based on the conflictual unity of these two models.   - Lotman (in Torop 2000, p.13)
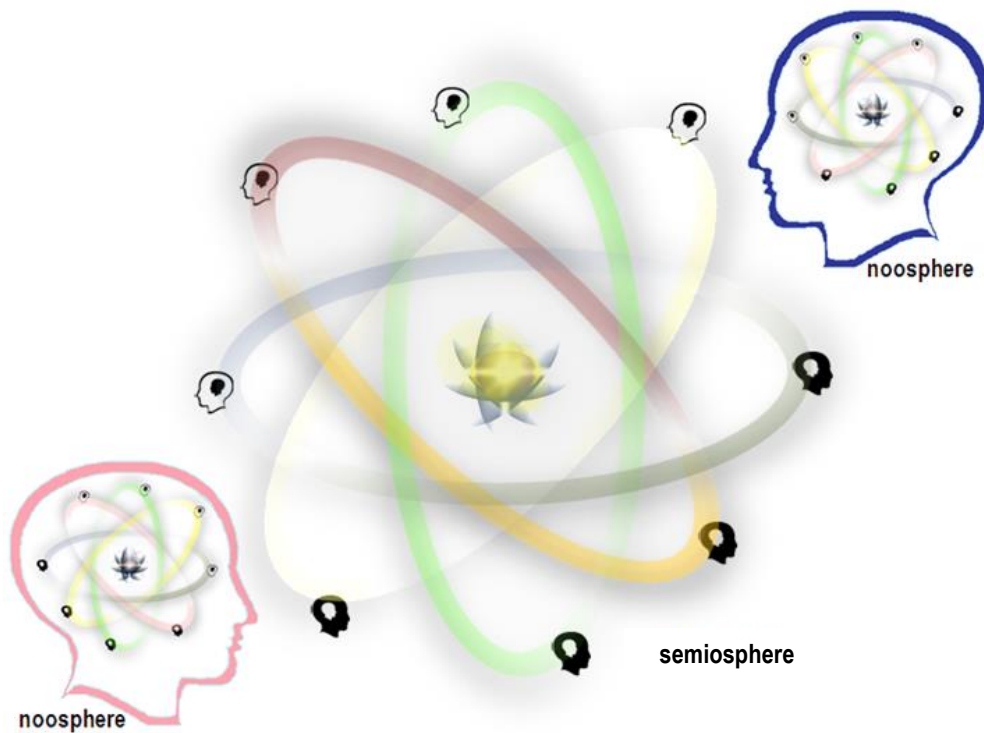
Figure 3: Circumnavigating Lotman's semiosphere
(via Vernadsky's noosphere)
The flotsam of minds: imaginations entrained.

Figure 3 is a schematic interpretation of that Lotman (2001) terms a semiosphere. While Lotman employs the term 'world' conceptually, the graphic infers this world, in reality, has both quantum and universal dimensions. Thus, the figure seeks to illustrate that, elementally within such a world, a narrative's (dramatic) unity is a braided and bundled accretion of interpersonal and intrapersonal energies or trajectories. In a more naturalistic modality such

a narrative might be visualised as having a braided and fluid dynamic evocative of the river in Figure 2.

This is to recognise the phenomenon is one of perpetual motion, of capacity to converge and diverge from moment to moment; to simultaneously appear to be of an otherwise untrammelled course yet, all the while, being shaped by, and in turn shaping, the immediate landscape. Temporally it evokes both senses of being channelled whilst meandering. This affords the notion of turbulence, of a moment by moment encountering the unexpected. Even in a material sense this prompts notions of worlds within worlds.

In another sense, Lotman's epigraph prompts visions of a progressive, material solidity; of (a) world that is cultivated by entrained dynamic binaries (say of art and science). Figure 3 represents these binaries (as Beings) of two dimensions where; i) they have an internal (latent) dynamic - which is to identify an intra(personal) confluence if not conflict; ii) they have a common external (sensible) dimension and the capacity to engage simultaneously in a multiplicity of inter(personal) interactions.

As a semiotic, Figure 3 also affords several readings where it may be read from left to right as it may also be read from right to left. It may also be read as a freeze framed chronotope - a snapshot of an interaction that is unique within time and space - inferring this frame has been plucked from innumerable others in a dynamic continuum. To imbue another level of meaning the image may be also read as representing a discourse from female (left) to male (right) that is mediated by some prevailing social institution; conversely it may be read as a mediated discourse from male to female, as it also may be read as a discourse emanating from the institution (shown in-situ as some hegemonic nucleus).

Within this latter sense the figure may be approached as centrally located social semiosphere depicted in a state of equilibrium - one where the elemental constituents are entrained each in their own orbit and so inducing some sense of unifying cohesion; of a collective identity. Again, within the context of this thesis it is proposed this social nucleus be primarily regarded to have a unifying momentum; thus the function of a (socio-cinematic) cultural artefact, in essence, is as a controlling device designed to arouse and, reveal the latent dynamics of a social order. Having aroused, the device may then be employed to further inflame or, conversely, placate those impassioned. Figure 3 seeks to depict - to isolate and identify the dynamics integral to social imbalance - of conflict - as a visual equation; where those induced remain of latent dimensions are seen to be key to an impending change of state, be that either in an intra or interpersonal sense.

Within a composite sense Figure 3 also seeks to extrapolate Vladimir Vernadsky's (1863-1945) original notion of the noosphere - whereupon when the individual assigns meaning to a cultural artefact - and where their interior narrative may be revealed and traced as a temporally distinct succession of multifaceted cognitive - psycho-motor - interactions.

The intrinsic genesis of the meaning afforded to the artefact, within Western semiotic convention in Figure 3, begin with the female (left) and conclude with the male (right).

The socially collective meaning of the artefact - that Werstch (2002) terms the 'collective remembering' - is thus mediated and, depending on the artefact's perceived significance, often remediated over time. A pertinent example here is James Joyce's '*Ulysses*' – a literary utterance that will be subsequently used to illustrate and discuss historical centripetal and centrifugal

dynamics within New Zealand's outlier social ecology; an occasion where Joyce's meanings were evidentially being kaleidoscopically refracted by the moral gatekeepers of the day. (See also: Section 2.5.5). ~~Thus~~ Within the illustration the individual's noospheres are labelled as likely having gender preferences with regard to ecological chronotopes; where, even so, each will experience a compass of induced perspectives that are collectively ascribed, or claimed, as an individual's identifying markers - the evidential material forms of their socio-cultural Being within that instant in time-space.

Thus the chronotopal particles in Figure 3 represent the heteroglossic dynamics - hybrid utterances - that ensue within the simultaneity of centrifugal and centripetal interactions. This is the sum total of the energies of an individual psychomotor release in addition to those opposing - those of social dampening to maintain a social 'order'. Given the potential compass and capacity for human emotive response, as a schematic, Figure 3 is clearly but indicative and rationalised for clarity.

The significant concept here is much the same as Peeter Torop (2005) makes later in this section in defining a 'textual space' as the 'sum total of potential texts'; the difference being the measures and equations here relate to a social energy potential and the changes of state (the nature) of that energy prior and post the focal (socio-cinematic) interaction. Torop's 'textual space' as an environmental dimension is therefore seen to be synonymous with chronotope wherein there are several forms of energy; i) that which can be seen and so (roughly) measured, ii) that which cannot be seen but nevertheless be (roughly) measured; iii) that which cannot be seen and is (to all intents and purposes) beyond measurement.

The focal semiosphere in Figure 3 projects a dramatic wallpaper - a semiotic representation of a societal chronotope which is assumed will be recognisable to a cross-section of a targeted public - the commonality which is represented as being differently refracted in the 'opposing' female and male mind-sets - their respective noospheres and/or collective consciousness (after Vernadsk, 1922). The diagram infers that while there may be a self-evident and commonly shared experience that is remediated or reconfigured by the individual's habitus (Bourdieu, 1977). In Figure 3 this latter influence is denoted by the orientation of the icons exterior to and within the individual and whether the remembering resides there as an affirming or negating element. In being unique the poly-vocal echoes within those respective mind-sets will also be filtered through manifold routine encounters.

Although individuals are deemed unique beings, they nevertheless remain socially (centripetally) captive and/or entrained within some prevailing socio-cultural topography which is also in a perpetual evolutionary (socio-ideological-economic) state of suspension. As a consequence there is a fluctuating yet continuous symbiotic interaction between the individual and their proximal social 'core'. The nature of this interaction is represented in Figure 2 as being dialogic - that is to suggest the exchange is a form of alternating energy - a flux or a pulse that is the essence of mutual meaning making, with each source affording some notion of identity, and therefore purpose, to the other.

In turning to a more definitive socio-cinematic semiosphere - that depicted in Figure 5 (p.23) a cursory glance might suggest that, overall, a (film) narrative is a monological and unidirectional mode of meaning making - akin to a braided and multi-valent discourse that flows from left to right. In

positioning this thesis within Bakhtin's dialogical ambit, the notion becomes one of a monological and dialogical simultaneity (that would be to point out in Figure 2, the river has eddy currents) thus some insight into the dynamics of their confluence is seen to be critical.

Peeter Torop (2005, p.159) determines Lotman's semiosphere is a metadisciplinary concept which belongs to the methodology that is associated with the concepts of complementarity of disciplines studying a culture. The semiosphere therefore assists in reconciling the part and the whole - of linking the diachronic with the synchronic, to organize memory and thus provide more substantive vantage points (that are less 'creatively' abstract) with which to approach and perhaps glimpse the 'Jungian' collective unconscious.

Torop argues the concept of semiosphere signifies a kind of boundary layer of interaction that facilitates a form of osmosis - from static to dynamic analysis - a quality central to Bakhtin's dialogic theories; he then proceeds to make the argument that this osmotic dialogism (between) semiosphere(s) is a critical dimension in the translation and enunciation of a 'simple' binary (for example) those histories of science and (a nominated) socio-cultural evolution.

Torop then refers to Lotman (1982, p.22) 'Since all the levels of the semiosphere — ranging from a human individual or an individual text to global semiotic unities — are all like semiospheres inserted into each other…' Whereupon Torop (2005, p.164) continues by noting:

> Borders separate and thus create identities, but borders also connect and construe these identities by juxtaposing the own and the alien. Therefore for Lotman the most important feature of the borders of semiosphere is their role as translation mechanisms. But also human consciousness is related to the same mechanisms

since in determining one's identity, a person needs first to describe it to him or herself.

Be that as it may, self-determination must also be contextualised where, for example, Lotman (1992, p.4) argues that, 'each generation has a language for describing yesterday and principally lacks a language for tomorrow'. In similar vein, Torop (p.165) forewarns,

'it has to be remembered that semiosphere is simultaneously an object and a meta-concept', and that, '(the) phrase semiosphere is studied by means of semiosphere is not a paradox but points to the dialogue between the research object and its description language.'

So the question, 'What hope might any film-maker have in authentically or even aptly representing the deeds of (say) their fore-parents' to subsequent generations? Figure 5 (p.23) that proffers one possible overview of the many tributaries that influence the remediation of a historical 'truth' within the nominated context of a (New Zealand) socio-cinematic semiosphere; where the heteroglossic nature and chaotic extent of (a) traumatic narrative's resemiotisation to myth becomes apparent in a 'virtual' glance.

In his *Theses* (1998, p.45) Torop opines, 'The place of the text in the textual space is defined as the sum total of potential texts'. In interpreting within the context of the foregoing paragraph, it would appear the 'textual space' would seek to bridge the generations. In the same sense, a cinematic chronotope is an example of a parallel semiosphere, wherein lies the notion the full potential of the text - the film - is rarely realised within a single encounter; by extension there can never be full comprehension let alone consensus of a (traumatic) spectacle and more especially in the participant generation.

In translating Lotman (2002, p.88) Torop (2005, p.167) reminds us that Lotman identifies these interactive exchanges as a 'typology of complementary processes, these being described by Lotman as 'the circulation of texts in the culture and relations between the text'; (film-maker) and the reader (film-patron). Thus, it is presumed some form of communion is established, be it; i) a communion between an addresser and addressee, ii) or a communion within a (particular) audience or across some perceived socio-cultural boundary, iii) that there exists some sense of communion within the reader - him/herself and thus, iv) a potential communion (or not) of the reader with the text, v) an enduring coherence across time-space between the text and cultural tradition.

1.3.   Extrapolating Bakhtin: socio-cinematic chronotopes and self

We see past time in a telescope and present time in a microscope. Hence the apparent enormities of the present.   – Victor Hugo. (1802 - 85)
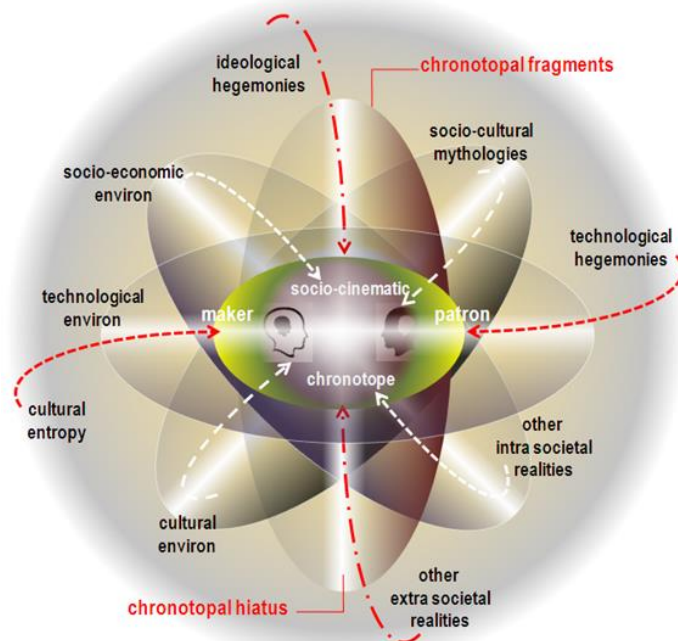
Figure 4: Centripetal dynamics and the elemental
socio-cinematic chronotope within self (Hughes, 2010)

The nucleus of the graphic, Figure 4, is a sectional representation of an interaction between a film maker (left) and film patron (right).   The exchange is unique within time/space and assumed to occur 'in isolation' within a cinema when viewed from the patron's point-of view; that is to posit a film's function is akin to a literary text and may be approached within Bakhtin's conceptualisation of a chronotope.

In reality, the cinema complex is often an elemental feature within a localised social microclimate that itself is in fluidic suspension within an enveloping macro-ecology. The dynamics within the whole are confluential and emulsive which, in a temporal sense, are often rationalised as having occurred within some ideological/technological era.   However, while the focal exchange of Figure 4, can be said to be a dialogic between film-maker and film-patron, the contemporary reality is one of a film patron reacting to a digitised artefact. Any notion of a dialogic is utterly permeated by manifold outlier psycho-social influences (exemplified in Figure 5, p.23) where such dynamics may be separated out as; i) those sensible (real) - of a material and extrinsically induced nature and; ii) those latent (surreal) - of an imagined and intrinsically induced (individual) nature.

In addressing the sensible dynamic, as illustrated in Figure 4, these primal forces are seen to emanate from beyond the iris (that represents the individual); they are seen within the Bakhtin model as equating to the centripetal dynamics which promote and/or impose notions of (a) social unity. However, as may also be evident from the Figure 4 the individual's perception is one influenced by an enveloping compass of socio-ideological purposes that is the target of manifold countervailing creeds. As a consequence the integrity of

the individual's position (and thus identity) is subject to fracture and fragmentation. It is a process that over time may be represented as being of intrinsic origin and the notion of a chronotopal hiatus- of the intrapersonal dislocation or dismemberment of that once identified as 'the self'.

Within this thesis the approach has been to focus on those dynamics perceived to have been generated within an assigned social iris - New Zealand cinema. It is to assume the perspective of a film patron who seeks to identify and unbundle the (non)sensible interactions of self within the cinema and the (non)sense of self as represented on the screen.

The focal point of Figure 4 is the represented exchange between the film-maker and patron which is shown as proximal - even though the film-maker may have but a 'virtual' presence - which is to argue their voice within the moment is that resonating through the artefact. Theirs is a voice from the past that will have been variously consciously and unconsciously imbued, as they will be, by the perceptions, contradictions and technologies of their time. For while there may be appearances of a semiotic concordance - as for example with the interpretation of Figure 1 - the nature of the exchange is heteroglossic; the semiotic grounded upon another's utterance that, invariably, has been coined within another epoch.

The socio-technological realities of transmission of the audio-visual artefact – as outlined Figure 5 - culminate in further kaleidoscopic refraction. Whereupon the film-maker is ultimately revealed to be a master-alchemist, the author of pseudo realities that, in due course, are invariably deconstructed by competing ideologues to serve their respective agendas. The reconciliation and (in)significance of the film that was proposed, to the film that was made will become apparent in the fullness of time. It is a perspective where the film-

makers are often construed as but a collective vanity - a myopia of soothsayers and opportunists.

It is a matter of record that many New Zealand film projects have often gestated over a period of years with film-makers becoming captive to what literally amounts to an infinite semiosis.[3] In the interim the scripts are inevitably rewritten, seemingly often without due deference to the original work; whereupon at the time of release the project appears afflicted with a stultifying stasis arising from executive efforts to predict and appease shifting demands in the marketplace. In as much as the film-maker's immediate purpose will have been to attract and both affectively or cognitively engage a targeted audience, so the film producer's motivations will likely have been focused on some succeeding and crowning production.

Meanwhile, the film-going public will have entered the cinema with expectations of being enlightened, entertained or, quite likely, both. In a wider social sense, the cinema is a form of mediational means - a tool - that contemporarily is most commonly used to entertain; that is its primary function as a benign means of escape from the hum drum of everyday routine. At the same time, through a variety of documentary modes, the medium may also be a powerful means of (re)presenting reality - that it can be employed to evoke notions of absolute authenticity; the pervasive quality of the medium's capacity to incite and/or pacify social is fundamental in recent decades.

Contemporarily, however, the cinematic chronotope is but one of many socio-technological devices that can be centripetally arrayed to induce a socio-cultural senses of Being as that featured in Figure 4. So while the iris

---

[3]   Gestation periods of between 5 -10 years - from project conceptualisation to screening are not uncommon.

foregrounded as representing the cinematic chronotope may appear a static and symmetrical, in reality the chronotopal accretion within is perpetually fluidic and asymmetrical. This posits all social singularities comprise multiple (chronotopal) centres of energy exchange of radiation and absorption, where those of absorption - those Bakhtin would term the centripetal dynamics - are illustrated. That is those of radiation - the Bakhtinian centrifugal dynamics - have been omitted from Figure 4 for clarity. Theoretically, these must collectively be of similar magnitude whereupon, if there was also a common trajectory, the film-maker/patron interaction would be viewed as one of stasis. To assume fluidity or movement is to therefore assume and energy differential between those 'within' the cinema (between film-maker and patron). Questions will then likely arise as to the nature of the (im)balance and the attributable interactional consequence of (a) cinematic encounter.

This latter consideration raises the issues of materialisation - of apportioning and evaluating the inputs and outputs any elemental action – whereupon a film patron may leave the cinema, some ninety minutes after entering as being unaffected while, intrinsically, they are a quite 'different' person. The interaction within the cinema is primarily one of a psychological nature where the change of state is intrinsic to the individual. The cinema has functioned as a mediational means that has facilitated 'absent agents' to materially induce foreign, sometimes (im)probable, notions of past, present or future scenarios of socio-cultural reality.

Figure 4 therefore depicts the notion of a cinematic chronotope as being a mediational means which can bridge and/or fracture a socio-cultural sense of Being. In similar vein it can serve to induce notions of social atomisation. In the simplest of terms a bifurcated reality may ensue - where the

hiatus indicates an elemental chronotopal (time/space) separation within the Being; this flags a difference, if not fragmentation, of patron response to the very same artefact. That is to suggest interaction may be triggered and fed from with - is without the influence of external/other subsequent social utterances.

The individual within the socio-cinematic chronotope is therefore also seen to have been imbued with a predisposition - an innate and compulsive capacity to respond as if induced by an electromagnetic flux. In this way the cinema screen is viewed as a source of preordained social purpose to target, prime, consensually engage and so, motivate en masse; where the cinema is a device instrumental to inducing notions of social unity and/or polarisation to order. The cinema becomes an environ appearing to affords the patron a portal to their past and/or a window to their future; where the patrons present themselves as being open to modes of consensual mass sensory manipulation; where their darkened surrounds afford a modicum of anonymity. In this way the cinematic experience incorporates the notion of isolation in circumscribing 'real' time in manifold ways to engage, mesmerise and sway the targeted congregation.

1.4.   Inter-chronotopal induction: dynamics within the creative industry.

Meanwhile, within a film (production) chronotope some of the more fractious discourses likely to occur will be those between those across the creative and commercial divide. French economist Michel Volle (2000) whose work has focused on the relationship between thought and action (theory and practice) provides a useful insight;

The 'e-conomy' is based on the synergy between microelectronics, software and network. It is also called 'new economy' because it changes the competition on the market, the internal organization of firms and their cooperation. This is certainly an 'immaterial economy'[4] [...] Modelling the 'e-conomy' enlightens the game of competition in micro-electronics, software, and network and in the sectors that use these technologies: broadcasting [et al] The 'e-conomy' is highly effective but its power can lead to disaster if it is treated in the manner of 'laissez-faire'. It is therefore necessary to go beyond the economic dimension to consider the requirements of ethics and social cohesion.' - Volle, Understanding the e-conomy (2013)

Volle continues to determine an economy is that which incorporates and reconciles outputs (such as those from a creative industry) through the collaboration of the inherent institutions and 'enterprises' of purpose, 'to effectively socio-economically enhance the biosphere; it is a position that appears to echo if not illustrate Lotman's notion of an ensuing 'conflictual unity'. Volle is broadly inclusive in identifying such enterprises noting they include; 'nnational (public service) systems, transnational corporations, sporting codes and families'; that, the enterprise is analogous to a living cell within its natural ecology and whose (chronotopic) membrane acts as a selective filter. However, daily life within an enterprise invariably ensues as a form of creative (dramatic) conflict arising from dialectic intersection of the

---

[4] That is an economy where traditional investment in areas such as natural resources, infrastructures an equipment lags behind the 'immaterial. items such as training and research and development.

collective trajectories. Such vexations arise from the inevitable incarnations of addressing and representing a reality – for example the idealisation of the environ as envisaged in pre-European times.

Of central consequence here is the language used by each generation is but a mutation of one that is perceived to remain in the thrall of more primitive modes of technology. For example, every historical narrative that has emanated from the pen of a writer (which in itself may be a biased remediation) inexorably mutates into myth in the sense that history is written within the straight-jacket of the prevailing socio-technological heritage. The Polynesian monoliths of Maui on Easter Island are a case in point.

1.5. Identifying the masters of the dance

Discourse is a 'dance' that exists in the abstract as a coordinated pattern of words, deeds, values, beliefs, symbols, tools, objects, times and places in the here and now as a performance … Like dance the performance … is never exactly the same . It all comes down, often, to what the 'masters of the dance' will allow…   (Gee, 2005, p.19)
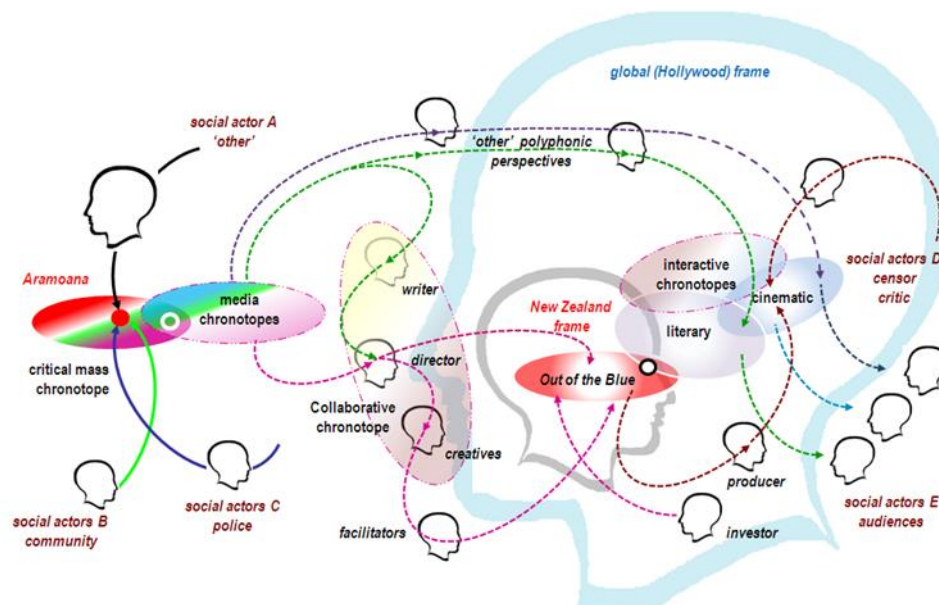
Figure 5: The virtual topography of a socio-cinematic semiosphere (Hughes, 2010)

Figure 5 visualises the virtual topography of the socio-cinematic semiosphere in more concrete terms as it is deployed as a medium of informed social discourse. In particular the figure seeks to encapsulate the dimensional irradiation of authenticity within a 'docudrama' - that generic form which can often be identified by the promotional epigraphic anchorage that the film (narrative) is 'based on a true story'. The phrase is, of course, part of a deft design to lure an audience which is invariably centred on an iconic image – in this instance Figure 24 (p.125) - of purpose to both intrigue and distract the wary from its primary function as a keenly sharpened hook. At first glance the epigraph is a device that can be highly suggestive even though it appears subordinate to the visual, often voyeuristic, tease. The inference being this is a significant story about others like us - about reality - as opposed to a novelist's imaginative machinations.

Then again there comes the inherent qualification that in being a dramatisation the narrative is also obviously a fabrication (a fiction) albeit performed within a naturalistic modality[5]. Be that as it may, and regardless of how impartial or forensically well intended the film-makers[6] may have been at project outset, the contention being all works inevitably become material socio-cinematic artefacts; where, it is equally inevitable that they are approached, (re)evaluated, (re)framed and repeatedly (re)presented to suit the prevailing social ideology.[7] That is to view the processes of socio-

---

[5] Where, on occasions, there may even be spliced sequences of authentic footage - as those for example of 9/11.
[6] I use the term film-maker to generally define the creative collective involved in production,, namely; the director, the writer and all those who contribute to the design and construct the audio-visual semiotic.
[7] As, for example, with the Kuleshov Effect.

cinematic discourse as being grounded on theories such as Ervin Goffman's (1974) 'deceptive fabrications.'[8]

The reality for all film-makers (not simply the docudramatist) is, that regardless of the nature of the social discourse or semiosis they may have anticipated entering, (re)joining and (re)presenting through their films, these will be inexorably entrained and refracted through filtering arrays that are the markers of the prevailing realities within their incumbent environ. Thus, amongst the primal abilities of the film maker is that of becoming a master in the art of creative compromise and of ultimately developing the capacity to 'divorce' themselves from their work[9]. The art of aesthetic compromise becomes critical to most processes of creative collaboration (where screen productions can be amongst the most complex); where that, in essence, is founded on the individual's dialogical abilities (both interpersonal and intrapersonal). It is this latter ability that is fundamental to creative growth of the film-maker - particularly if the existing work is regarded, even in part, to be a fragmentary marker of the former self.

The nature, extent and vagaries of such interpersonal dynamics are illustrated in Figure 5 – the topography of which will be addressed in closer detail in due course. For the immediate however, the proposal is to envisage being one of those who, in part, has been creatively responsible for the film - perhaps one of those shown within in the 'collaborative chronotope' (at image centre). To then envisage the event of the film's premièred release; this is the threshold which, in effect, defines and embeds the film as a socio-cinematic artefact; after which all claims of virtuosity of meaning, by those even within

---

8   Where Goffman identifies two primary forms; 'benign and exploitative – these will be discussed in due course.
9   That is to regard the work as having a 'life' in its own right. This being apart from - no longer attached to that part of a former self.

the creative-collaborative chronotope[10], become but incidental afterthoughts. For it is at this juncture that innumerable 'other masters' will emerge to assume and assign degrees of (in) significance from all points of the critical compass.

Figure 5 depicts one of an infinite variety of communication cobwebs that could be possibly spun across a socio-cinematic semiosphere'[11].   These 'new masters' of meaning (to the right of the diagram) will inevitably refract or usurp[12] those originally infused by the creative chronotope (centre) as the dynamics and nature of centrifugal and centripetal social impedance between chronotopal identities morphs through the deployment of successive forensic advances in communication technologies and the perspectives of hindsight.

1.6.   Inside dialogic streams of consciousness

All is flux, nothing stays still.   - Plato
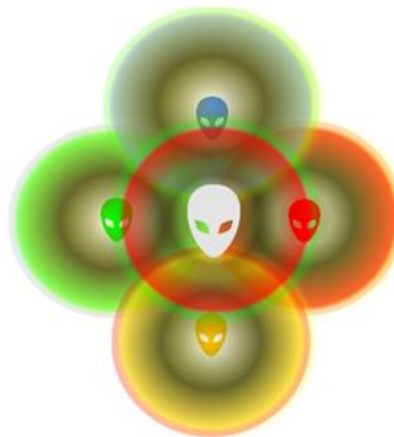
Figure 6: Cross section of a dialogic stream of consciousness.
A polyphonic cadence of voices past.

---

10   Employed here, in the broad Bakhtinian sense of a unique collective space-time entity materially evidenced through the cinematic work.
11   As discussed, a semiosphere is a set of socio-cultural sign systems considered unique as 'core' markers of identity (inherited, adopted or otherwise claimed)..
12   For they are of the 'next' generation.

The schematic Figure 5 outlines the envisioned extent and nature of an accreted ecology that has facilitated the production of the nominated docudrama. The figure represents a socio-cinematic semiosphere that ensued specifically with respect to the remediation of the traumatic events which occurred in Aramoana, New Zealand in November, 1991.

In this instance, remediation is posited to be the process of braiding a narrative, of purpose to exposit and convey some notion of the lived reality of some of those within the community (left) to post-2006 domestic and international audiences (right). The immediate task being one to afford due recognition of the complexities of the nature, the relevance, and ultimately the purposes integral to the engineering of such a braided narrative.

The task then becomes one of unbundling the evidential processes of fabrication; to seek to rationalise the dynamics and motivations of such a multifarious cohort and their entrained intermediaries. The task then becomes one of assessing the inferred authenticity in the artefactual fabrication as a germane form of discourse between film-maker and patron.

The concluding phase becomes one of identifying the most influential of the convergent streams of multi-modal interactivity upon the patron. For while he patron is assumed to have sought some form of meaningful vicarious experience that is likely fuelled with an expectation to be enlightened, entertained or, on occasion, both; the incubating social (and thus the film producer's) intent and environ is invariably neither transparent nor benign.

However, within the scope of Bakhtin's (1981) chronotopal theories, contemporary cinematic function primarily remains to be a venue for mass distraction in providing temporary respite, if not escape, from the prevailing

social reality; where, in a caverned darkness there can be both a sense of isolation and invisibility. Such is the view within the cave where primal notions or inclinations may be allowed to surface and flirt in the half-light.

However, as has been already inferred there is also another vantage point - the view from the condominium. From here, the (un)declared purpose in permitting such gatherings is to afford or foster some sense of community. Be that as it may, the alchemy that often ensues within the cinematic chronotope can approach that of a communion - be it seductive or scary - between the patron as an individual and whatever reality they have perceived to have been projected upon the screen.

While in Figures 5 (p.23) and 19 (p.107) the interactive site of engagement (Scollon, 1998) is termed the cinema screen, in effect the screen often functions as a window in as much, as a mediational means, the visual screen has the unique quality of seeming a transparent yet reflective interface. In approaching the film patron who is materially anchored in real time-space, we might gain some insight into their sense of affective demarcation by asking in the moment; 'Who/what are you interacting with/to?' This will differentiate whether they were primarily engaged with the character/plot – that Bakhtin (1981) terms the 'carnivalesque' (escapism), as opposed to the theme - the author/film-maker's alluded (but otherwise real) socio-cultural dilemma.

As may be evident at any film award ceremony - in the most general (market driven) sense - the supreme plaudits are reserved for the director who is credited with the creative oversight within the production's 'collaborative chronotope' ('mid-diagram' in Figure 5). At this level, the cinematic discourse may be construed by the film-goer - subsequent to their viewing - as simply being between the director and themselves. However, this will be dependent

upon the genre and the film-goer's, in-the-moment, affective response arising from their personally conjured empathies with an onscreen character and/or their onscreen dilemma. This revealing affinity is often the key to unlocking some intrinsic personal issue of desire or denial. Whether that issue is openly declared is, of course, yet another issue.

In short, the cinema is often used by the individual as a mediational means even though their separation as illustrated in Figure 5, the respective chronotopes are of quite different (time and space) dimensions. The material processes involved in film making therefore renders the work as a socio-cultural artefact which is then refracted through (series of) inter-generational perspectives.

While the schematic style of Figure 5, to varying degrees, obeys the Western semiotic conventions of a flow diagram (left to right) and implies a unidirectional and therefore a monological mode of interaction; the majority of the represented interactions are envisaged to be of a dialogical nature as they occur within the moment. For example, the interaction between director and writer is a cyclic process of mutual meaning making of some complexity that Scollon (1998) discusses in terms of 'geosemiotics' - of semiotic relevance in time and place; these are dynamics that may be construed to be evident in influencing even the most self-actualised auteur. Less arguably, it is a dynamic that is integral to the artist where, for example, James Joyce came to reveal, if not define, a spectrum of social markers of his clime and time.

The tracery between the icons in Figure 5 may also represent streams of consciousness – identifying the abiding abstraction of there being some form of telepathy between in the sharing of 'imaginative realities'. In this instance, the artefact 'in-transit', Robert Sarkies *Out of the Blue* (2006) is materially

represented as braided tributaries where each interaction is an utterly unique phase and form of visualisation.[13]

Figure 6 (p.26) represents a cross-section of one of these streams which, like a fibre optic strand has the capacity to simultaneously stream multiple 'bits' of information; where the prevailing voice ascribed, for example between director and writer, is in effect, a unique polyphonic cadence of echoed voices. Indeed, it is invariably a harmonic cacophony of historical reverberant influences.

The implosive chronotope on the left of Figure 5 has been labelled Aramoana for illustrative purposes only. That is the schematic, as such, is not intended to definitively represent the making of the film *Out of the Blue* (Sarkies, 2006). The intention of the is to simply represent the primary, real time dynamics of the social ecology – of the events that transpired to 'inspire' Sarkies' film - as they did in several other documentary and magazine type television programmes.

Three vectors, each representing a different communal chronotope, are depicted as converging on Aramoana on a particular day (November 13, 1990). Many across the country became appalled at the unfolding situation it played out as 'real time action' on television 'news specials'. The spectacle appeared more than simply one of an unfolding tragedy but a revelation of the mechanics of a media feeding frenzy as it became evident, in order to get 'scoop coverage' some reports had put cowering residents at risk. (Baddock, 1991).[14]

The announced intention to make a drama about the Aramoana shootings, some fifteen years later, was also heralded with a significant public

---

[13]   Be they of different individuals in the same chronotope, or the same individual in different chronotopes.

[14]   As captured and commented upon in his documentary *'Aramoana'*.

outcry and remonstration (Boon, 2006) whereupon production only proceeded after various assurances were made by the film-maker to the local community. Within this context the exchanges in Figure 5, between those, for example, the implosive chronotope[15] and the various downstream media and film collaborative chronotopes are simplified as bundled multiples and are intended to be but indicative.

Other significant 'corners' of the semiosphere in Figure 5 are realities of global enculturation; where the larger, open shadow is evocative of 'Hollywood culture'. This is the socio-cinematic phenomenon that has culminated in the notion of 'classical narrational ideologies' which have permeated - some might say blighted - the visual interpretive abilities of successive generations - to paraphrase Stewart's (2005) title 'Disney wars' there is evidentially a significant group of 'out of genre' consumers who remain prone to 'Disney spells'. Be that as it may, forms of 'counter culture' and 'national cinema' continue to exist – a feature Figure 5 seeks to represent with the smaller, subsumed, obverse facing socio-cinematic shadow. This is of acute significance in as much as many New Zealand feature films have foundered in seeking to appeal to both of these impossibly diverse semiospheres.

1.7.   A view from a cave… or a condominium?

Each has his past shut in him like the leaves of a book known to him by heart and his friends can only read the title."   - Virginia Woolf (1882–1941)

In exploring the notion of a resemiotised (cultural) self, the thesis turns to Bakhtin's chronotopal theories where he identifies the primal forms of social

---

[15]   That is to identify, within the context of this thesis, that which initiated the collapse of community, emanated from a series of induced extrinsic (centripetal) dynamics.

dynamic as; centripetal - those which appear to promote unity, and; centrifugal - those which appear to oppose unity; within a social context conformity may be read as synonymous with unity. If given a moment's thought, an ideal combination of these forces might promote a sense of social individuality (self-expression) while maintaining a modicum of social coherence and continuity.

The notion is Bakhtin's centrifugal and centripetal forces may afford useful insights into the elemental constituency of socio-cultural 'balance' - of the medium's efficacy to serve both those who choose to live in the cave as opposed to those preferring the condominium. It will be argued that one or other of these, as representative social chronotopes, are geosemiotically compromised, as integral and entrained they may appear within even the most advanced socio-technologically aware ecologies.

Thus the chronotope is viewed as a more proximally nebulous entity within an increasingly multi-cultural semiosphere; wherein the socio-cinematic chronotope is employed as but one mode of remediating identity. That is to argue identity is being impressed and prescribed through complex forms of social semiosis that are increasingly generated through automated technological arrays as the definitive artefact - be it a word, image or other perceived indelible or enduring historical marker of Being or having been.

In perceiving there were unexplained 'interpersonal dimensions' - between the poet and their peers - Aristotle drew a number of conclusions about the nature and origins of such dynamics. In that he explored literature as if it were a natural phenomenon, Aristotle has thus been regarded as having taken a 'scientific approach'. By way of example, in 'Poetics XXIV' he writes;

> The element of the wonderful is required in Tragedy. The
> irrational, on which the wonderful depends for its chief effects, has

wider scope in Epic poetry, because there the person acting is not seen. (Thus) in the Epic poem the absurdity passes unnoticed. Now the wonderful is pleasing: as may be inferred from the fact that everyone tells a story with some addition of his own...

Aristotle determines there is 'the element of the wonderful', which he considers to be some 'irrational' connection between 'the poet' and 'his hearers'. If we transpose irrational as intangible we may glimpse, in the moment, Aristotle's attempts to account for an audience's inclination or ability to ignore certain 'obvious' incongruities or absurdities inherent to many fictive narratives; whereupon he reconciles an engaged audience will be complicit in fabricating the absurdity to serve their own ends. Aristotle then proceeds to enthuse about poetry being an 'art to 'tell lies skilfully' and then goes on to credit Homer as being the past-master of the art. In doing so Aristotle (unintentionally) casts Homer, the artist, as a kind of soothsayer and thus, inferentially, as having some prescient insight of what lies 'beyond' the audience's immediate socio-cultural horizons; nevertheless, the audience are co-constructors of the absurdity or, that we might more commonly call today, the preferred social mythology.

Ii is within that vein the images of this chapter are conceptually proffered as a semiospheric river; to illustrate what is perceived to be a meandering time-entrained narrative across a shape-shifting social topography; where there also exists in the mainstream-of-consciousness 'back-flows' that resist the dictates of a prevailing ecology. That the ensuing heuristic - however abstruse - may to some degree be seen to reside in between and within the fragments of such works as Campbell's exploration of mythology which, in turn, has been rendered by the likes of Vogler (1991) into populist cinematic narratives that collectively seek to illuminate if not define the manifold

particulate forms of humankind. Thus while invoking the name of Aristotle alongside those of Joyce, Campbell and Vogler, the view from the cave with its fragmented tapestry of parchment, will remain no less engaging and insightful as the view from the condominium with all its techno-saturated savvy.

2. PERSPECTIVES IN SPACE-TIME: REFRACTING REALITIES

…since meaning is not something physical or directly measurable, it is awkward for contemporary scientifically-minded researchers to deal with … for many … meaning is beyond the purview of science, and what is non-science, is non-sense. Semiotics, in large part, rebukes that view. — Harman (1981)

2.1. Beyond 'the death of the author'

The closing credits of a feature film reveals those involved in the production are many in number and of abilities as diverse as they are unique. While certain individual performances will invariably stand out and other collective contributions may be recognized and applauded, it is the directorial synthesis of these talents which is usually afforded the crowning accolade. Film has long been regarded as the director's medium and it is commonplace to hear the singular ascriptions such as; Joe Wright's, *'Pride and Prejudice'* (2005)[16]; Michael Moore's documentary, *'Bowling for Columbine'* (2002)[17]; Paul Greengrass' docudrama, *'United 93'* (2006)[18].

Accolades aside, one rarely needs to search for a critic regaling a film's semiotic or narrative shortcomings - there is a film critic in every patron. The viewing public's approach is also often conditional upon some purportedly informed reviewer opinion where, sadly, commentaries frequently become

---

[16] Generic classification IMDB: Drama/Romance - December 2011.
[17] Generic classification IMDB: Documentary/History - December 2011. Moore's style remains highly controversial, not least, amongst the wider public. Others, primarily within the industry, have also argued - despite the film winning 'best documentary-feature' Academy Award (2002) - that the work is not a documentary as defined in terms of the Academy's criteria.
[18] Generic classification IMDB: Crime/Drama/History - December 2011.

quasi promotional. Irrespective, such pronouncements may be seen to be amongst the first encounters the prospective viewer will have with the filmic artefact. Hodge and Kress (1988, p.5) regard all such interactions 'by which meaning is constructed and exchanged' as being within a semiosic process.

Within a cinematic chronotope the film-maker is thus often regarded to be the inciting or initiating agent of the discourse - be that as an individual or collaborative clique - of seeming intent to inform or otherwise affectively influence a targeted audience. The traditional source of such meaning making exchanges has most commonly been attributed to the monological wisdom of the author and their abilities to reveal deeper or more profound levels of Being. Likewise, an artist's capacity to visually project and enthrall can be considered as potent commentaries on notions of social circumstance. Then, should either mode of expression be considered as potentially unsettling, a cohort of informed social guardians might well render the utterance so it was less likely to inflame or offend. Thus, the semiotic, be it visual or textual, has been historically imbued with notions of socio-ideological comprehension and (dis)approved and, in turn, value.[19]

Within this vein, Joseph Campbell (1904-87) argues in his book *The Hero with a thousand Faces* (1949) a significant issue for contemporary society is the fragmentation and entropy of ecclesiastic certainty. Campbell prompts, that as a species we are now confronted in the knowledge that many of the once, 'great coordinating mythologies ... are now known as lies' (1949, p.388). Campbell points at technology as being one of the inarguable material 'advances' that has revealed the once innumerable deities as cultural fictions.

---

[19] The works of director Jan Svankmajer made during the cold war Soviet occupation of Czechoslovakia are illustrative of this situation within the context of a counter-culture - of 'safely' satirising the country's then puppet status.

While coming from quite a different sociological semiosphere, Roland Barthes (1915-80) may be regarded as a socio-technological contemporary[20] to Campbell. It appears as something more than a questionable coincidence that Barthes' 'death of the author' thesis (1977, p.142) although pertaining more specifically to literary treatises, casts very similar doubts on the veracity of authorial omniscience. Campbell and Barthes are, of course, but two from an era who, collectively, came to fundamentally question the meaning of everything – as never before; that is, as far as the contemporary technology of the day allowed. It is within that context Campbell comments with a certain prescience of where future generations of technology could lead and what they might find.

With Marshall McLuhan's (1911-80) envisaging a 'global village' some decades before the advent of the world-wide-web, evidentially significant amongst other indications of socio-cultural convergence[21], so C.S. Peirce's theory of an 'infinite semiosis' appeared to gain new impetus even though the consensual framing of a semiotic 'grammar' has remained elusive. Thus, it appears, given Holman's foregoing epigraph, it is the semiotician's inability to define meaning in a 'universal' (scientific) sense where semiotic meaning is glacially, if not irreversibly, mired within a socio-cultural chronotope and/or semiosphere.

Given Hodge and Kress' determination the smallest semiotic form is 'the message'- a unit which necessarily has 'a source, a goal, a social context and a purpose' (1988, p.5) whereupon, the proposition arises that the prevailing technologies have virtually irradiated any notion of a sovereign socio-cultural

---

20 Akin to the 'Edwardians' referred to elsewhere in this thesis.
21   For example; the dissolution of the Soviet Bloc.

authenticity. That, where technologies once were primarily arrayed in rites of East-West ideological posturing, so they became realigned into North-South economic imperialism to subsequently sublimate as the even more insidious dimensions of the digital divide. The vision is one of an invasive semiosphere permeating a benign semiosphere where the dynamics of interpersonal exchange of the entrained majority in the latter have been infiltrated and interposed. Where indigenous (authentic?) narrative can be pervasively remediated by corporate copyright and sanctified as something other.

Indeed, it appears we have now entered an era where the materiality the Higgs-Boson (God) particle has been confirmed and that which previously could only be envisioned can now be measured and its existence verified.[22] So, the notion arises it is within these very same virtual dimensions that the elements and dynamics of human neural function will eventually be unbundled and analysed and where, in a similar quantum dimension - that is the human intrapersonal semiosphere[23] - those intrinsic capacities to fabricate meaning may be isolated and 'repaired'. That is to infer repaired becomes synonymous with replaced. Certain of Lewis Carroll's works are later proffered exemplars.

One imperative in the analysis of any form of (cinematic) creative endeavour is as the need for interrogative transparency; where framing and positioning the intrinsic critic - the polyphony that is the individual's habitus - is no less critical to the evaluation as the habitus of the film-maker.[24] Further, both the historical and prevailing socio-semiosic ecologies are elemental in that

---

[22]   Confirmed by CERN 14th March, 2013.
[23]   That is to suggest much social discourse is now is projected subliminally and may be envisioned as akin to an electromagnetic field; of dynamics known to exist but which remain 'beyond the observable human senses (and so the comprehension for the majority.)
[24]   As referred elsewhere the film-maker is envisaged as the 'creative collaborative' of writers/directors/editors.

they affect the integral dynamics which, in turn; spawned, nurtured and therefore facilitated the nature of the interaction.

The Scollons (2003) term these the geosemiotic cycles - those which are integral the interaction (cinematic) cocoon/chronotope yet permeate and latently induce all manner of (in)voluntary affective viewer responses. Both the film-maker and film-goer may thus be construed as being equally at large within an enveloping ecologies as well as having ecologies within; where, for example, any ensuing (in)comprehension may have its sources in some prevailing (historical) social mythologies. Within the socio-cinematic chronotope there may be then ongoing dialogic, 'Just who is the inciting author? Who is leading who astray?'

Today, Barthes' 'death of the author' pronouncement (1966, p.142) appears somewhat less than compelling; for will be few circumstances where the contemporary reader will seek to confine their interactivity through a single, site of engagement (Scollon, 1998) - that of the cinematic artefact. Indeed, as is presented in a subsequent chapter, with Peter Jackson's *Heavenly Creatures* (1994); the work may well spawn a veritable profusion of intertextual activity.

Inasmuch as the interaction between film maker and patron is one entirely of a hiatal nature - more simply the elapsed time between the film's encoding and material fabrication to its being viewed and film-patron's decoding – the work is rendered a social artefact[25]. In the intervening time there will have ensued all manner of socio-scientific/cultural osmosis and, frequently, hegemonic interference. For example, as outlined in Section 2.5.5 with the film of James Joyce's book *'Ulysses'* the censor's role becomes one of reaffirming the material complies with the prevailing social norms. So it

---

[25]   Even if it is the film's premiere showing, the patron can only interact with that which has already materialised.

becomes evident that the 'site of engagement' or the 'stream of consciousness' that originated with Joyce can be construed to approach the film patron via one of several tributaries (cf: Figures 5 and 6).

No less significantly, each tributary is itself a braided and cyclically suffused form of 'foreign influences' - imported socio-cultural refinements or admixes. These are the dialogical manifestations of an alternating (bi-polar) flux, certain of which are deemed conducive toward, while others are reductive upon the prevailing (local) social environ. All of which, given the prevailing consumerist clime, impact upon the perceived authenticity between film maker and film goer.

Barthes' proposition is one which assumes the chronotopes of the 'author' and the 'reader' remain as unadulterated, sovereign estates where absolute meaning of the semiotic may be purely defined by one or the other. However, when faced by the Bakhtinian notion of a dynamic polyphony, this appears but a fallacy for the encounter is not one of stasis but perpetual motion. Where the contemporary reality is one where the consensual patron seeks to be enthralled and subliminally seduced by the kaleidoscopic that is the cinematic conveyor of dazzle; where the centripetal dynamics (imposing unity) have been acquired, resemiotised and copyrighted by the occupying culture (viz: Hollywood).

In that, as posited by Figures 4 & 5, there are an infinite number of modes of mutual meaning making, the three film titles employed within this chapter have been selected as generic exemplars to further question the notion of there being a fictional and non-fictional différance[26].

---

[26]   Derrida argues that because the perceiver's mental state is constantly in a state of flux it differs from one re- reading to the next which could be argued to afford a more diachronic, or fluid, impression of the dynamic than a series of

2.2. Between fiction and non-fiction

Art is a lie that helps us see the truth more clearly.   - Pablo Picasso (1881-1973)

It is anticipated in taking Joe Wright's (2005) cinematic adaptation of Jane Austen's novel '*Pride and Prejudice*' (1813) that, being more renowned works, they will prove more accessible precursors to the local works focal to this thesis. The proposal is to approach respective 'versions' of Austen's work and more specifically locate their initiating agents and audiences within their relative and unique time-spaces (their Bakhtinian chronotopes). These chronotopes are then superimposed upon one on the other and proximally integrated within the context of Yuri Lotman's (1990) semiospheric theories.

This is to prompt that while each work is identified as materially iconic in its own right - 'the book' as opposed to 'the film' - so, in turn; the author, the film maker as well as their respective audiences are deemed to inhabit distinct socio-cultural chronotopes. The film-maker's task is, thus, the remediation of a two-century old fictional artefact - a social commentary that is centred on a peripheral niche within the Georgian era - that, somehow, is pertinent to elements of a twenty-first century mindset.

Figure 7 arrays such an accretion of three-dimensional semiospheres albeit employing a two-dimensional technological semiotic representational form. Within the envisioned context the semiosphere is a nebulous volume that may be defined in terms of the commonality of prevailing (social) interactions. While the figure has no scale and consequently dimensionless, the technologically primitive nineteenth century - that which encompasses Austen

---

chronotopal (synchronic) snap-shots of the viewer's changing perception. .

and her readership - is depicted as the semiosphere to the left of the more advanced twenty-first century semiosphere - that inhabited by Wright and his audiences - to the right.   Here some sense of scale needs to be addressed in as much as Austen's relatively homogenous readership would likely number at most, in tens of thousands; by contrast Wright's more global horizon would likely number tens of millions.   At the same time Austen's envisioned readership would be akin to a social enclave while Wright's would be one that was globally dispersed.   These relative disparities; of the coherence of engagement within each semiosphere is inferred by the respective densities or viscosity of the figure's colouration. It follows that the populations within the Wright semiosphere are more dispersed and outlier with regard to the work than those of Austen's comparatively closeted social chronotope.

Irrespective, within Figure 7 there is the perception of a semiosphere centred on the nominated work - *Pride and Prejudice* - that is akin to an induced aura - fascination emanating specifically from the nucleus of the narrative that permeates not only the identified social semiospheres but spans all periods in-between.   This 'Austen' semiosphere will obviously have its origins within chronotopes of Austen's times – those she has perceived to be elemental to her social milieu that, in turn, may be construed to be the same (semiospheric) ecology elemental to Eco's (1996) notion of an infinite semiosis – a universe that will extend beyond the contemporary purview of technological remediation of Wright as well as those engaged in critiquing his ilk.

Accordingly, each successive environ is assumed to have been, at least, subliminally influential; that Austen's narratives have been infiltrated by the harmonics of intervening periods/fashions of engagement. Thus, while a transcribed narrative may be declared in terms of some notional authenticity,

none could assume to comprehensively reflect the actualities of an original; particularly the ascription of the narrational self, of its sense of a national ethos or, more especially, a sense of balanced (auto)biographical social exchange.

A case in point arises, given the relative contemporary reification of Austen's work reported by David Lassman, director of the Jane Austen Festival in Bath when he decided to 'ask' what kind of reception a writer of Austen's oeuvre might anticipate from contemporary publishers. Using a pseudonym, Lassman submitted synopses and some 'slightly modified' chapters of her work for the consideration of several publishers. The end result was only one of these 'spotted' Lassman's ploy as each of the others responded with a 'polite, but firm, 'no-thank you'. ('The Guardian' Thursday 19, July, 2007, p.3)

In one sense, Lassman's version of Austen is akin to Wright's film in as much as it will have been (un)conditionally vetted by a majority in not dissimilar vein - refer also Figure 7. That is Wright's access to an audience will have been predicated and filtered by a profusion of intermediaries of vested and (un)declared interests; a process that both Wright's reputation through his film appears to have not only survived but enhanced.

Wright's remediation of Austen's work been critically reviewed by some - particularly those literary entrained - as being, content-wise, melodramatic and comparatively slight to the book. No less the modality of the film is overtly sumptuous - the era appears idyllic to the extent of being colour coordinated, soft focused and otherwise sanitized. In short, Wright's lens appears to have rendered the perspectives of Austen's protagonist as overly picture perfect. That in embellishing the romantic aura Wright has placed his work at significant distance from Austen's comparatively incisive, nineteenth century social commentary. A Wright rejoinder would likely argue a film is a carefully

fabricated facsimile that necessarily contains numerous other semiotic nuances to engage and appeal to a more technically savvy and demanding audience; one which is far more culturally 'impure' and/or historically blinkered; that to afford a modicum of latter-day relevance much of the Georgian era's minutiae must be excised as ephemeral.

Conversely, Wright's work may be ascribed as affording an expanded compass of meanings that extends beyond Austen's authorial horizon; that Wright's semiosphere involves the consideration of an almost infinitely variegated cultural biomass - that of the global spectator - where directorial intent is but one dimension within an infinite semiosis. In Figure 7, Wright's work on the right of the figure, for the viewing majority, can be but an entertainment as it serves a target audience that is far more dispersed and therefore narrow in its definition within a global socio-cinematic, rather than Austen's purely Georgian 'class-based Diaspora'. Wright's work, by and large, falls outside the semiotic nous of a coincidentally entrained. majority[27]

In another sense, from within his own 'cell in time' Wright's task mat be seen as dissimilar in nature to Austen's (if clearly not auto-biographical) and exponentially far more technologically complex to choreograph. Indeed, given the diverse social ambits and interactive expectations, the reality of the twenty-first century cohort is one that ranges well beyond that Wright, let alone Austen, could ever have accommodated as a target audience. More simply, Wright's is a globally diffuse and feral socio-cultural cohort and that may well be regarded as an indissoluble mélange of the semiotic literate and illiterate alike. Nevertheless, Wright's primary creative dilemma appears to be one of

---

[27] This is to hypothesize that 'classic' films in particular will be endlessly replayed as television fare as a form of animated wall-paper in the condominium.

how to render the essence of Austen's relative half-life as being pertinent to the marriage-ambivalent woman some two hundred years after it being considered akin to becoming a social oddity.
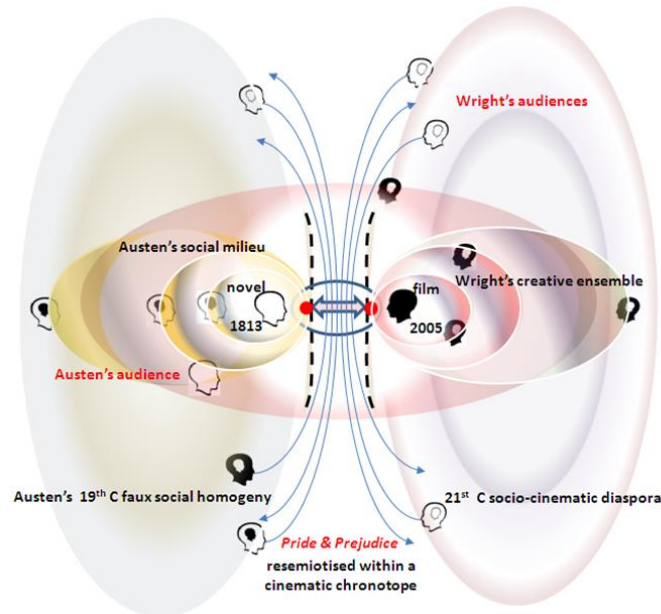
Figure 7: Narrative flux: a notion of mutual meaning making:
21st C truths atomised from 19th C fiction. (Hughes, 2010)

Wright's *Pride and Prejudice* in essence is a twenty-first century social artefact in the sense mainstream Austen readers would likely regard it as but an emaciated, if not corrupted, resemiotisation of the original work; where the film is refraction and not a reflection of Austen's characters and their closeted come claustrophobic preoccupations and situations.   Thus, it isn't Austen's narrative that is the timeless element of her work, rather it is the perceived relevance of her themes that pique and conjure the curiosity of a contemporary more 'liberated' (yet quasi-informed?) societal demographic.

This is to argue that while Wright's protagonist Elizabeth Bennett may appear to be a far more worldly, or informed, character than Austen's Elizabeth Bennett; the contemporaneous character will have likely been (un)intentionally

invested with all manner of (in)sensibilities that could never have been envisaged by Austen[28]. It then follows that much of the adopted interpretive rubric of Austen and her time - be they analytical or performative - will likely have entrained both hostile and benign influences which, in time, separate out, solidify and sediment to be epitomized as the material evidence of a literary and social heritage.

For example, Wright's Elizabeth Bennett will have certainly been significantly influenced by, screenwriter, Deborah Moggach, whose writing brief must have been to reframe Austen's character within cinema's prevailing romantic genre - given that, as argued above, Austen's work has otherwise been located within the 'nineteenth century school of 'English naturalism' (Seymour-Smith, 1980) where resides the opinion;

> Austen... worked within astonishingly severe limitations. This was her strength. Her chief limitation was her propriety, in which she believed totally. The sincerity of this belief, combined with her involuntary psychological percipience and her high intelligence, enabled her to revolutionize the English novel. Her thesis was that individual behavior (sic) must at all costs be regulated by the conventions of society, and everything she wrote firmly reflects this view. [...] her theme is always the same and her superbly designed canvasses ask a single question and then answers it (sic): who should a young woman marry? She is anti-romantic, utterly impervious to sensibility, strict just short of a fault. Her portrait of the society she knows – upper

---

[28] One commentator writes, 'Nothing (Austen) did was ever less than respectable; and it is obvious that as a person, although vivacious, she was something of a calculating puritan, forever dwelling on what was correct and what was incorrect.' (Seymour-Smith, 1980, p.93).

class naval and church men and their wives and children – is so accurate and honest that it has delighted the Marxists. (p.37)

In essence, Wright's synthesizing of Moggach's screenplay, along with all the other imaginative and performative inputs amounts to a resemiotisation of the novel; that is when the form and juxtaposition of the narrative elements of the novel are selectively metamorphosed, often reordered and imbued with additional subliminal flux - notions of meaning - afforded by the multi-modality of the audio-visual dimension. As has been illustrated earlier (Figure 5) the film production process comprises a 'web of whisperings'.

When read from left to right figure 5 depicts a time-lapse representation of a virtual and apparently chaotic (yet stable) social cosmos; whereupon, following what appears as a coincidental interaction between hitherto inert chronotopes (social actors A and B) there issues a succession of increasingly pre-determined and complex inter-textual exchanges.   These culminate figure right, with the general population (social actors E)[29] being informed or entertained (within the context of being distracted from their reality) by those more privileged (hindsight empowered and therefore enlightened) residing in the later chronotopes.

So it will become apparent that, on each occasion of the film's realization upon the screen, there will commence a no less complex semiosis ensuing from that specific cinematic chronotope; thus, with each screening a unique wave of energy radiates from and permeates the immediate extra-cinematic ecology. This energy form is invariably subliminal and varies in degree of affective entrapment. Thus, while theoretically, it remains within a

---

[29]   In terms of a social hierarchy/commonality, social actors A, B and E are of the same strata but are temporally (and therefore proximally) distinct – the A and B chronotope is the historical precedent of E.

film-patron's inclination to ascribe the film's capacity to inform or entertain, that in effect the film's radiant spectra remotely triggers each individual's intrinsic response proclivity – it illuminates those forgotten or buried memories of former selves. In this way, the hidden colours of self are glimpsed via (for example) Wright's directorial prism as dimensioned traces of one's former lightness and darkness of Being.[30]

Wright's film, therefore, presents an arguably more convoluted and abstract process of meaning-making as the medium involves successive semiotic dimensions beyond the written word; as there are more complex and collaborative and material processes to effect the metamorphosis from the textual form. Indeed, Wright's abiding talent may well be primarily an ability to engage, inspire and incorporate others' creative inclinations - most evidently those of his peers. Where these evidential abilities are further 'enhanced' and choreographed to appeal to outlier cultures – Figure 7 is proffered as an example where this level of semiotic translation can be seen to go awry.

From the virtual cradle, the public are constantly groomed as consumers and citizens by deploying nuanced mantras through the media of being 'less than complete, attractive or competitive'. The reification of the celebrity has long been fundamental in establishing and nurturing habits, of not just going to the cinema, but inculcating imitative behaviours and styles through those who grace the screen and, in turn, countless magazine covers. Such are the (frequently not so) latent dynamics of significant and influential sectors of any socio-cinematic semiosphere, where each has imbued polarities

---

[30] That is, Moggach's 'commissioned' purpose, and thus part of her collaborative brief, would have been for the work to ultimately engage an identified demographic - an 'end audience' - in a prescribed manner for a calculated response. Even so, Moggach's screenplay remains, primarily, a performative document – written to further incite or inspire a host of industry peers – those who are, metaphorically, within Wright's production prism.

of purpose that increment by increment, entice and entrain to reinforce, if not rebrand, the fragile individual ego.

Erving Goffman (1974) theoretically enunciates the process as one of social fabrication and proceeds to differentiate between framings of benign and exploitative intention. Whereupon, it becomes apparent that regardless of whether the overt purpose to enlighten or entertain all forms of engagement also involve subliminal or latent dynamics - be they undisclosed or unrealised agendas. More simply, there can be no 'virtuous' socio-cinematic discourse, as narrative fact inevitably incorporates a fiction - a balance that is illustrated in terms of a continuum (see Figure 22, p.115) and examined further later.

The New Zealand films focal to the later chapters are thus proffered as examples trending toward one or other pole which is to point up neither film is considered to approach either extreme where, nevertheless both represent contrasting perceptual blends of fact and fiction; of what may be construed as social fidelity or blight.

2.3.   As drama becomes docudrama

Everything's got a moral, if only you can find it.   – Lewis Carroll

Having determined the Wright-Moggach-Austen narrative *'Pride and Prejudice'* to be a twenty-first century socio cinematic fictional artefact of primary purpose to entertain, the many who may have only come to know of Austen's work through the film alone will likely gain but a saccharine and quixotic impression of her times.   For as naturalistic and meticulously choreographed as Austen's world may appear centre-frame upon Wright's screen, the modality of the peripheral social narratives has been compromised

and often deliberately misted through soft focus. While at first glance the device may be viewed as but stylistic affectation it nevertheless complements a variety of other multi-modal markers inherent to the dramatic imperatives of the film-maker's microcosmic remediation of Austen's work.

In other words, because of the medium's inherent temporal and material constrictions - such as film run time and psycho-social mindset - the hard edge that was the social commentary within the novel has been circumscribed and blurred. The film narrative has thus become a selective concatenation of the novel which, in the shallowest sense, may be read as an expository, rather than an argumentative, selective remembering of Austen's social milieu. Thus the time-space (chronotopal) dimensions, the nature and scale of the respective semiospheres of both novel and film clearly are of utterly different orders and seek to serve diametrically different purposes.

Further, given the perpetual chronological creep, any perspective of the work is inevitably imbued with the literary equivalent of the 'uncertainty principal' - which emanates from the inescapable socio-cultural dilution inherent to the fourth dimension - the collective entropy of hindsight. More simply, given the passing of time, the phenomena that were Austen's principle preoccupations have come to appear increasingly quaint and contemporarily irrelevant.

From Wright's perspective, Austen's world appears as one closeted within a social chronotope that is small minded on the one hand while, in tandem, it is represented as one of affectation and self-importance, that parades publicly as the global epitome of an advanced civilization. Wright's lens enables a wry, selectively empathetic and, yet amused, hindsight into the ideological self-deception via Elizabeth Bennett's romantic travails of the time.

It is the behind-the-scenes choreography of these innumerable exchanges during the course of film - that is the film production's creative collaborative inter-textual semiosis - the manifold exchanges on the creative scaffold that are then concealed to enhance the narrative 'flow' on the screen. However, as Figure 5 illustrates, while this collaborative may be represented as the heart of a typical film production semiosphere, its function remains conditional upon innumerable other complementary and parallel interactions. While this may appear to evoke the expected coherence of a monologic flow chart (being read from left to right), as will be argued further, the majority of the exchanges are necessarily dialogic - interactive. That is, in effect they are compound-complex stream-of-consciousness corridors which incorporate the eddy-currents of counter opinion – those forces which represent something other than an unquestioning, all inclusive social infatuation.

For example, a wider Union perspective of 'Austen's era' (1775-1817) would likely reveal it as a time that was significantly impacted by the overthrow of the French 'Ancien Régime' and 'la noblesse' bloodbath. As such the French Revolution and the ensuing threat of the First French (Napoleonic) Empire was the perceived scourge of royalist England at the time. So Austen's perspectives of empire would have been back grounded by the celebrations of Nelson's naval triumphs at Copenhagen, Nile and Trafalgar - in combination with Wellington's defeat of Napoleon at Waterloo. In other global theatres there would have been the thrall of certainty in civilizing vast tracts of the new world; of all that is now that commonly defined as British imperialism and exemplified by the

strategic commercial come military annexation of India and other centres within Asia.[31]

There is little doubt that Austen's intrinsic reality was obviously permeated and responsive to all manner of English middle class, if not upper class, affectations, of suffocating senses of duty and entitlement that pervaded the corridors and drawing rooms of privilege. So Austen's characters occasionally reek of a near infantile boorishness befitting the quasi-aristocrats of an ascendant empire. In encapsulating yet diminishing the significance of Austen's fictional reality in this way, it seems appropriate to impose a similar perspective upon Wright's film.

Initially this is to frame the work within Professor Bill Nichols' more contemporary determination that, 'Every film is a documentary.' (2001, p.1) Here, Nichols classifies the fictional narratives of the likes of *Pride and Prejudice* as documentaries of 'wish fulfillment' which is to regard the story as, 'a documentary about *a* world'.[32] Nichols' theory thus positions Austen's narrative, and Wright's adaptation, as relatively inauthentic to (the real) issues within *the* world,[33] - both as it was in Austen's time, and likely even more so with regard to Wright's twenty-first century romantic[34] regurgitation.

Given Nichols' differentiation between fictive and non-fictive works - a non-fiction volume affording some comparative perspective of the social realities that, in-part, must have been exercising Austen's imagination, comes from Christopher Hibbert's biography of Horatio Nelson, *Nelson: A personal portrait.* (1994). Hibbert's sources, itemized as coming from Nelson's

---

31   And, New Zealand was not the least of these.
32   Italics are Nichol's emphasis.
33   Again, Nichol's emphasis.
34   Generic classification IMBDB: Drama/Romance

correspondence and the writings of his naval contemporaries', are expansive indelibly set within a society preoccupied with king, country and entitlement.

Thus, within Nichol's fiction/non-fiction rubric, Hibbert's work should offer a more authentic perspective to that of Austen's (self) imposed myopic social horizon; of her choosing to chronicle the more genteel on-shore naval manoeuvres which, from the Admiral of the Fleet down, would have more than likely excitedly furrowed a spinster's brow and quickened her pulse. It's a position which seems to fed by the opinions like eminent American novelist Henry James (1843-1916) who saw the populist resurgence in Austen's readership as 'a beguiled infatuation' one that was fomented by, 'the stiff breeze of the commercial … the special bookselling spirits. … the body of publishers, editors, illustrators, producers of the pleasant twaddle of magazines; who have found their 'dear,' our dear, everybody's dear, Jane so infinitely to their material purpose…' (Watt, 1963, p.7-8). So it appears, by the close of the nineteenth century both Austen and her work had been duly commoditised to the chagrin of certain of her literary brethren - where 'Aunt Jane' writing social satire appears to have been unimaginable. Where, amid the many ascriptions afforded Austen there are those who position themselves as aloof to her genre and in turn regard her as being remarkably unworldly, closeted and naïve. It is likely as an individual, Austen was, from time to time, both - and at other times everything in between.

To invoke Hibbert is to therefore exit the fanciful realm of 'past-times' (Austen had previously been compelling portrayed by a biographer - her nephew - as an amateur and not a professional writer) and the squabbles surrounding literary interpretation. This is to enter the more grounded 'non-fictional' semiosphere with its manifold, generic realms; of 'official' social

histories, autobiography, '(un)sanctioned' biography; of the innumerable 'news-worthy' dispatches, press factoids and fragments of factoids..

However, Hibbert's narrative also reveal social inclinations toward the heroic vainglorious braided, as they are, with Nelson's 'affairs of the heart'; for these are also the times of Emma, Lady Hamilton (1765 – 1815) where much had to be left to the imagination.   Thus, Nichol's (2001, p.5) differentiation between *a* world and *the* world appears imprecise where, in effect, he has sought the split the narrative atom of meaning (the message) in two. So Nichols broadly frames Austen's representation of the preoccupations of a Georgian spinster as the stuff of our (collective) imaginations given they can convey truths about the human condition, '*if* we (the audience) decide they do.' (2001, p.1) It is a notion that begs further clarification and discussion.

To turn to Michael Moore's work is to bring the discussion more into prevailing narrative practice. Moore's documentary *Bowling for Columbine* (2002) exemplifies a complex mix of contemporary documentary modes. Non-fiction documentary, according to Nichols is, '...a tangible representation of the world we already inhabit and share (...) They give a sense of what we understand reality itself to have been...' albeit, 'in a distinctive way, according to the acts of selection and arrangement carried out by the filmmaker.' Whereupon, Nichols then again qualifies, 'These films *also* convey truths *if* we decide they do.' (2001, p.1-2)

Whereas one initial challenge that has confronted the fictive writer is how to affect the reader's suspension of disbelief of both the imaginary character and their situation; the challenge for the non-fictive writer is one of establishing commentator credibility. A narrator needs to appropriately exposit, argue or persuade that the presented perception of a particular reality

is authentic, whilst affording some sense of in-the-moment accommodation of a countervailing perspective - a sense of dialogical engagement.

It is not uncommon within the non-fiction film-maker's motivation there courses a conviction that certain (un)palatable social situations exist which warrant cinematic interrogation.   While facts can only ever be but facts, it is in their representation where the non-fiction film-maker needs to be wary - if their work is not to be dismissed as slanted, or worse, as propaganda[35]. Stylistically, the non-fiction documentary writer often appears far less equivocal in their advocacy and thus a tendency toward the monological in their rhetorical prompting for a conformational response prevails as in; 'Is this not so?' It can be a methodology that prompts and ossifies as an uncompromising two position, black/white binary.

This is seen to contrast with Bakhtin's notion of the fictional work's (not necessarily a film) propensity to accommodate dimensions of a social multi-valent and pluralistic polyphonic cosmos (Nikulin, 1998, p.383). This is an environ where the film-maker's voice has no purpose within the production, that is the film-maker is simply another part of the mediational means of purpose to instill or echo the will of some other omniscient author, institution or erstwhile ideology.

The Paul Greengrass film, *United 93* (2006) serves as an exemplar of a permeable Bakhtinian chronotope. As a docudrama the film sits mid-span on the fiction/non-fiction continuum where, as one might assume, the film narrative comprises a fictional/non-fictional braiding of the events on a

---

[35]   J. Loader's documentary *The Atomic Café.* (1982) exemplifies this in that it is a pastiche of United States Defence Department documentaries that, in part, cover the displacement of Pacific Island communities during their early nuclear test programmes. Given hindsight, it appears surreal that the USDD methodology was one of appearing to 'inform' by misinforming.'

hijacked aircraft. Given the film's enunciated purpose was to memorialize one aspect of that event now simply known as 9/11,[36] some five years after the event, critic Dana Stevens writes of the film;[37]

> ...The *New York Post* calls it a 'respectful, inspiring' film that's 'in no way exploitative or emotionally manipulative,' while the *Village Voice* praises its 'discretion' and christens Greengrass 'the Maya Lin of cine-memorialists.' This curious critical emphasis on taste, which presumes that the most successful evocation of 9/11 must be the one that exercises the maximum restraint, speaks to the discomfort that we still feel about representations of that dreadful day.

Stevens then asks;

> To what extent, at what level of gruesome detail, can we allow ourselves to relive it? To what extent do we want to?

Then;

> What is Greengrass actually trying to *say* about 9/11?

In not dissimilar vein fellow critic Jeffery Andersen observes[38]

> *United 93* is a well-made film by any technical standards. Greengrass brings a dignity and intelligence to these portrayals. It's well-shot and crisply edited with a uniquely excellent use of hand-held cameras. But what is the purpose of this film? Is it educational? No. Any American old enough to see the film knows all the facts of this situation, and the rest is all

---

[36] The film concludes; 'Dedicated to the memory of all those who lost their lives on September 11th, 2001.'
[37] http://www.slate.com/articles/arts/movies/2006/04/united_we_fall.html Retrieved: 03 March, 2013.
[38] http://www.combustiblecelluloid.com/2006/united93.shtml Retrieved: 03 March, 2013.

speculation. Is it entertainment? Absolutely not. Is it art? No.
The movie never lets on why this particular filmmaker made this
particular story.

Where, eventually, Anderson summates;

The only thing I can think of is that it purports to legitimize the
heroism of the Americans on that plane. But why do we need a
movie to do that? Were they not already heroes long before the
film was made?

So it can be argued that documentary-style drama is a form of mediation means
that attempts to fabricate a notion of certainty from a web of doubt.

As a dramatized documentary however, the Greengrass' film is seen to
stand apart as an uneasy blend of fact and fiction in that it selectively represents
and infers that human qualities other than the traumatic 'triumphed' on that
day. Where, within terms of dramatic narrative structure other events,
pertinent to the fate of flight - those which might be construed as a 'failure' of
the nation's security remediated as narrative of a vainglorious resistance.   In
this way the film exhibits the tell tales of a deceptive fabrication; of a narrative
one that reorders by selectively remembering and eliding to suit its consumer
constituency.

2.3.1.   Rosenthal: on writing fact-fiction

What we call the beginning is often the end. And to make an end is to make a beginning.
The end is where we start from.   - T.S. Eliot

Rosenthal (1995, p.15) discusses some of the seemingly interminable
issues of writing (and thus producing) fact-fiction not the least of which is how
it should be defined. Rosenthal cites from practitioner, Leslie Woodhead's,

1980 Guardian Lecture as someone '...who provides a handy way of looking at the problem.' (p.16).

> (Instead of hunting for definitions) I find it much more useful to think of the (docudrama) form as a spectrum that runs from journalistic reconstruction to relevant drama with infinite graduations along the way. (Given) its various mutations ... we shouldn't be surprised when programmes ... refuse tidy and comprehensive definitions.

Rosenthal (p.16) then comments;

> Woodhead's presentation is excellent, though many would dispute the word relevant. ... The real operative word is spectrum. If you wanted, you could claim that fact-fiction goes back beyond Shakespeare. In other words, docudrama covers an amazing variety of dramatic forms, bound together by two things. They are all based on or inspired by reality ... Furthermore, they have a higher responsibility to truth than fiction.

In concurring with Rosenthal, that certain of Woodhead's terminology appears questionable and that one could further dispute his notion that journalists 'simply' reconstruct or, to then proceed to question what does reconstruction actually entail? Indeed, within a historical context, one of a journalist's basic functions was that of reporting the (chronological) unfolding of an event and to then appropriately question or comment accordingly trammeled within the geosemiotic, ethical and technological margins of their profession and time.

In asserting the operative word to be 'spectrum' to represent and define the generic constellation of fact-fiction, Rosenthal has entered that nebulous dimension that Lotman terms a semiosphere. Whereupon he appears to stray further awry by inferring that (contemporary?) journalist's and the likes of Shakespeare have a common source of inspiration – a concept, which if approached within a Bakhtian chronotopal context, clearly stands out as fatuous.

This is to argue and illustrate that while dramatists and journalists may haunt their respective fact-fictive regions of a semiosphere – all that which can be construed to encompass time immemorial they inhabit quite different phases in very different wormholes. Where, for example, the contemporary journalist is (theoretically) responsive and legally responsible through due process of the geosemiotic, ethical and technological affordances and constraints of their profession and time.

In having established Shakespeare must be of a different chronotope and then acknowledged his likely polyphonic presence and influence on both the contemporary dramatist and journalist, the issue that Rosenthal has not clearly enunciated is the docudramatic situation where journalist and the writer, in person, are one and the same. Thus we arrive at notions of the film-maker's intrapersonal constituency and, as will be illustrated with the 'Ulysses' chronotope that follows, the latent hegemonic dynamics which have afforded and even driven their production.

2.3.2. Campbell's 'Hero with a thousand faces'

'...myth is the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation'   - Joseph Campbell (1949)

Figure 8: Conceptualisation of a mythic narrative - Campbell (1949, p.245)

In the preface of his volume, The Hero with a thousand Faces (1949, p.vii) the American mythologist, Joseph Campbell (1904-87) uses the once common 'white lie' of a stork delivering a new born to exemplify a deceit which he argues is sufficient enough to seed a child's mistrust of (all) 'grown ups'. Campbell then also appears all inclusive in speaking for his adult contemporaries as he continues, 'We have become convinced that it is better to avoid such symbolic disguising of the truth in what we tell children and not to withhold from them a knowledge of the true state of affairs commensurate with their intellectual level.' (p.vii)   Sadly, in as much as Campbell's sentiment may be read as well intended, there is little to suggest humankind has in fact refrained from perpetuating such deceits. Indeed, given the onset of the 'post-Campbell new-technologies' - with its claimed social affordances - there

appears the emergent capacity and inclination to imbue consensual social sublimation as never before; where it portends the utopian scenarios that have been fictionally foreshadowed through visions like; Aldous Huxley's *Brave New World* (1932) and Samuel Butler's *Erewhon* (1872).

To this end, elements of Goffman's (1974) Frame Analysis may be used to differentiate that Campbell terms 'deceits' as deceptive fabrications that are of two orders; i) benign - as one might interpret the parent's motivations with the 'stork story' as opposed to; ii) exploitative - where the story-teller may have ulterior and otherwise less benevolent intentions in engaging in the exchange. Thus the exploitative discourse is seen as one likely to have been designed to prompt, induce, sway, even coerce some form of visceral response from a 'target audience'; where this abiding commitment may only become apparent after the event. Goffman then identifies another form of persuasive exchange; that where the initiator is, to some degree, also blind to the nature of the deceit. In such a circumstance Goffman determines the party remains delusional as much as the other has been deceived.

Another of Campbell's terms that warrants further reflection is the nebulous human condition of being a child. Given his example, Campbell frames a psycho-social topology of an adult / pre-pubescent exchange, at a time where the latter has little or no capacity to conceptualise, let alone understand, the nature of subtext. In short, the child in question has been patronised. So the notion arises that in most social ecologies there are growing issues of comprehension, if not inclination, given the increasing diversity of today's poly-cultural audiences.

Such an issue was central to the writer's personal encounter with a television executive who, in generally defining the New Zealand audience in the

1980s, outlined the 'formula' that quantified the 'grasp' of the average New Zealand television viewer was for me to; '...ignore the IQ of the top and bottom twenty-per cent of the country, and to write to that of the middle sixty-per cent.' In this way the work would be accessible to someone who had an IQ of a 'bright twelve year old'. On reflection this particular exchange resonated as it seemed to illustrate the dangers inherent in the author's role in Goffman's notion of a deceptive fabrication, although it was sometime after when I realised my argument was based on my perception of the viewer I was seeking to engage as a writer; whereas the executive was of the mind that were the viewer overly challenged they would simply change channels, they would miss that period critical to the broadcaster - the embedded advertisements.

2.3.3. Vogler and ideas 'older than Stonehenge'

In 1985 the Walt Disney Pictures story advisor, Christopher Vogler, wrote a memo entitled; 'A Practical Guide to Joseph Campbell's The Hero with a Thousand Faces' (sic). Inspired by Campbell's work, Vogler subsequently wrote *The Writer's Journey* (1998) - one of a number of the many 'how to' screenwriting catechisms now available. In his memo Vogler opined; 'There's nothing new in (Campbell's) book. The ideas in it are older that the Pyramids, older than Stonehenge, older that the earliest cave painting.'

In his book, Vogler then appears to have openly adapted Campbell's collective works (as opposed to those from the Pyramids or Stonehenge) into a narrative form so that they better realise the prerequisites of the film industry. This is the industry whose masters apportion success or failure of the product solely on 'the amount of money collected from ticket sales.' (Shelton, 2006, p.27). Thus, some fifty years after

Campbell's publication, innumerable filmmakers - writers, directors, producers - have been inculcated by formulaic creeds and commandments similar to those advanced Vogler's (1998*) The Writer's Journey.*

With the advent of multi-channel (cable) television in the United States, the film industry - at one stage thought to be in terminal decline - appeared resurgent – given television production values devolved into genres of advertorial - of multiple forms of consumerist fly paper. Where, as intimated above, the advertising production values often markedly contrasted those of the 'featured fare'. Neil Postman's '*Amusing Ourselves to Death'* (1985) identifies such trends in American mainstream fare, where even news and current affairs trended to 'infotainment' or platforms for the media baron. Trish Dunleavy's *'Ourselves in Primetime"* (2005) identifies similar trends in New Zealand viewing fare.

The cinematic industry then, in turn, countered the television threat by creating niches within the market place and accentuating the difference between the mediums. One of these being the significance of the story could once again appear to be paramount - that is, for example, 'above' the practices of product placement and other subliminal messages from sponsors. Be that as it may, with the advent of portable micro-technologies, enhanced computer generated graphics and special effects there has spawned what appear to be sophisticated reincarnations of the 'literary classics' where it can be argued it is the technology and not the story-teller that provides the vicarious experiences and controls the narrative. Where, for example, contemporary plot often usurps the original theme as is evident in the iconic image - below right - promoting Tim Burton's *Alice in Wonderland.* (2010) as opposed to Sir John Tenniel's original (1865) less semiotically cluttered rendition.

Figure 9: So what in Disney has happened to Alice?

While Campbell's 'stork whimsy' may be now read as a somewhat naive and inconsequential artefactual fragment of the mid-twentieth century. How might the many outlier cultures who engage with at least some of Hollywood's fare be inclined to reconcile, that indirectly through the gurus like Campbell, and in turn Vogler, that their cultures, if not elements of their history and identity has been socio-cinematically remediated, copyrighted and archived as epitomising their heritage? It is an issue more specifically addressed in 2.5.3.

2.3.4. Gorky's 'Kingdom of the Shadows'

Last night I was in the Kingdom of Shadows"   Maxim Gorky (1896)

Gorky's declaration comes from the 1896 newspaper article where he relates his first encounter with the moving images of the Lumiere Brothers. Pramaggiore & Wallis (2008, p.3) call upon the quotation to open their book, *'Film: A Critical Introduction'* and claim the primary function of cinema, '… (is to) take viewers out of their everyday lives and transport them to a different

world… (where) they immerse themselves in the lives of fictional characters (and) develop opinions about historical events…' (p.3).

In using Gorky to contextualise their stance Pramaggiore and Wallis identify the polarities within the immense amorphous cohort that is the film going public. On the one hand there are those who use the visual media for enlightenment while, on the other, a majority are looking to be entertained. Collectively the whole comprise the film-going mainstream who are served by an equally diverse film-making industry itself variously motivated to both meet the respective generic demands and, no less, foster an on-going public appetite.

The cinematic mainstream is therefore perceived to be a significant proportion of any societal whole - be that via the cinema or television or, the increasingly ubiquitous portable 'personal' digital devices. The power of television ratings suggests a public majority regularly, consensually engage with the medium in a way Goffman might term a 'benign' mutual social fabrication. Just as they may have a preferred wallpaper so there is an inclination to 'default to' a similar serendipitous mind-set be it via some visual or sound track.

Of course, within every society there are others who opt to remain outside the mainstream, as there are yet others who might otherwise feel 'discarded' and at the periphery of their incumbent social clime. In identifying these minority cohorts as those who are often of 'foreign' cultural origins, or those who claim to be 'native' but intent on being anti-social, or otherwise deviant, we recognize but two populations who in being marginalised may be even more-so vulnerable to exploitative intra and extra-societal manipulations.

That is to posit, regardless of how diffuse or cohesive any socio-cultural chronotope may claim or appear to be; simultaneously, they remain elemental to, if adrift within, even larger amorphous constituencies - a confluence of those

dimensions Lotman terms as semiospheres (variously depicted in Figures 3 and 5 and outlined in Section 1.2. This 'core of self' is then schematically isolated in Figure 4 and further posited in Section 1.3 as a geosemiotic chronotope - a phenomenon that is symbiotic with and fundamental to the native social ecology. This is the envisaged environ (space-time entity) that is unique amongst all others - both within and beyond a defined 'gravity' horizon[39]. Thus, within his time, Gorky may be seen to have been induced to enter a theatre, become engaged with that projected upon the screen, whereupon his sense of being has intrinsically, if transiently, undergone a change of state - one of a sensory sublimation that is akin to an 'out of body' experience. Where, through his reportage Gorky shares his sense of (centrifugal) 'release' from his immediate reality; an escape fomented through his intrinsic interaction with the conjured (centripetal) dynamics of the Lumiere Brothers. As a moth to a flame, Gorky reveals his having been immediately and utterly entranced by the power of what might be construed as the technologically primitive forerunner of the hologram.

Nevertheless, as intoxicated as he admits to have been, in witnessing the evidential alchemy of a Being, Gorky is sobers in reflection. Where his advocacy has been refracted by Pramaggiore and Wallis (2008, p.3) whose argument is for the need to critically analyse any cinematic artefact (film) regardless of whether the processes of viewer-artefact interaction occur within a populated cinema or alone in the home.

---

[39]   A subliminal boundary associated with entropic decay as envisaged within the context of Information Theory. That is the threshold of the viewer's 'suspension of disbelief and whether the film-maker's centripetal (authorial) sway subsumes the film-viewer's centrifugal comprehension or determination of what is (im)plausible within the context of the narrative.

The point will be made by turning to Stam (2000, p.24) and addressing a larger fragment of Gorky's article - the paragraph as opposed to the sentence - where the reframing affords quite a another impression of Gorky's experiential engagement during that evening.

> Last night I was in the Kingdom of Shadows. If you only knew how strange it is to be there. It is a world without sound, without colour. Everything there - the earth, the trees, the people, the water and the air - is dipped in monotonous grey... It is no life but its shadow... And all this in a strange silence where no rumble of wheels is heard, no sound of footstep or of speech. Not a single note of the intricate symphony that always accompanies the movements of people.
>
> (Quoted in *Leyda,* 1972, p.407-9)

Here, Gorky's experience is framed as one of being disorientated by the absence of sound and colour. Overall, it is description of a state of sensory deprivation rather than the exhilarating extensions that exude from the Pramaggiore and Wallis interpretation.   Thus, in contrast to Pramaggiore and Wallis, Stam's paragraph affords an additional dimension; one where we can now appreciate Gorky was as disconcerted as much as he may have been captivated by his first encounter within the cinematographic realm.

In accessing an even longer (apparently edited) passage from the 1896 article, 'Lumiere Cinematograph'[40] it becomes evident that as engaged and disconcerted as Gorky may have been, he was also remarkably insightful as to how this new medium would likely impact upon the individual:

---

[40]   From http://www.seethink.com)

This mute, grey life finally begins to disturb and depress you. It seems as though it carries a warning, fraught with a vague but sinister meaning that makes your heart grow faint. You are forgetting where you are. Strange imaginings invade your mind and your consciousness begins to wane and grow dim...

He then conjectures on how the medium will likely be exploited:

I am convinced that these pictures will soon be replaced by others of a genre more suited to the general tone of the 'Concert Parisien.' For example, they will show a picture titled: 'As She Undresses,' or 'Madam at Her Bath,' or 'A Woman in Stockings.' They could also depict a sordid squabble between a husband and wife and serve it to the public under the heading of 'The Blessings of Family Life.'

Gorky then ventures beyond irony and into seeming prophecy:

Yes, no doubt, this is how it will be done. The bucolic and the idyll could not possibly find their place in Russia's markets thirsting for the piquant and the extravagant. I also could suggest a few themes for development by means of a cinematograph and for the amusement of the market place. For instance: to impale a fashionable parasite upon a picket fence, as is the way of the Turks, photograph him, and then show it. It is not exactly piquant but quite edifying...

So it seems, after a single viewing, Gorky saw both the social potential as well as the depraved depths of the medium; whereupon, we have an illustration of the informational decay in the entropic gravity that was Gorky's reported experience - where his reflective insights have been successively

truncated and deployed to serve other, relatively disparate latter-day agendas. For while the given examples may not have been proffered in any sense as being intentionally exploitative, as benign excisions/refractions they remain equally problematic in diffusing comprehension.

Thus, another focal significance in this paper has sought to reconcile are empowering motivations inherent within the cinematic semioses, of those who ostensibly facilitate film-makers to ply their craft. This is to exit the theatre, to enter the habitat of the creative industries, to venture 'upstream' of the film production itself and isolate the declared functions for the manufacture and/or regeneration of enduring social narratives.

That acknowledged, of particular interest here is that genre which is defined, in the populist sense, as the docudrama; works which are invariably claimed to be 'based on a true story'. Where the ensuing narrative often emerges as a synthesised pastiche of facts and opinions and where, most often, it is in the form of a re-presentation of a historical event. However, while the genre inferentially exists for the purposes of social reflection it will be apparent there invariably lurks a compass of ulterior motives.

2.3.5. Lowenthal: On fabricating heritage

Whenever you find yourself on the side of the majority, it is time to pause and reflect. – Mark Twain

David Lowenthal, provides a quite different perspective to Campbell in his paper *Fabricating Heritage* (1998). Whereas, Campbell sees humankind's 'coming to maturity' as breaking, 'The spell of the past, the bondage of tradition...' and the falling away of, 'The dream-web of myth...'. Where he sees humankind's, 'mind open(ing) to full consciousness; and modern man

emerg(ing) from ancient ignorance, like a butterfly from its cocoon...' (1949, p.387); Lowenthal argues such precepts are founded on the popular cult of 'heritage' du jour. (1998, p.2) Thus, when Campbell asserts that, 'there is no (longer a) hiding place for the gods from searching telescope or microscope; there is no such society any more as the gods once supported. The social unit is not a carrier of religious content, but an economic-political organisation.' (1949, p.387) Lowenthal asserts notions of heritage have replaced medieval cults to become, 'almost a religious faith" (p.2). Then again, Campbell appears to lament;

> The problem of mankind today, therefore, is precisely opposite to that of men in the comparatively stable periods of those great coordinating mythologies which are now known as lies. Then, all meaning was in the group, in the great anonymous forms, none in the self-expressive individual; today no meaning is in the group – none in the world: all is in the individual. But there meaning is absolutely unconscious. One does not know toward what one moves. One does not know by what he is propelled. The lines between the conscious and unconscious zones of human psyche have all been cut, and we have split in two.' (Campbell, 1949, 388)

'Heritage' is often claimed and paraded using both the material artefacts and intangible attributes of a culture. In its shallowest form the trappings of some by-gone socio/cultural microcosm become re-enactments of some conjured historical 'truth'. Artefacts and even human relics continue to be claimed by soothsaying cultural gatekeepers as the markers of, if not the absolutes in the propagation of 'identity' in successive generations.

The complex and incremental processes of cultural indoctrination are 'cured' (or nurtured) via the processes of entropic social resemiotisation as issues of inequality arise where there are cultural lineages succession. Orwell well encapsulates the problem in *'Animal Farm'* (1945) as 'some become more equal than others'. As the global events subsequently unfolded Orwell's metaphors (Big Brother, et al) appear prescient where the ripples of ebb and flow of 'global order have been evident from Washington to Moscow and even Wellington. At the same time the notion of an irreversible global impetus from cultural heterogeneity to homogeneity flares on occasion; where a more recent example being resemiotised, in some quarters, as the 'Arab spring'

A, perhaps, less contentious example is the manifold resemiotisation of Lewis Carroll's children's fantasy novel, Alice's Adventures in Wonderland (1865), which has been translated into many languages and transcribed into many theatre, radio, film and television productions. Here there is evidence of an infinite semiosis arising from Carroll's work which also serves to illustrate another issue within this intergenerational and socio-cultural confluence of meaning making – the alchemy of collective remembering - that confusion of heritage with history. For whereas the history of the resemiotisation of the work may be validated, the heritage value of the resemiotised history remains highly subjective and arguable. It is a distinction Lowenthal (1998, p.3) goes to some length to enunciate.

> History seeks to convince by truth, and succumbs to falsehood. Heritage, exaggerates and omits, candidly invents and frankly forgets and thrives on ignorance and error. Time and hindsight alter history too but historian's revisions must conform with accepted tenets of evidence ... Heritage uses historical traces and

tells historical tales. But these tales and traces are stitched into fables closed to critical scrutiny. Heritage is immune to criticism because it is not erudition but catechism ... Heritage is not a testable or even plausible version of (the) past; it is a declaration of faith in that past ... Hence it is futile to vilify heritage as biased. Prejudiced pride in the past is not the sorry upshot of heritage but its essential aim. Heritage attests ... identity and ... worth.'

So, Lowenthal proceeds to examine the dichotomy and argue that whereas history is 'common' to all, heritage is exclusive in its endowment of myths of origin, prestige and purpose, where it purposefully 'mandates mis-readings of the past' (p.4) in the full knowledge that 'fiction resists fact to persist as heritage' (p.5).

2.4.   Docudrama as social fabrication: tracing trauma to entertainment

I don't give a damn about a man that can only spell a word one way.   – Mark Twain

In prompting issues of historical record and inter-generational interpretation, the docudrama's often pivotal promotional epigraph, the assertion the films narrative is 'based on a true story' appears highly problematic. Where, in one sense this anchorage may simply be read as the acknowledgement that the narrative necessarily employs some degree of 'poetic licence', in practice the tag resonates more as a licence to deceptively frame the social reality for purposes other than its authentic remediation.   More

specifically the narratives of primary concern - those which portend to somehow reconcile 'recent' social traumas[41] are but (un)witting misrepresentations.

Integral to the notion of the socio-cinematic remediation is the unbundling of a reality and propensity to selectively remember aspects of an egregious event and conversion from history into 'heritage'; where this process is construed as going beyond a simple reporting of a significant social trauma into some 'palatable' news item. It is to argue that within particular phases of a narrative, like those of setting the scene (establishing time and place), there lie the 'tell tales' which reveal the extent the narrative's authenticity has been compromised; where appalling misfortune has, in essence, been rendered an entertainment.

In its broadest sense this is to question the nature of the ethical threshold that separates melodramas like *Titanic* (Cameron, 1997) and *United 93* (Greengrass, 2006) - a claimed 'real time' account of one of the hi-jacked airliners on 9/11 - regarded generically to be a form of docudrama, or dramadoc, genres where the epigraphs invariably claim the film is 'based upon a true story'.[42] Of specific focus, within this thesis, are the two New Zealand films; *'Heavenly Creatures'* (Jackson, 1994) and *'Out of the Blue'* (Sarkies, 2006) where, although both are stylistically disparate, their origins are seen as being appropriately congruent for the purpose.

Of the two, Jackson's film adopts quite an empathetic point of view toward two schoolgirls who murdered one of their mothers in Christchurch in 1953. Through Jackson's lens and, alternately, the girls' points-of-view, there are no role models, let alone heroes in the traditional sense; there are only

---

41   Where recent means 'within living memory'
42   An issue that has resurfaced in 2013 with the unsanctioned use of actual 9/11 victim's voices on the soundtrack of the Oscar nominated film *Zero Dark Thirty.*

victims – all remain imprisoned within their delusional realms, be it 1950's Christchurch or the fantastical 'Borovnia'. As will be discussed in more detail, while Jackson recounts his approach, location-wise at least, as painstakingly authentic it has to be said, his attitude to the represented socio-cultural situation of the time is patently subjective and approaches the cavalier. For while there is a caption at film outset that announces Pauline's voice-over narrative are extracts from her diary, Jackson's visual remediation is of quite a different imaginative dimension. It's a position Jackson would likely justify as in keeping with the genre, his style and shrug off as entirely within his oft admitted purpose in film-making of '...having a bit of fun.' (Lippy, n.d. p.13).

On the other hand, the Robert Sarkies' film about the 1990 Aramoana mass killing has, evidentially, taken a far more earnest approach toward both subject and audience. In the *New Zealand Film Commission Press Book* (2006, p.6) in response to the question, 'Why tell this story?' director, Sarkies, reflects, 'It was an event that deeply affected New Zealanders at the time. I think it is important to look at events like this, to reflect and hopefully learn from them.'   Sarkies then positions the film as a 'remembering' come 'tribute' to the notion of a 'selfless' community and police reaction, within a context that, 'These events highlight the positive side of the kiwi spirit as much as darkness of the actions of one man (p.6)'.

Both films have been positioned as stylistically and ideologically counterpointed. Here, the advent of the new millennium may be viewed as pivotal in a focal decade of production. It presents a juxtaposition, as will also be discussed later, where films are of a common industry stable as well as targeting much the same socio-cultural demographic. Further, in broadly delineating successive socio-cinematic (generational) chronotopes, it will be

argued the available, if not applied, technical nous for these films is of a relative order.

The immediate overview, therefore, envisages their audience 'at large' as one which is impossibly partitioned and regardless of the original motivations as professed, above, by director Sarkies; and notwithstanding the questionable initiative to market the film as a form of school study guide, the audience is ultimately regarded as consumers.[43]   The geosemiotics (Scollon & Scollon, 2003, p.x)[44] of the film-maker's interaction orders appear irreconcilable as the entertainment proclivities of the North American market are utterly at odds with the priorities of the New Zealand education system. As exemplified, in-part, by the critic's response in Section 5.3.1 - the attempted semiosis sublimates in translation.[45]

In this way the film-patron - as an individual - is addressed as a sub-species that is also chronotopally defined; by age, by occupation, by psycho-social predilection to 'engage' with particular generic forms and thus narratives. This acknowledges there exists manifold other perspectives which collectively comprise the spectrum of an inductive social flux (the amplitudes of which define the social norm). The prospective (feral) film-patron is thus arrested in the first instance by an iconic socio-cinematic semiotic (exemplified by Figure 23) which, in effect, becomes a form of consumer fly-paper.

In promoting what amounts to fictionalised narratives of lived social trauma to one sector of bifurcated audience as entertainment, the film-maker either risks or welcomes the prospect of becoming entrained within the vortex of consumerism. Unlike Heraclitus of Ephesus, they appear unwary and stranded

---

[43]   As evidenced by the programming schedule for *'Out of the Blue'* in the Addenda.
[44]   The study of meanings systems by which language is located in the material (real) world.
[45]   Their respective target audience are bifurcated as being: i) New Zealand and ii) North American cohorts.

upon a mid-river bank seeking to somehow justify a crossing that has become riven of unchartered ethical undercurrents. For there can never be a finite boundary layer demarking that imaginatively based fictional trauma (drama) from that imaginatively (re)fabricated historical trauma (a reality).

Instead, the populace is regaled with a 'suspension (a soup) of visual and textual semiotics from artisans who have concluded (some justifiably so) they are better socio-technologically informed. Jackson's 1994 perspective of Christchurch in 1953 provides a case in point in a later chapter. Ultimately, the question begs, 'Just how better informed are we relative to those native of the era?'[46]

While all generations have been relatively inculcated by the technology of their time, at issue is the apparent accretion of power and capacity of the prevailing technocrats to deceive (be it benign or premeditated) – and reconstitute the consumer. Where if the majority continue to remain content as comparatively uninformed subjects, they will likely come to be corralled within the domain of no longer needing to know; whereupon they become further marginalised and, so, disenfranchised in meaningful social interaction - mutual meaning making - lose the capacity to determine their indigenous ecologies and thus selves[47].

The new media is approached within the premise it is in the throes of subsuming that otherwise known as the fourth estate that once trumpeted entity of original purpose to confine the excesses of church and state; that which has long since been permeated, appropriated and rendered less than reliable by those of a corporate bent. It is a long felt concern as evidenced by Carlyle's

---

[46]   That spawned the truism in the main-frame (pre-personal computer) days – 'Garbage in equals garbage out' remains as valid as it ever was.

[47]   The semantic 'blurring' here is intentional and used in a social rather than an ethnic context.

observation in '*On heroes, hero worship and the heroic in history*' (1837-40) where he writes, '...Burke said there were Three Estates in Parliament; but, in the Reporters' Gallery yonder, there sat a Fourth Estate more important far than they all...'

As history had continued to unravel it is the fourth estate which appears likely to imminently fragment and implode. Having long been corporately irradiated from within it now appear socially under siege by the 'blogosphere' – contemporarily, a seeming compass of self-appointed commissars pushing increasingly Nelsonian[48] 'nexus of practice'.[49] For while the contemporary manifestation that is the 'blogosphere' has been likened to a flourishing ecology of infinitely variegated, if not symbiotic, exchange; as a semiosphere, the realm is a parallel reality that lies beyond the digital divide (horizon). It has the capacity to host mutated plagues of cyber-infestation of anarchistic and/or Orwellian strain, ilk and capacity.

In a comparative benign context resides the notion that, in engaging with a film, the intrinsic senses of Being are remediated. This is to regard the film-patron as an individual who has consensually 'isolated' and 'opened' themselves within the realm of a socio-cinematic chronotope; wherein they are subliminally and effectively strobed by manifold and cyclic dynamics of outlier Beings. While in the immediate, these outlier Beings are defined as film-makers in reality, they are but the social synapses - actuators of the prevailing socio-technical (shape-shifting cyber-spatial) semiosphere.

---

[48]   A la the Battle of Trafalgar.

[49]   'Nexus of practice' – see Scollon & Scollon (2004, p.viii) is a node where historical trajectories 'intersect'.
Within this thesis however intersection does not necessarily mean 'mutual material emulsification'.

2.5.   Antipodean states of mind

...a map is in a sense a portrait of one's father-land, something with features that can be remembered with pleasure, and a form that can be identified with pride...

- Cahill (1909, p.454)
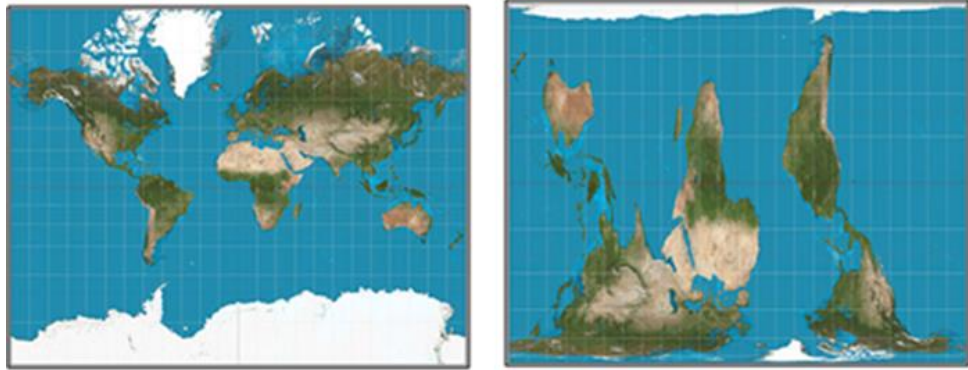
Figure 10: Hemispheric POVs: bi-polar opposites?

2.5.1.   Reframing Downunder

Mistakes are the portals of discovery.   - James Joyce

In being presented with the maps in Figure 10 a majority will likely regard the left-hand frame as *the* definitive two-dimensional representation of the world. In contrast, the less familiar projection on the right - that in which the land mass has been framed 'off-centre' - will at a glance also be waived away as both inverted and out of proportion.

The left-hand semiotic is, of course, but one version of the ubiquitous Mercator projection - the historically 'preferred' format that has been given pride of place on countless classroom walls. The right-hand semiotic is an inverted Gall-Peters projection circa 1973.[50]   The Mercator map has served generations - in particular those children, privileged to the extent of having

---

[50] See: Monmonier, M. (2004) *Rhumb Lines and Map Wars: A Social History of the Mercator Projection.* Chicago: University Press Chicago.

received some semblance of an education - as the device which has enabled many to imaginatively pin-point 'their' place in the world.

In similar vein, at a perhaps more nuanced level, versions of the land mass may also be represented as a patchwork of colour - so as to identify enclaves of differing geo-political persuasion. Integral to this function, is the established notion of finite boundaries - those demarking cohorts of collective inclination of one ideological hue or another. The map in Figure 11 is thus a form of material means used to identify, locate and brand self as opposed to other realms – those occupying regions beyond that claimed as sovereign. These outlier states are then invariably further differentiated as being either 'allied' or as having some other less than desirable attribute - like a suspect ideological bent - perhaps of covert inclination to reify artefacts of dubious authenticity that can be interpreted as having veiled and foreign ambition.
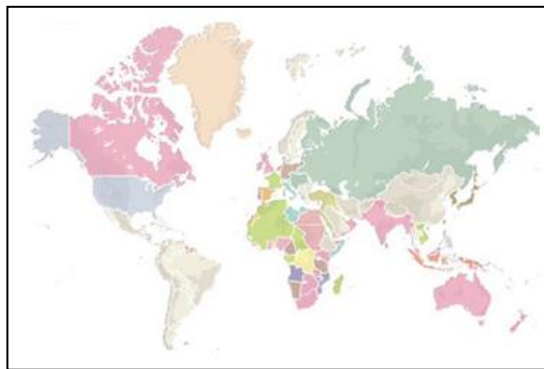
Figure 11: The semiosphere that was the (British) Commonwealth (c.1945.)

Figures 10 and 11 are proffered as alternative graphical examples to further illustrate the Bakhtinian notion of selective dialogical chronotopes;[51] where each image, in essence, is a visual time-space encapsulation in the form of a material artefact that reveals the once prevailing, 'socio-cultural state of mind'.

[51] Where each map 'speaks' to the observer polyphonically who, in turn' will selectively respond and reframe Its meaning and therefore validity. For example, there is, commonly, a negative response to the Gall-Peters ' projection even though its proportions of Australia to Greenland and New Zealand, for example, are far more accurate than the Mercator version. Figure 11 on the other hand, is contemporarily redundant.

Given benefit of hindsight and relative technological prowess, the primary value of such a map may, now days, be regarded as a semiotic portal to the collective chronotope of the time. In Figure 11, or example, it reflects the imperialist state of mind that produced it. This latter image is now likely to be more commonly read as an antithetical mediational means with quite another connotation as a socio-cultural icon. As an artefact the map is more likely to be employed to (re)define and discredit its original purpose; that the meanings invested at its coinage now likely serve as material markers of its obverse.

The diverse interpretations of the cartographer, as in Figure10, appear an equivalence to the variegated generic tendencies of film-making cohorts. The premise being all that visual coinages may be rendered down as an admix of fact and fiction; in short, each is an argued social fabrication - a commentary fashioned and by the limited horizons the author has sought to survey and extol. For as much as a cartographer's original purpose was to define and indelibly imprint some measure of cultural identity; however the material remains have come to serve as the skeletal evidence of an ill-informed/emaciated mind-set; where the primary latter-day function are as curios of quaint and mythological utterances from an increasingly distant and dislocated social orders.

In this way, cartography serves as an example of a parallel, if more primitive, semiosphere of mutual meaning making. In framing these material artefacts within Gee's dance metaphor and the context of the braided allied processes of geosemiotic purpose we come to ask; 'What was the purpose of this image?' 'Who were the masters of this design? Then, perhaps, 'Who empowered and lauded them as masters?' Such considerations give rise to other significant frames of enquiry; 'How informed was the approach at the time?' 'What were the existent motivations to create and/or engage?'

The map's fundamental purpose was as a trans-linguistic semiotic means - a navigational device which, when employed in conjunction with other navigational instruments and nous, facilitated the 'European discovery' and 'settlement' of the 'new' world. Be that as it may, the 'hydrographical chart' then became more than just a visual means to retrace pathways over and beyond the horizon; it served the calculated purposes of colonisation, the projection of power and consequential accumulation of material wealth. At the same time, the map also evolved as an evidential document of identity. So, it becomes apparent the processes of semiotically rendering and representing the historical are fraught with issues of chronotopic refraction; where, notions of authentic representation appear as flimsy as they are contentious; where, of particular concern, to this thesis, are those who create the artefact seek to both uniquely define a socio-cultural presence and connotations of a semiospheric fidelity. So it might be asked, 'What does it mean to be Kiwi?'

2.5.2. The 'Kiwi semiosphere': a 'Boomer' perspective

[...] it has never been in my power to study anything,- mathematics, ethics, metaphysics, gravitation, thermodynamics, optics, chemistry, comparative anatomy, astronomy, psychology, phonetics, economics, the history of science, whist, men and women, wine, metrology, except as a study of semiotic.   - Peirce, C.S. (1977, p.85-86)
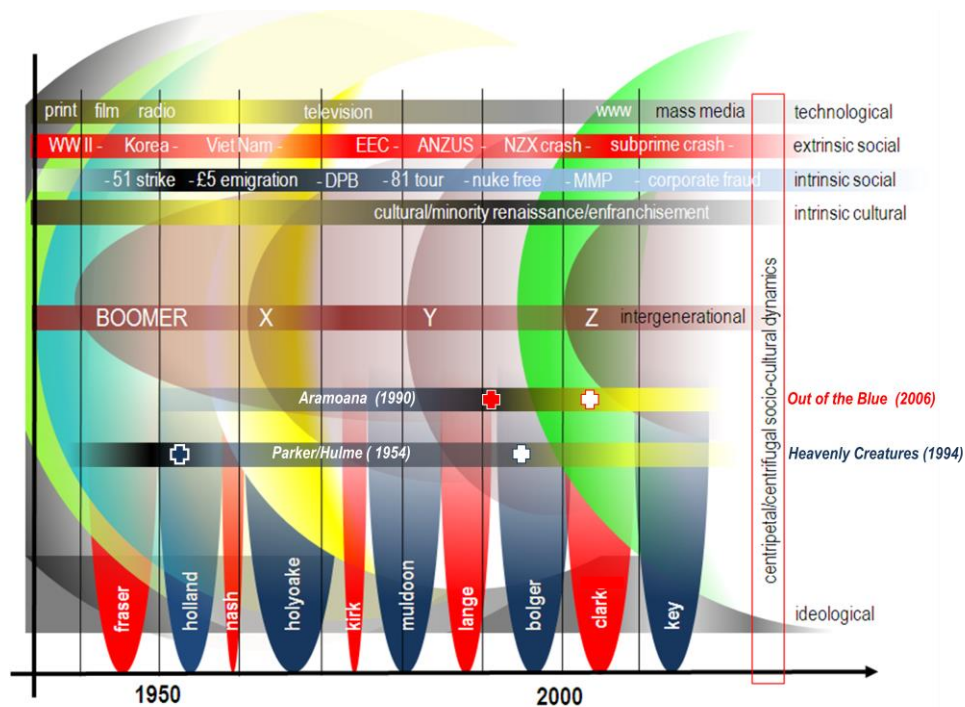
Figure 12: The Kiwi semiosphere: of chronotopes and braided discourses in-situ.

In an address to mark the centenary of New Zealand's 'Dominion Day' – the formal recognition in 1907 of the nation's 'independence' from the United Kingdom (whilst remaining within the then British Empire) – political analyst Colin James began by observing;

Independence is a state of mind. By definition, it is a positive state of mind. And in a small, outlier society such as this one, it is also by necessity an outward-looking state of mind. So, formal independence is not independence. New Zealand dawdled to formal independence through Dominion Day to adoption of the

Statute of Westminster 60 years ago but even then remained British at heart. Actual independence is only about 30 years old.

<div align="right">James (2007, p.1)</div>

James then proceeds to identify and argue the 'post war' Kiwi generation as that which, '...came to adulthood in the 1960s it joined its peers in other societies of our sort in what some have called a revolution of values.' James' intent appears, primarily, to be one of delineating and tracking New Zealand's emergent orbit away from a Nineteenth Century Euro-centric post-colonialist mind-set.   In essence, it might be seen as a reaction against prolonging the perceived state of an incubated mind; to be umbilically tethered to the 'mother' country and smothered by her culture.

Thus the disjunction James seeks to highlight is that perceived between the 'Boomer' and their parent generation – one where many of the latter continued to refer to England as 'home'. It was a state of mind where, even after losing a disproportionate percentage of its population as servicemen 'World War I', by 1939 the nation's psyche was encapsulated within the then Prime Minister, Michael Joseph Savage's rhetoric in declaring war on Germany, 'where Britain goes, we go, where Britain stands, we stand...' (Wood, 1958).

To paraphrase James, 'this is the mind-set of an outlier society and one where the nation had only arrived at an independent maturity during the latter half of the Twentieth Century. These decades are plotted in Figure 12 - in a schematic that seeks to broadly demarcate the elemental constituencies within what is now widely termed as the unique and highly volatile socio-political period of 'the cold war'.   The period also falls within that, Time Magazine founder and publisher, Henry Luce (1898-1967) has coincidentally decreed to be 'the American century.'

In another sociological realm, New Zealand's maturity also coincides with that when Marshall McLuhan (1911-80) enunciated his theories of the 'global village' and, subsequently, the 'global theater'. In positing the village notion, McLuhan foresaw an 'electro-technological age' that would diminish, if not eradicate, the hitherto sense and significance of geophysical isolation. Indeed, for many, the material onset of the era was evidenced with the implosion of the Warsaw Pact and Soviet Union - events which culminated in the comprehensive redrawing of the geopolitical map of Figure 11.

Likewise, McLuhan's age of theatre, appeared to foreshadow the silicon chip technology's facilitation of the 'world wide web' and the consequent proliferation of sub-societies with alternative means of interaction that often ranged beyond the hitherto collective social norms and their capacities of sanction. Where once, countless minorities subsisted as 'other realities' often in an estranged and relative limbo, so there evolved constellations of cyber communities. Thus the 'theatre' of the latter 20th C afforded other notions of 'history' to emerge and be written. Whereupon, in tandem, other questions arose, 'Who might write them?' 'Who might not want them written?'

Given, from the European perspective that many of the world-wide colonial incursions of past centuries continue to be euphemistically remediated as occurring within 'an age of discovery', the Euro-envelopment of the islands in the Pacific appears as a comparatively benign chapter. Within the New Zealand context, these are times which continue to be regularly revisited, dissected and reappraised by many historians - as evidenced in this paper by the likes of Belich (1996) and King (2003). Nevertheless, what becomes patently evident is that, regardless of the mode of interaction at the 'geosemiotic site of engagement', it remained European, come Northern Hemispheric, technology

that ultimately determined the balance, direction and thus definition of any Antipodean social cohort.

For it was the needs of the 'new' and not the 'indigenous' settler that became paramount to those who were instrumental in establishing a 'balanced' social order in New Zealand - albeit, if the balance was necessarily ensured on occasion by the attendance of a sundry gun boat. It would also be the descendants of such settler stock who would dictate the immediate and defining narratives of settlement. But then there were those who set about the collective remembering the history of a population which had, rather inconveniently, arrived on some   occasion whereupon, the 'tangata whenua' became increasingly wont to promote themselves as 'the indigenous peoples of the land.'

Like most societies, given the realities of an increasingly braided socio-cultural constituencies, the prevailing 'official' New Zealand historical trace is under perpetual revision; however it is unlikely the closing decades of the millennium will be continued to be viewed as benignly as James outlined to his audience in 2007.   For it follows, if no other reason, it will be regularly rewritten by a subsequent generations. Whereupon, should they emulate their historian predecessors in any sense, when it comes to defining the national character some will likely turn to and describe what remains of the countryside. It conjures a harried looking landscape, almost virginal, that despite an occasional and disarming outward display of natural charm obviously conceals petulant interior - a naivety curdled by a sense of having been stripped, sullied and bullied by an overfriendly uncle in the past; of an innate infantile predisposition to over-indulge in sibling rivalries is the stadia of sporting self-gratification.

2.5.3.   All the strange customs of a forgotten people!

If there is any such thing as a 'New Zealand culture, it is to a large extent the creation of Hollywood.   - Mirams, G. (1945) NZ Film Censor and critic
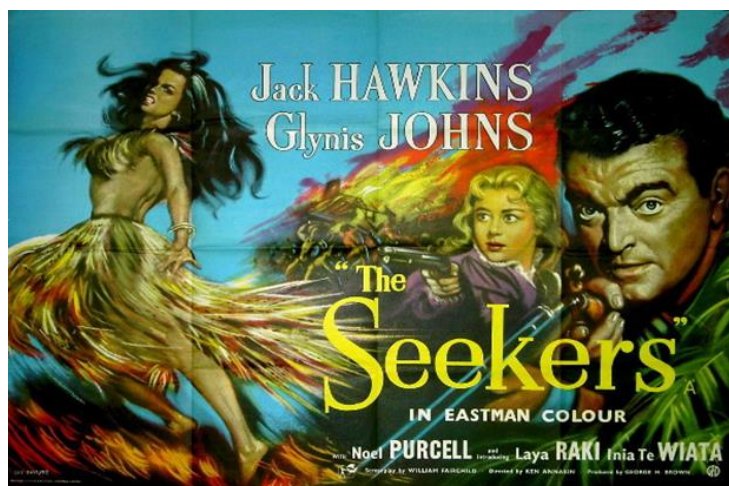
Figure 13: Laya Raki - More Māori than the Māori

Like most immigrant nations, New Zealand seemed inevitably destined to become a confluence of counter-claiming cultures. Archaeological evidence points to the Māori having settled the islands several hundred years before the pākehā[52]; it is a period, eminent historian, Michael King labels in '*The Penguin History of New Zealand'* (2003, p.15) as, 'Prehistory: to 1000 ad.   a land without people.'   King then divides and describe the country's subsequent epochs as; 'Settlement: to 1850 AD'; 'Consolidation: to 1950 AD'; 'Unsettlement: post-1950 AD'; and 'Posthistory.'

While King's perspective, at times over the years, had been received in some quarters as a voice of paternal monologism - focused as it was on notions biculturalism through a pākehā lens - more generally it was received as one

---

[52]   pākehā: a term in common contemporary usage - once specifically referring to the English settler but now. more generally, refers to anyone who appears to be Caucasian.

which had sought to moderate with due respect for all claimants - and particularly with regards to the (im)balances of the latter day perpetuation of colonialist instituted hegemonies. That is, King was intrinsically dialogical as his model reveals a social evolution from a form of colonial monologicality that typical of commentaries from earlier generations; of a torpid colonial mind-set that projected the delusional façade of biculturalism; a mythological harmony which, in more recent decades, has been in the process of sublimating into the potentially even more volatile atmosphere that is multi-culturalism.

The signing of the Treaty of Waitangi in 1840, was instrumental in eventually giving rise to the notion of 'nationhood' where, from the outset of the 20th Century, a majority 'assumed' it endowed a mantle of biculturalism between Māori and (primarily British) pākehā. Indeed, on occasion, it paraded as a unique societal enclave that was in advance of most other former colonial jurisdictions. However, as may be gathered from the likes of King's timeline, at some time after 1950, there came some recognition that the Māori were intent on the ratification and implementation of 'their version' of the Treaty. This amounted to the Government concession, that irrespective of the Treaty, one consequence had been a significant and ongoing Māori disenfranchisement.[53]

As one might expect, the settling of that James Belich (1996) terms an 'outlier society' and the evolution of its 'Westminster' notion of representation continues to preoccupy and challenge successive generations. In addressing that reality, this thesis seeks to, 'simply', acknowledge such perspectives remain integral to the 'nation's habitus'; that the country's socio-cultural development remains a backdrop akin to a highly embossed wallpaper which is both faded

---

[53] The 'Treaty' signed in 1840 between the British Crown and, arguably, by a majority of Māori chiefs, remains fundamental to the mutual understanding of a shared sovereignty and therefore notional identity. Issues of interpretation between the Māori and the English versions of the Treaty remain ongoing.

and torn. This is to concede the thesis, like the framed socio-cinematic artefacts it questions, may be read as no less 'adrift' with regard to notions of authenticity and self-definition as 'projections' upon such wallpaper.

The images embedded in this section seek to seed quantum glimpses of mind-sets which may well appear isolated and thus insignificant in themselves, but are seen to be symptomatic of an intrinsic cultural corrosion by exploiting '(an)other's pain' for profit.   By way of example, is the concern once expressed by the world renowned, bass-baritone Iniā Te Wiātā (1915-71) whose name appears on the billboard in Figure 13.   Beryl Te Wiātā, wife and biographer, recounts her husband's efforts to have the (New Zealand authored)[54] script of 'The Seekers' (1954) revised because actress Laya Raki's representation of a rāngātira's daughter was '...so alien to how a young Māori maiden of noble blood would have behaved...' (Te Wiātā, 1982, p.84)   Even though the actress, herself, would obviously have been 'under direction' throughout - as the images in Figures 13 & 14 confirm - 'Moana's' ethnicity and cultural endowments appeared of little concern to the film-maker.[55]

Figure 14: If the visual semiotics confuse – spell it out! Epigraph on the U.S. billboard reads:

> **ACTUALLY FILMED IN NEW ZEALAND!**
> **All the strange customs of a forgotten people**!

---

54   John Guthrie (born John Brodie) (1905-55).
55   Press releases of the day report the film makers as having auditioned 400 Māori women for the part

2.5.4. An Edwardian state of mind: the way we were?

The past is a foreign country: they do things differently there.'   - L.P. Hartley (1953, p.5)

Given the contemporary historians' privilege of hindsight over the works of the likes of William Pember Reeves,[56] confined as the latter remain within their respective cells of time, it seems appropriate such commentators are afforded, at least, a modicum of 'air time' within the immediate précis.   The following extract, comes from the opening paragraph of Reeves' *'The Long White Cloud: Ao Tea Roa'* (1898) - a historical work that has been accredited as instrumental in the common perception of New Zealand's emergence as a nation over the first half the twentieth century.

Curiously, Reeves' reflections of New Zealand of both the colonial and early phases of independence remember it as a progressive and egalitarian society. So the commentary may well have seemed given subsequent global dynamics of the time. It would be an era dominated by 'the Great Depression' sandwiched between two World Wars. The period, of course, also had socio-hedonistic escapes like the 'flappers' and the socio-technological distractions and romance of the 'talkies'. It was the time that gave rise to the moral quandary of 'prohibition', of the unsettling, if not, prescient literature of Joyce's *'Ulysses'*, Huxley's *'Brave New World'* and Orwell's *'1984'*. Such were the indelible markers within the semiosphere - the spawning grounds - of those who would be ultimately labelled as 'baby boomers'.

Reeves' commentary therefore serves as an example of a refracted 19th Century artefact - an 'authentic' if monological semiotic fragment of the socio-cultural ecology he experienced as New Zealand. As might be expected Reeves'

---

[56]   William Pember Reeves (1857-1932) was a lawyer, journalist, politician and 'minor' New Zealand poet.

opening paragraph encapsulates and evinces quite a different perspective of New Zealand's cultural 'back-story' to those infinitely braided half-truths that have become the country's contemporary, if contested, mainstream narratives of origin. Reeves writes:

> The first European to find (NZ) was a Dutch sea-captain who was looking for something else, and who thought it part of South America, from which it is sundered by five thousand miles of ocean. It takes its name from a province of Holland to which it does not bear the remotest likeness, and is usually regarded as the antipodes of England, but is not. Taken possession of by an English navigator, whose action was afterwards reversed by his country's rulers, it was only annexed by the English Government which did not want it, to keep it from the French who did. (p.25)

To interrogate and consider the moment of Reeves' textual fragment - in its seeking to ground the notion of a 'post-colonial identity' - is to also contemplate C.S. Peirce's (1977) theories of an 'infinite semiosis'. Where the veracity of Reeves' material utterances, somehow, need to be contextualised with all manner of other historical facts; of how these have been and, in turn, might be, deployed, elided or forgotten by successive generations of lesser or (mis)informed commentators. For while, evidentially, Reeves' insights had once been construed as informed and integral to the mainstream of New Zealand's authenticated socio-cultural construct, they would now be regarded as utterly misinformed - especially in being employed to affirm a societal pedigree some fifty years after they were first penned.

The question may then arise; 'Given that such textually complex and material fragments continued to be used in cyberspace - might the extent and

nature of Reeves' socio-cultural astigmatism of his time, serve to encapsulate issues inherent in the more contemporary and transient modes of audio-visually mediated meaning making fare in comparison?' How do the audio-visual media resonate as reliable and 'authentic' artefacts?' Then, even if 'corrective lenses' (for selective viewing) are dispensed, how might they further refract, rather than correct, any mass mediated engagement with the image? Is that perceived but our reflections upon a screen or in a mirror?

While the semiotics inherent to Reeve's style might at first be read as whimsical and bordering mischievous, there also seems to be attitudinal flashes, the revelation of a boorish superpower condescension. For where it may also be argued these are but the stylistic dynamics of reader engagement and entrainment, beneath there lurks a sense of latent authenticity, of a compulsion for the reader to further challenge the contemporary and more populist socio-cultural narratives claiming a collective remembering.

In a rite of passage reflection at opening of his novel *'The Go-Between'* (1953) L. P. Hartley observes, 'The past is a foreign country: they do things differently there.' Hartley is making the point, however much an audience, or generation, may strive to connect or assimilate with the past inevitably, there comes an inevitable disconnect. In revisiting Hartley's epigram some sixty years on it remains arguable that for all the technological present abilities to delve into the past and see through '...those great co-ordinating mythologies... now known as lies' (Campbell, 1949) 'social truths' remain, no less, deceptive. The looming issue for those so enthralled and intent upon vicariously reifying a favoured cultural mythology from within their digitized cells of time is their perspective is compromised by their holographic conditioning of selective remembering; theirs is a form holographic vision/denial of who they once were.

In the preface to the first edition of *'The Long White Cloud: Ao Tea Roa'* (1973, np.) Reeves identifies his target audience as 'the people of the Motherland' in particular those of whom he believed:

> '(would) never expect to see a colony. But (who) have come to recognize that those new-comers into the circle of civilized communities, the daughter nations of Britain, are not unworthy of English Study and English pride.'

One of Reeves' purposes for writing in 1898 was as a Fabian intent on informing other prospective migrants about the 'realities' ahead. Given the decision to reframe the book in the mid-20th century as 'a New Zealand classic', the publishers presumably invited playwright and pioneer Fabian, George Bernard Shaw to provide a further up-to-date context. As is addressed elsewhere, as the antipodes New Zealand was being 'promoted' as idyllic to the war weary in Europe. However, while Shaw may have appeared an ideal Fabian advocate, he had visited the New Zealand for but a month in 1934 on which occasion the country appears to made little impression upon him. It is recorded Shaw never wrote about his New Zealand experiences and, for a playwright, his only attributed quote appears remarkably succinct in that there were: 'Altogether too many sheep.'

2.5.5.   The way we really were: the pleasure of collective forgetting

It would be possible to describe everything scientifically, but it would make no sense; it would be without meaning, as if you described a Beethoven symphony as a variation of wave pressure.   - Albert Einstein

Figure 15: 'Safe cinema' - an interaction-ordered Boomer chronotope (c 1967)

Figure 15 is a revealing artefact from 1967 that may well amuse many not identifying with the 'Boomer' generation. The image is of a 'platform event' (Scollon & Scollon, 2003, p.62) - a cinematic chronotope of 'Boomers' somewhere in New Zealand.   At first glance the question might arise, 'In what way does this differ to countless other cinema audiences of the time?' The answer lies in the significance of what lies concealed beneath the red line meandering down the image.

As noted, the audience, within Goffmanian (1974) terminology is intent on engaging in a spectacle - an interaction order that was specifically typical of many that assembled within New Zealand cinemas, of specific purpose to view the newly released film '*Ulysses*' (Strick, 1967); the film being one of the more

controversial at the time. The questions arise; 'What, within the frame might rendere this image of note? Beyond a first glance, what could the red line possibly denote or conceal?

The critical detail on closer inspection of the image is the fact that the audience has been 'divided' by a rope that runs from front to rear - about mid-frame; whereupon another significant detail to note is that the audience to the left is exclusively female while that to the right is exclusively male. As the New Zealand Office of Film and Literature Classification website records, the event is of note because:

> In 1967 the film *Ulysses* reached the New Zealand film censor.
> Douglas McIntosh, the Chief Film Censor, screened it to two test
> audiences, one made up of church representatives (all men) and
> the other made up of married couples.

While the first group recommended an R18 or Restricted to Film Societies classification, aged 18 years and over, the Film Censor followed the second group's recommendation and men and women were separated during screenings. He stated that some of the dialogue in the film would cause embarrassment in 'mixed company'. In smaller theatres this meant a rope was put down the middle of the cinema. In larger theatres the aisle separated men and women, or one group sat upstairs and the other downstairs.

Thus the rope may be read as the material manifestation of an otherwise intrinsic dynamic of social design - the demonstrable material evidence of an extrinsic centripetal dynamic of an apparently more informed and thus considered mien than the gathered cohort. As an artefact of the period - the image thus reveals what many would contemporarily regard as the hegemonic absurdity, if not immaturity, of the age. Given that the potentially

'offensive' elements of the film were, in fact, but of an aural and not visual nature and, for decades, Joyce's book had been available to buy - the image is presented as an artefact evidential as being an early fissure in the façade of the then prescribed mask of public propriety.

So, the post-boomer generations may well come to register, the event is but one degree of separation, and a virtual cyclic reincarnation of the generation before. Where one telling point of difference between the generations was the fear, amongst some elders, of the corrosive nature of the medium upon the younger, impressionable 'masses'.

2.5.6. Mt Ruapehu: a view from Caen

The role of the artist is to ask questions, not answer them. – Anton Chekov

Figure 16: Mt Ruapehu: as seen from Caen (1995)

While researching World War battlefields in France in September 1995, late one afternoon I booked into a motel in Caen and turned on the television in anticipation of the news. As the image initially faded up - without sound - there came a curious sense of déjà vu for the vista that filled the screen - one of an unidentified snow-capped mountain - appeared distinctly familiar. Then, as if on cue, in utter silence and therefore seemingly surreal fashion the mountain erupted. Within an instant the pristine landscape - that I now recognised to be Mount Ruapehu - appeared to have wantonly scarred the surrounds. Moments

later, the mountain erupted again although this time it was in slow motion

before there was another real-time replay immediately followed after which the

newsreader moved on to the next item.

In that there had been no apparent commentary, the context of the item

intrigued as one that appeared as one singularly fixated upon the spectacle.

Given the event had occurred in another hemisphere the item appeared as an

eye-catching visual factoid - a filler that would be of but passing interest to the

citizens of Caen. In the moment, the brevity of the item rankled; it seemed to

confirm a long held suspicion of a prevailing French attitude to all who

inhabited the antipodes. It was an arrogance I had considered all too evident

given their on-going nuclear weapons testing programme in Polynesia over the

previous decades.[57]   Thus, despite the fact there would likely be many other

corners in Europe who would remain equally uninformed and probably even

less concerned about virtually everything down under, there arose a sense of

irritation of what seemed to be vapid Gallic indifference.   It was as if the

countless headstones central to the nature of my research enquiries had been

collectively forgotten; I sensed a distance in the divide between New Zealand's

continuing commemoration of the mythologised[58] fallen compared to a

European propensity to (re)unify and deferentially forget.

---

[57] In the three previous decades (1966 – 1996) France had exploded181 nuclear devices (41 atmospheric) at
the Moruroa and Fangataufa, atolls to the east of New Zealand. Following the Lange Labour Government's
subsequent declaration the country to be 'nuclear free', and the French DGSE bombing of the Greenpeace
vessel *Rainbow Warrior* in Auckland, anti-nuclear sentiment was fuelled to the extent the notion of being 'nuclear
free' became a generational identifier in New Zealand to the extent it prompted and withstood the dissolution of
the ANZUS Treaty with the United States and Australia. Given, the Muldoon National Government fell in 1984
as a result of one of its MPs threatening to 'cross the floor' on the issue and the legislation has since had
significant bi-partisan support; and New Zealand's 'anti-nuclear' position, has remained an elemental 'Kiwi
marker'- at least for the immediate.

[58] Mythologised in the sense that notwithstanding the ANZUS rupture over nuclear issues, the abortive Gallipoli
Campaign in 1915 remains enshrined as a signifier of an ANZAC 'spirit'. The anniversary and timing of the
landings at continue to be reified and representative of other New Zealand campaigns in World War I..

In itself this latter insight of course had no import upon my Caen musings about coincidence however, it is has since become integral to my recollections of the time.   Thus, my coincidental state of mind in Caen had not been triggered by, or singularly anchored to, the televisual spectacle of the eruption.   Rather, I came to identify the notional genesis as having occurred just two or three days previous to arriving in Caen; when, in a near identical French motel I had turned on yet another television channel to be similarly confronted by another ineffaceable Antipodean situation.   However, this item contrasted to the news factoid in that it was representational - a dramatic fiction which focused on issues even greater and immediate social concern than nuclear testing.

On this occasion I had inadvertently tuned into the midst of a scene from the Lee Tamahori directed film *Once Were Warriors* (1994).   The scene was of a 'family situation' which featured some of the more venal actions that had already defined the film within the country as 'hard to watch' as it centred on the central character – the polarising Jake Heke - who was in the throes of a misogynistic rage.   As social commentary the scene was but one of a number in the film that seemed to dare the viewer to recognise one of the darker realities of New Zealand society at large - domestic violence.   For these were scenes that directly contested a clutch of incumbent and cherished mythologies - those constructs seeking to otherwise define, distract, disguise or deny there might be elemental malignancies within the oft claimed notion of being 'God's Own country'.

However, in being confronted once again by Jake - in France - the experience seemed even more unsettling as Heke now loomed as a form of multimodal mutation. Where I had previously regarded the choreographed

characterisation of violence of *Once Were Warriors* as approaching the 'artistic camp'[59]   (I would argue, for example, that Nig's moko[60] in Figure 17 in all senses, is a work of art rather than self-mutilation.) the motel environ reframed the film in ways that approached the surreal.

Figure 17: The moko. 'Nig' from *'Once Were Warriors'*[61].

While Temuera Morrison's visual and visceral incandescence as Jake Heke still flared upon the screen, in another sense he had been rendered impotent in translation; for as an urbanised Māori part of Heke's self-loathing is his own cultural disenfranchisement where his invective remains limited to English that is laced with a tirade of in-vogue pākehā[62] profanities, all this however was now being regaled in German all the while being spelt out simultaneously in French sub-titles on the screen.

In that *Once Were Warriors* was extolled - at and beyond the box office - as the most successful New Zealand film of its decade; so 'Jake Heke's' angst'

---

59   That is to admit to reading the semiosis inherent in the actuality of gang related tattooing as being more of an act of a mutual anti-social self-defacement - the self graffiti of alienation. This is seen in utter contrast to the purpose of the moko which is a semiotic of lineage and māna.

60   Moko is a traditional Māori form of displaying one's lineage (identity)

61   Julian Aruhanga as Nig Heke in *Once Were Warriors* (Communicado Productions. 1994).

62   pākehā: a term in common usage - once specifically referring to the English settler but now more generally to anyone who appears Caucasian. Where vogue as in profanity indicates the dialogue appeared unexpurgated. unlike, for example, the dialogue in the Strick's (1967) film *'Ulysses'* as opposed to Joyce's (1918-20) novel, *'Ulysses'*

had been rendered a muted echo in Europe.   Despite the nature home-grown reception - a bifurcated sense of engaging/rejecting the film's representations and themes, there had been, nevertheless, a wider concession if not recognition of a sense of authenticity; that the film was revealing New Zealand to the world as it was – something other than '100% pure'.   However, in Caen, I had come to experience Jake's rage remained incomprehensible and I was left questioning what viewers would be bothered to engage to understand, let alone care?

2.5.7. Interrogating the dialogical self.

If only we could pull out our brain and use only our eyes.   – Pablo Picasso

The collection of anecdotal vignettes narrative in Section 2.5.6 is proffered as an elemental collage of that Pierre Bourdieu (1977) terms a 'habitus'; a non-linear selection of remembered former selves which have been assembled as a pastiche to represent the former self.   Were the recalled instances to remain the same but their expression effected in a more visual mode - perhaps via a series of snap-shots - then the respective affordances and constrictions between the visual and textual forms will likely result in quite a different order of interactions. While the intended outcome may have remained the same a different dialogic would have likely ensued and meanings inferred and/or constructed.   For example, in juxtaposing snap shots from the respective French motels, while the individual in the photograph appears the very same person, intrinsically there is a chronologically different mind-set.

The photographic fragments thus induce a narrative within the reader which becomes contingent on their superimposing melange of empathetic (or otherwise) responses. The 'unadulterated truths' perceived as inherently

representative by those responsible for the framing of the image invariably become addled to all those who may approach the artefact in (relative) isolation.   The nature of the exchange that is Section 2.5.6 is similarly a unidirectional and therefore monological social-cultural artefact; for any enduring meaning/value will not be ascribed by the writer but afforded and/or apportioned (or not) in the moment, by the reader.

This is to echo Barthes' 'death of the author' and point up the corollary where if there can be no dialogic interaction between writer and reader, all notion of comprehension or 'value' assigned to an artefact becomes moot. Any ensuing dialogic through countless intermediaries inevitably become diffuse - where the works of Jane Austen are seen as but one case in point – and where the ensuing heteroglossia[63] has become so pervasive the authorial purpose for the work is subsumed. It is within such a contemporary, socio-technological context the notion arises that, for today's educated majority, Bakhtin's notion is frequently subverted - be it intentionally or otherwise - by those who control the mediational means. Thus, the narrators of many of the foregoing perspectives in this thesis may be construed as having been written to themselves within a process and purpose of self-justification.

The Section 2.5.6 narrative also seeks to explore, within Bakhtin's chronotopes, the nature of 'the intrapersonal self' engaging in a dialogic. It is to recognise, be it within a textual or visual semiotic form, the self is ultimately presented and revealed to be a relative form of enduring (materially rendered) diachronic; a cacophonic conflation of other's voices to subliminally accentuate selected polyvocal markers (of perceived situations and others) past. More

---

[63]   Where Bakhtin defines heteroglossia as 'another's speech in another's language, serving to expresses the author's intentions but in a refracted way.'

specifically, the Caen interaction has been transcribed into a reiterative textual artefact; where, as presented, it seeks to illustrate a dialogical dynamic of simultaneity; where this is established as a process of perpetual interaction between individuals - intrinsically (with themselves) and extrinsically (with others) – relative, in turn, to proximal chronotopic change as they may have been induced within their respective hegemonic ecologies.

In this way writers - and film-makers alike - avail themselves of (at least) two voices – those they presume and affect within the respective interactive chronotope(s) - space-time dimensions - and those of the collative film-making experience. The purposes and methodologies are remarkably alike as the each work seeks to engage then entrain the reader by relating a synchrony of (in)credible intrinsic and extrinsic situated interactions; whereupon, the whole becomes a subliminal form of imprinting a selective, collective rememberings.

However, once the past experience has precipitated and settled - be it textual or visual form - temporally it is rendered into a semiotic conglomerate; which is to argue the (re)expression of the experience is of a clastic form - that is inarguable facts and fragments past become entrained and embedded within a slurry of 'new' meanings. The once lived experience is elementally (re)incorporated into another's written or semiotically coded expressions of self. Whereupon its constituency, while seeming to be extrinsically unified (to centripetally conform with proximal others) intrinsically becomes a habitual confluence of historically prescribed and imprinted (im)personal markers. It is the intuitive, yet reflexive, dialectic that seeks to mediate and rationalise the dynamics and relational authenticities of the congregation of one's former selves.

The coherence of the construct that is Section 2.5.6 is no less contingent upon a respective reader's (in)abilities with semioses structured other than in the 'classical' fictional form.[64]   This, in employing Bakhtinian interactional theory, as an agent, the writer seeks to be centrifugally projected whilst the natural response of the reader is to seek to centripetally confine (rationalise or pigeon hole). The writerly dynamics, within a 'purely' fictive mode are inherently expansive and, in turn, potentially fragmentary; while the reader, in a 'purely' non-fictive mode, is more pre-emptive and intent on conjuring notions of the orientation of the work self and its conceptual unity.

It must also be reiterated the narrative process - as engaged in Section 2.5.6 - inevitably is an exercise in selective remembering one where aspects of its expression remain confluential and latent. In the same vein, while the narrative may appear all too self-evident for some it will seem overly abstract and, perhaps, even misinformed by others. For those, the story may even be dismissed as inconsequential - not unlike the concerns of Mururoa 'fallout' in Caen.   Such are the discursive compasses of interpretation and re-interpretation; where, mutual meaning-making would prove elusive, if not futile, to as many as it may have sought to engage and, in turn, entrain. It follows, any work offered for mass spectatorship will equally be subject to a full compass of (mis)interpretation.

The 'classical narrative tradition' Section 2.5.6 seeks to notionally frame and address 'the self' as an asymmetrical duality - that is 'the self' is dynamically defined through actions and therefore terms other than those of 'self-other' binary oppositions.   It is to advocate a perspective of simultaneity;

---

[64]   Although Aristotle decreed every plot must have a beginning, a middle, and an end; Homer's *Odyssey* employs a medias in res form. While film-maker, Jean-Luc Godard's (1931 -) contemporarily paraphrases; '"Every plot must have a beginning, a middle, and an end, but not necessarily in that order.'

of 'a self' permeated by a society - that polyphony, Bakhtin (1981) terms a 'heteroglossia' – the proximal confluence between the induced centrifugal and centripetal dynamics.

In a synchronic sense this phenomenon is seen as the intrinsic elemental braiding of self; where it viewed as the alternating (de)generative flux emitted by the immediate social ecologies of (in)comprehension between the 'self' and others; where pulses of, for example, (dis)satisfaction are integral to the same 'heartbeat' and are dialogically echoed through refractive contradictions with and between others. All the while, these primarily extrinsic interactions are intrinsically rationalised by 'the self' in a diachronic sense (Chandler, 2002, p.248); where this endures as a convoluted form of dialogic between 'the self' and the 'former selves'.

As a proposition, this model does not seek to countermand those interactional paradigms that may be grounded upon the simpler Newtonian mechanics of action-reaction. Rather the model is seen as a form quantum mechanical evaluation - a form of 'molecular dissection' of the monological constructs such as assertion and rebuttal so integral to the binary spine of argumentative meaning-making. For while it is clearly evident that, to some degree, coherent consensual meaning-making is fundamentally dependent on some kind of socially structured matrix or mechanistic device; contemporary meaning-making invariably incorporates or involves technologies that substitute solid state devices for hitherto the human element - where the critical energies are those which Bakhtin (1981) has identified as centripetal and centrifugal dynamics of dialogism[65] occur within the cloistered self. Finally, his exemplar also serves to seed the notion of a significant threshold that is seen as

---

[65] Although Holquist notes (1990, 15) Bakhtin never used the term himself.

problematic in entering the digitized universe - that is the perceived frailties of mankind's omnipresent inclination rely on electro-magnetic minds and digital rememberings.

3.   CONCEPTUAL FRAMEWORK

Approved attributes and their relation to face make every man his own jailer; this is a fundamental social constraint even though each man may like his cell. – Erving Goffman.

3.1.   Goffman: Frame analysis- interrogating the apparition

Frame analysis theory posits situational definitions are built by applying organisational principles to govern societal events and the subjective human involvement within them.   Goffman states, '...frame analysis [...] refer[s] to the examination in these terms of the organisation of experience.' (Goffman, 1974, p.10f)   He then determines, 'Actions framed entirely [within] a primary framework are said to be real or actual...' and indicates that humans may then transform these actions to serve 'as something else.' (p.47). This he defines as keying, (p.83) and goes on to note that within this transformational act the authenticity of the action may become vulnerable, a quality he defines as a deception which has two forms; that of, i) fabrication - the deception of others and, ii) illusion - the deception of oneself. (p. 111)

> Traditionally the mass media/news-entertainment industries have framed story narratives as either fiction or non-fiction however, particularly in the latter decades of the twentieth century, visual media technologies have spawned numbers of hybrid story telling platforms which blend, blur any definitive distinction. Documentary filmmaking realities inevitably encroach across all such prescriptive demarcations as the incorporation of any narrative structure is to impose a subjective

frame that can be considered elementally faithful within the context of the resemiotising dimension.   The narrative, regardless of how enlightening or earnest it may be is one of imaginative constructs; it becomes akin to fictional discourse. The non-fiction genres are no less compromised than the fictional counterpart in that they cannot present an unmediated version of a given 'historical reality'.

While this illustrates Goffman's transformational concerns others, like Rosenthal, appear less ambivalent in their insistence, '…docudrama (is a) dramatic form (…) based on or inspired by reality (and has) a higher responsibility to accuracy and truth than fiction.' (Rosenthal, 1995: p.16) The issue then becomes one of; 'Does this responsibility lie with the film maker, the film patron, or some sundry societal gatekeeper – such as a censor.

Here, it also seems appropriate to introduce director Sarkies' (NZFC Press Book, 2006, p.6) reported sentiments with regard to his docudrama *Out of the Blue* (2006) that; 'I think it is important to look at significant events (like the mass killing at Aramoana), to reflect and hopefully learn from them'. It is a sentiment that is somewhat undermined when read in conjunction with another observation from the same production collaborative that, 'Stories like this are the public's history and these are the last people in the world we want to disappoint…' (p.36). The problem here is the event that was Aramoana has clearly proven to be beyond (re)telling through a multiplicity of narratives or stories. The dilemma for the film maker arises that any targeted audiences is inevitably bifurcated, where any social commitment to earnestly engage and inform will be compromised in appeasing some public expectation of being entertained.

3.2.   Geosemiotics as intrinsic socio-technological action

Geosemiotics considers 'non-semiotic' spaces where signs are prohibited as well as semiotic spaces which facilitate pictures, discourses, or actions.   –Scollon & Scollon (2003, p.19)
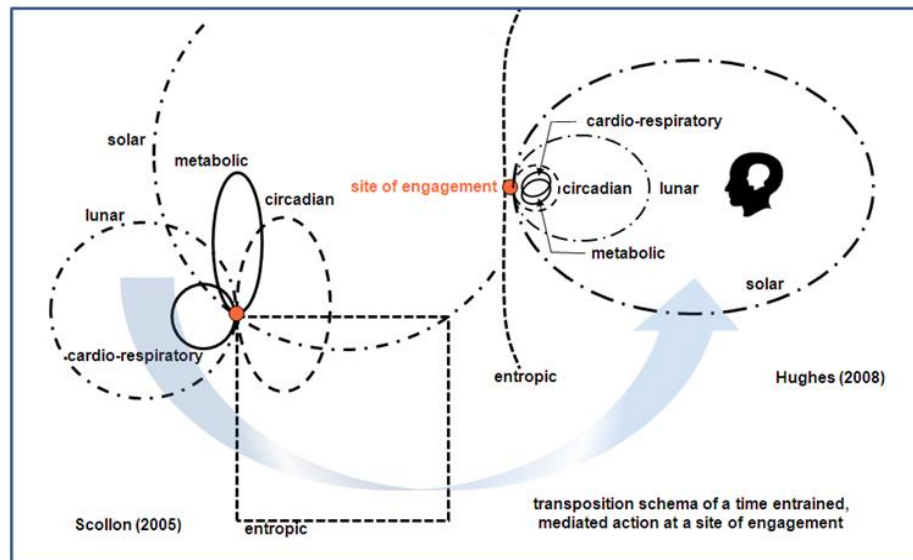
Figure 18: Relocating geosemiotic action (after Scollon)
As seen on the screen or in the mind?

In discussing Mediated Discourse Analysis (MDA), Scollon (in Norris & Jones. 2005, p.20) cite Wertsch's (1991) notion of a mediated action as being the focal intersection - a concrete engagement - between an individual and elements of a social network. In parallel vein, Scollon & Scollon (2003, p.110) term geosemiotics as the location of meaning within an ecological actuality at the moment of a given mediated action. Those who materially evoke or emplace the sign invariably do so to determine or assign meaning where, within a cinema the motivational nature of the induced action is monological. Any ensuing interaction between film maker/patron is both one of premeditation and happenstance in as much as the topography of Figure 5 suggests; any resultant affective/cognitive or motor response by the patron is contingent upon the choreography of, near, countless chronotopes of interactivity.

Scollon (in Norris & Jones. 2005, p. 24) identifies six cycles that both afford and constrict these processes of interaction and meaning making. Of these, two; the cardiac-vascular and metabolic cycles, he categorizes to be of an anatomical form. The other identified cycles are: solar, lunar, circadian motion, and that of entropy (material decay) and may be viewed as the geosemiotic dynamic he has outlined in the left hand schematic of Figure 18.

The schematic on the right of Figure 18 is a simple transposition of the Scollon model to the left. Here the anatomical cycles of motor action - which are micro-dimensional transfers of energy - are (crucially) shown to be intrinsic to the individual where the individual is perceived to have an autonomous mobile capacity relative to the site of engagement (and thus the artefact) to seemingly 'reinvent' the self. Irrespective, the anatomical cycles are entropically and literally but a 'heartbeat' relative to the longevity mankind's manufactured materiality. In short, masterpiece or not, the book invariably outlives the author. Thus, the only apparent significant departure in the representation of the two models in Figure 18 is that which delineates the entropic cycle - a 'cycle' which Scollon, rather incongruously represents as a square.

Figure 19 is an extrapolation and development of Figure 18. In that the film-maker has already been established as being a creative collaborative; thus the left hand schematic is simply a representation of a film-maker's (director's) geosemiotic energies that have been materially remediated (and cropped in-part) as an image upon a screen. As with Figure 18 this semiotic has then been resemiotised into a more socio-technical representation (to the right) which affords a more open yet integrated representation of the inter and intrapersonal dynamics.

In this diagram, the point of engagement is 'the screen' where the form of the material artefact is the scene from a film. As has been established elsewhere, the film-maker is in fact a creative collaborative that is represented by a multiplicity of geosemiotic cycles - materially, the creative collaborative - whose outputs are necessarily coordinated as the material artefact if they are to be realised (at all) let alone screened.

Until its screening, the artefact has been but a vision – that shown in the figure as being intrinsic to the film maker's profile; this vision is afforded a material form and ascribed qualities derived from, and determined pertinent to, the semiosphere contemporary with the film's time of production. What remains less apparent in such an interaction are the latent qualities ascribed, respectively by the film-makers, patrons, critics and historians who interact within the social ether.

These audiences of mixed relevance and disposition (within/without the cinema) are depicted to the right of the figure. The target audience is presumed to reside in the present where their sole point of contact with the film maker is via the screen. Regardless of the levels of engagement, all individuals are perceived to be of finite, yet measurable, metabolic (dis)advantage - of an entropic base that is of quite different order to the (manufactured) material means; thus the site of engagement, that moment of seeming authentic equilibrium, or connectivity, is but an intrapersonal spasm of intuitive recognition in the ether of Being.
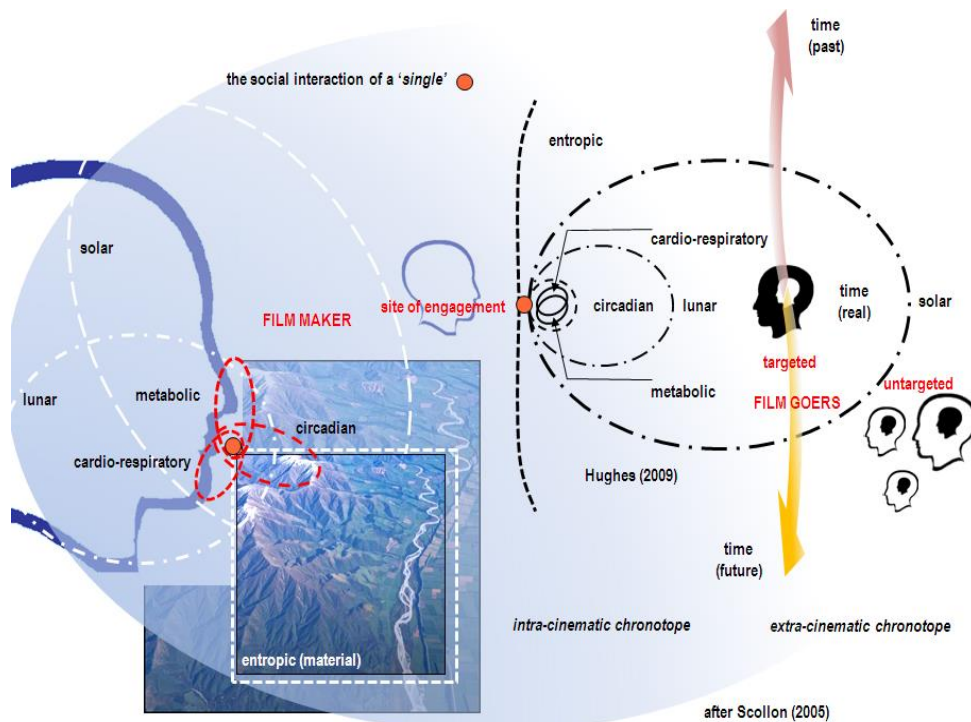
Figure 19: a socio-technical interaction (Hughes, 2008)

Depending on the ascribed authenticity within the vicarious moment, certain in an audience may well inter-textually broaden or reconcile their understanding of a social actuality. Thus, regardless, of how fleeting this may be at the instant of projection and whether this has been realised through countless film industry intermediaries (distributors, exhibitors and the like) - the reality for the patron can seem one of the film-maker 'speaking' through the artefact. However, regardless of the film-maker's purpose for initiating the film, or how differently it may have evolved during production, at the moment of reception the ultimate meaning is attributed by the film-patron.

It follows, the motivational dynamic for initiating the socio-cinematic discourse may then be construed to exhibit, at least, a duality of meaning - that conceived, pre-production, by the film-maker in tandem with that now afforded by the film-patron. Where, if these readings are considered to be of an

equivalence the model (upper left) in Figure 20 within the cinematic chronotope, the exchange could be construed as approaching a 'near perfect' multimodal discourse (discounting the lack of any tactile exchange). That aside, as Figure 19 also seeks to illustrate the dynamics of mutual meaning making could never be so simply encapsulated - for the process is one of perpetual motion or, as Peirce terms (in Hardwick, 1977) elemental to an infinite semiosis. (Stam, 1992, p.5)
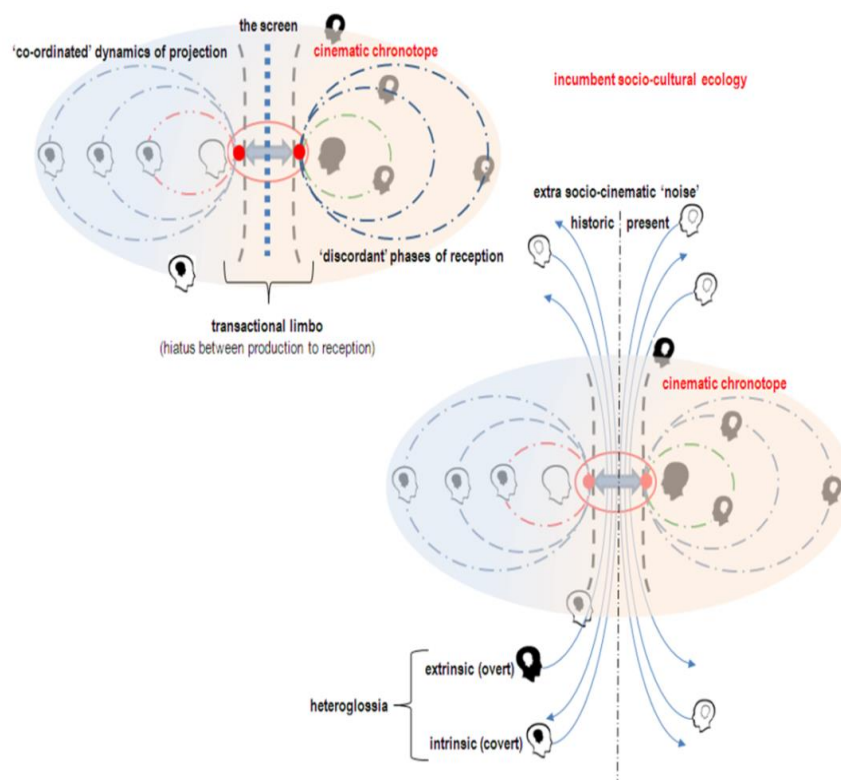
Figure 20: Latent dynamics within a cinematic chronotope

Figure 20, in further extrapolating and reconfiguring the energy cycles illustrated in Figure 19, shows the interactive exchange between film-maker and patron is envisaged, in the moment, as one of balance. In being represented as a frozen interaction (upper left) the co-ordinated energies of the film-maker (left) are assumed to be integral to the 'classical' collaborative narrative being projected - within an optimum environ - a cinema. In the same moment the

patron, on the right, is assumed to be affectively/cognitively engaged with the situation they perceive on the screen. In a perfect environ the expectation is these respective projections will assume some measure of equivalence - a situation that for most cinema-goers will remain, more often than not, less than fully realised. As the diagram also infers there may be innumerable other reasons why this is rarely the consummate experience.

In briefly reconsidering the film patron's profile, at the right, within Figure 20 they will have approached the theatre in various states varying from the unrealistic to having little expectations of the anticipated encounter. These may well be either an ephemeral or engrained personal trait of the individual. Another common source of patron disquiet is the genre of the production turns out to be other than that anticipated (inferred in the diagram by the contrasting back-grounding film-maker/patron auras).

In another sense, the background may equally be read as denoting the socio-cultural differences between film-maker and audience and then, in a further sense the film may also be an artefact from quite another epoch to the audience; that is there is a temporal divide - labelled here as a transactional hiatus. Thus, even when considered as a 'hermetically perfect' chronotope the medium's capacity to authentically remediate any form of historical utterance appears patently compromised.

There can be few who have attended a cinema who haven't become enthralled within a fictive narrative which has used non-linear and parallel time dimensions to intrigue, engage and keep an otherwise passive cinematic cohort in a modulated but utterly contrived state of expectation and suspense. The assumption at the outset is the viewer is unfamiliar with the story and that they will seek to empathise or want the best for the protagonist – all the while

fearing the worst might happen. As will be discussed later, this fictive model has become endemic to most mainstream forms of visual narrative – fiction and non-fiction alike.

One issue that can arise with non-fiction in particular is the 'end' of the story is already known where, for example, in Cameron's '*Titanic'* (1994) there is never the question *if* the ship' might sink. The challenge for the story-teller was to somehow afford some onscreen content 'imbalance' so the hero's death is somehow more significant than the fifteen-hundred others perishing in the background. Such are the curious, but common, countervailing 'Disney-spells' induced at the box-office. To what degree is the medium exploitative? On the other hand, how many millions might otherwise never heard of the 'Titanic'? While the more telling question might be, 'What could the latter come to 'truly' understand about the actualities of such a tragedy?' To what degree has enlightenment been sacrificed/subsumed to afford an entertainment?

Nevertheless, there obviously remains a significant market for this kind of vicarious interaction within the cinematic chronotope - one where the film patron is geosemiotically - virtually - located *within* the technology. Linell (2009, p.346) terms the mode of discourse as a 'socio-technical interaction'.

3.3. Social semiotics: the irradiation of socio-cinematic discourse

Semiotics is in principle the discipline studying everything which can be used in order to lie. If something cannot be used to tell a lie, conversely it cannot be used to tell the truth: it cannot in fact be used "to tell" at all.   – Umberto Eco
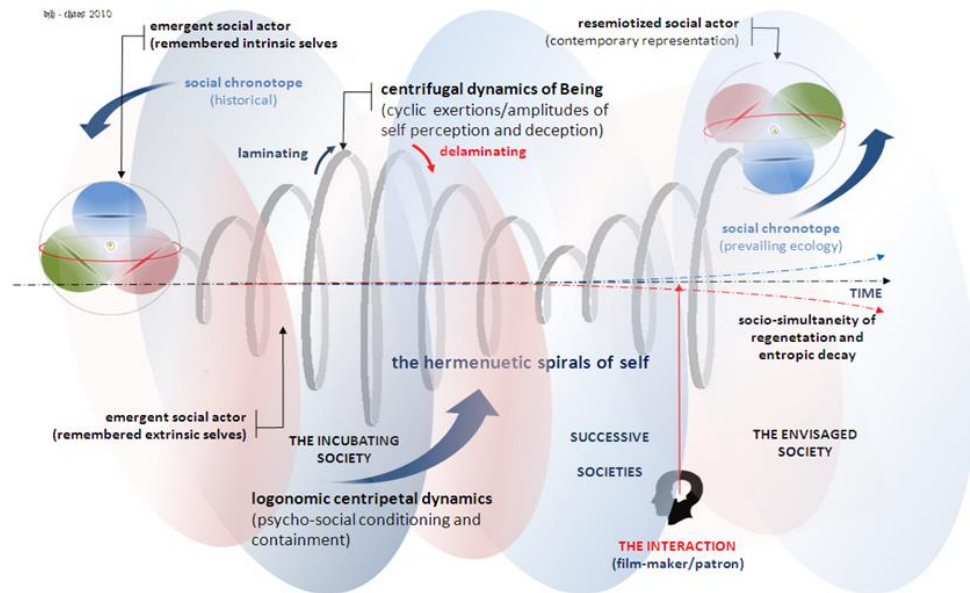
Figure 21: The conduits of Being - the latent semiosis within self (Hughes, 2009)

The schematic Figure 21 is a three dimensional representation of the primary, confluent centripetal and centrifugal dynamics that shape and otherwise motivate a (cinematically) resemiotised 'single' Being. The visualisation emerges from classical dramatic methodologies of fabricating naturalistic (pseudo-authentic) characters whose psycho-social attributes are the imaginative distillation of observed interpersonal and experienced intrapersonal encounters.

The character's back-story (diagram left) is then envisioned - as they appear at story outset - a process that usually involves the fabrication of a psycho-social spine. Depending on the proposed genre the research genesis may be seen as having theoretical origins in the more populist transactional analyses

by authors like Claude Steiner's *Scripts People Live* (1974), Erik Erikson's (1968) theories on ego psychology, to Jean Paiget's (1953) developmental psychology theories, to tomes like Rosenhan & Seligman's *Abnormal Psychology* (1995) - amongst numerous others.

In the onscreen mode the fictional writer (in the first instance - the actor and director subsequent to) are, in effect, seeking to represent what appears as a credible dialogic between characters - one where the film-maker nurtures no favourites. Within the context of a 'unity of conflict' their dramatic purpose becomes one of investing each in turn with the appropriate emotive and cognitive wherewithal to facilitate the plumbing (be it as a verbal or non-verbal action) of the depths of the represented opposing perspectives. At a very primal level the writer may therefore said to be dialogically engaging with themselves. A script fragment from *Out of the Blue* (2006) in the addenda might provide such an exemplar.

A socio-cinematic discourse between film-maker and patron is therefore adjudged to be a tangential poly-vocally braided exchange. While each scripted encounter, in itself, may appear to be insignificant, invariably there arises a sense characters are being driven by respective centrifugal (self-realisation) dynamics that are destined to be socially refracted; whereupon there arises the apparent inevitability of intersecting trajectories.[66]

In Figure 21 the individual's trajectory, through their incumbent ecology, is simplified to be represented as a single spiralling sense of Being; that Being has been incubated within an ecology that is in a continual process of mutating, all the while presenting itself to be progressive yet unchanging. An

---

[66] Where the centrifugal dynamic is interpreted as the confluent intrinsic energies intent on self determination and the manifold centripetal dynamics as those which socially refract or corral the individual.

'ideal' hermeneutic cycle is thus (subliminally) intent on replicating itself (that as depicted). The image is, of course, but of theoretical form, for it will be apparent there will be few passages within a lived reality that could be non-subjectively regarded as entirely 'balanced'. In reality, life cycles are thus viewed as being inherently asymmetrical, where, in even the most benign of ecologies, there inevitably will be extreme proximal encounters (traumatic occurrences). A common device in dramatic narrative is where the 'ordinary' person is propelled into an extraordinary situation; whereupon the intrigue - that which grips the audience - becomes the vicarious salvation of self.

At another level symmetry may also be addressed and (ideally) experienced as a form of Bakhtinian dialogism - of the choreography of events within a story appearing to be driven by 'voices' other than the film-maker's. Sadly, all too often in practice, the film may ultimately be seen to be but an authorial device - a deceptive hegemonic mediational means – it is an issue of primary concern, as discussed elsewhere, in that as mainstream fare it seems solely predicated upon box-office 'success'.

What many film-goers also seek within the theatre is, of course, some sense of escape from the banality of a daily routine. Here the presumed nature of the film-maker/goer interaction is a form of a consensually contrived 'mind-game' - one that is invariably framed prior to the patron's entering the theatre. Thus the appeal of the vicarious fantasy – that 'risk free' self-deceit of allowing one's imagination to stray and dangerously; of identifying with, if not assuming the identity of some 'other' - usually the protagonist; of intrinsically willing the best for them, but fearing the worst will happen. Ideally, for those who so become engrossed, it is not until the denouement that they come to realise what the protagonist's fate and thus 'the lesson learned' will be.

However, the patron who prefers non-fiction fare will likely approach the cinema in quite a different frame of mind – especially if the story is thought to be of significant (social) moment. Here, one assumes there will be little mystery about the protagonist's fate at story's end even as the patron enters the theatre for it is likely the entering mind-set will be one of *not* wondering what happened, or where, or how, but *why* it happened.

One might epitomise this film-goer as being more inclined to confront social issues with more of a disposition to attempt to understand, rather than 'escape' the reality outside the cinema. Thus the general dichotomy appears as one of polarities where patron motivation is either a wanting to be entertained or enlightened - and, for a good number, most probably both. As well that may seem to stand as a paradigm it will be argued elsewhere, the practicalities of film production will show this to be no less a theoretical whimsy. Any notion of 'balance' must ultimately rest with where the patron positions themselves on the seesaw in Figure 22.

Figure 22: Authentic balance: the fictive /non-fictive continuum

Given that by far the majority of fictional stories will follow the development of (a) 'central character(s)' - be that an individual, a couple, a community, or even an inanimate object; one task of the film-maker, at story outset, is to dimension both the character(s) and their 'world'. The writing task then becomes one to entrain and so to further reveal the character's latent

capacities or dimensions, so the patron may affectively adjust by ascribing degrees of a deeper understanding and relevance from their own sense of social experience. For, as according to Roland Barthes (1977, p.142) it will be the film patron who decides what the character ultimately represents and whether their metamorphosis (or not) by story conclusion is of any social consequence beyond the theatre.   While this may seem a self-evident and prescriptive to the dramatist, one basic premise of this thesis remains the approach of a writer of non-fiction is little or no different to that of the dramatist.

This is to argue all narrative writers/film-makers are a symbiotic species who will likely have on-going issues with their existent (inhabited) ecologies or some broader sense of meta-social justice; whereupon, in a socio-cinematic sense they seek to engage a wider audience by employing the appropriate (prevailing) technologies. Thus, at the very outset, the writer is seen as one who has been confronted, to a greater or lesser extent, by the topographical elements arrayed in Figure 12 - from their confined socio-cultural cell in time.

In their volume *Social Semiotics* (1988) Robert Hodge and Gunther Kress emphasise the difference between the thrust of 'mainstream' and 'social' semiotics.   They argue the former, 'emphasizes structures and codes at the expense of functions and social uses (...) of the factors which provide their motivation, their origins and destinations, their form and substance.' (1988, p.1)   Hodge and Kress, then contextualize their concerns against the evident divisions in contemporary societies and the inequalities of power that ensue which are essentially incumbent to all 'yarns' within a socio-ideological fabric. In its simplest form they see the divide as being 'between rulers and ruled, exploiters and exploited' (1988, p3).

Then the contention arises that all dominant orders will predictably seek to embed those structures that best serve their own interests of retaining the prerogative of (re)presenting and promoting (sometimes vain-glorious) history[67] as heritage to the less empowered - the masses. Thus there ensues a common yet ambiguous social vision - almost a false consciousness - of the world (regardless of whether the ruling class are seen to have successfully imbued notions of 'national solidarity') with the underclasses.[68] It is a vision that may be concisely enunciated as a 'camera obscura' effect[69] and one which Hodge and Kress (1988, p.4) have founded their notion of a 'logonomic[70] system' - that is a theory of hegemonic semiosis control. Hodge and Kress (1988, p.4) define a logonomic system thus as:

> A set of rules prescribing the conditions for production and reception of (semiotic) meanings; which specify who can claim to initiate (produce, communicate) or know (receive, understand) meanings about what topics under what circumstances and with what modalities (how, when why.)

Further;

> Logonomic systems prescribe social semiotic behaviours at points of production and reception (to) distinguish between production regimes (rules constraining production) and reception regimes (rules constraining reception.) (1988, p.4).

In proximally deploying this notion of a logonomic system in tandem with Lotman's semiospheres and Bakhtin's chronotopes there arise theoretical

---

67   For example, as referred elsewhere, the Gallipoli landings in 1915 as the 'birth' of New Zealand nationhood.
68   Invariably the 'highly classified' threat of the foreign, or (increasingly) commercial, 'other'.
69   Cf: Figure 4 and the attendant discussion in a geographical rather than an ideological context.
70   From Greek: *logos* = thought; *nomos* = ordering or control mechanism.

considerations of the bedevilling fourth dimension - time.   Not the least of these constrictions in (film) production is the size and complexity of a narrative that may be attempted within the norms of time scheduling be it for a cinema complex or television station. Irrespective of whether the film is of a 90, 120 or 180 minute duration, to be adept architects of the narrative film-makers (writers, directors, editors) must also be adept architects of elapsed and real time.

By and large, initiating audience engagement becomes conditional on the reader or viewers' 'suspension of disbelief'. In a documentary-fiction, this is invariably defined within terms of a perceived 'naturalism' - commonly engendered by a combination of 'voice-over' narration and a visual situational representation of archival stills or stock 'news' footage. If the (traumatic) event has involved witnesses or survivors invariably 'first hand' reactions become key to a vicarious understanding.   In drama, such insights are utterly dependent upon scripting and acting performance whereupon we arrive at the confluence - at the fluidic boundary layer that demarks fact from fiction.

Then, in tandem, as evidenced in Robert McKee's (1999) *Story* and, more particularly, Christopher Vogler's (1998) *The Writer's Journey,* within cinematic realms these techniques need to be structured within a dramatic composition and the use of narrative devices; devices that can be traced back to Aristotle's '*Poetics'*. Where, once the filmed footage is in the 'can', the whole is revisited and then 'seamlessly' edited in a visual sense, and then aurally dubbed. It is during this process – as is exemplified later, with the film *Out of the Blue*, where visual narrative frequently eclipses, displaces, and often replaces, textual narrative. Thus the story revealed in celluloid can appear remarkably different to that textually committed to the page.

Given the universal equation (and mantra), depending on the genre, drama equals conflict. An adept dramatist is one who, in three acts, manages to employ and synthesise as many of the five conflict modes within their allotted screen-time as possible. These modes are, namely: person versus person (interactive), society versus society (in personified form), the person versus society, person versus the elements and the most 'wretched' of all, the person versus themselves.

Again, for simplicity in Figure 21 the historical social actor is envisaged as a Goffmanian single. The Daisen, or complete Being of this individual, is dimensioned as helical conduit that is shown to be of a variable amplitude and pitch which (in this case) represents the interactive and convoluted journey of a lifetime[71]. Whereupon it becomes evident any such trace may only be plotted, in a measured (objective) sense, in hindsight, where even then, it will likely be subjectively filtered and thus authentically compromised if the situation is described in terms anything other than fiction. So the notion that regardless of how socially sincere the documentary fiction conceptualisation may have been, its ensuing fabrication, as well as its representations and readings are frequently severely compromised facsimiles of both adulterated fact and Being.

One aspect Figure 21 seeks to succinctly establish, is all 'singles' are seeded within that incubating society which is the previous generation. – where the prevailing ecology will seek to replicate the prevailing norms of 'good social practice'; where the individual is at first groomed by the parents - not unlike as the parents (or their surrogates) themselves may well have been groomed. However according to Erikson (1953), as the character matures ego-centrically

---

[71] Of course, within a dramatic narrative the journey may well represent an elapsed time of hours, minutes and even seconds.

the will assume their own sense of self sovereignty within the horizons of a generational shift in the incumbent or prevailing chronotopes and semiospheres.

So it is in a cinematic sense the primary characters gravitate to centre screen and appear to be apart from their represented 'fictive' society. At the same time, the incubating society - that which is, not unusually, the reason for the film being made may be construed to have a latent but vested interest in that portrayed on the screen.[72]   Thus the represented society in Figure 21 is also depicted in a state of evolution (or devolution as the curve of entropic decay infers) where despite its apparent development over time - between the incubating phase to that of succession - the society will by and large have sought, outwardly, to affect a sense of cultural continuity if not integrity. However, even without attempting to factor in the 'realities' of globalisation, the prevailing society be inevitably in a constant state of interactive dilution.

The individual's progress during their being (Daisen) is visualised as being of heteroglossial turmoil that, broadly, ensues from the convergence of two dynamics.   The first of these is seen as the centrifugal projection, or expansive phase, the material expression of the 'significant self" (which may well be a deceptive fabrication). However, from the outset and all the while, this dynamic is resisted by a multiplicity of countervailing social centripetal dynamics - which can only ultimately prevail. Thus the materiality of even the most fragmentary element of the self' will be defined by its maximum amplitude or apogee relative to the prevailing social ecology at its occurrence. Whereupon the manifold centripetal dynamics inevitably subsumes and sublimates all individual endeavour; where eventually that may become some material

---

[72]   The film *'Ulysses'* is employed elsewhere to illustrate this reality.

sedimentary resemiotisation by a succeeding generation so it may selectively remember and define that which will continued to be reified and otherwise rendered as 'history' or 'heritage'.

4. DATA

4.1. In search of the subliminal response

The intuitive mind is a sacred gift and the rational mind is a faithful servant. We have created a society that honours the servant and has forgotten the gift. We will not solve the problems of the world from the same level of thinking we were at when we created them [...] we must change our materially based analyses of the world around us to include broader, more multidimensional perspectives.   - Albert Einstein

In his book *'Voices of the Mind'* (1991) James Wertsch addresses issues of communication theory where he focuses in particular on Reddy's (1979) theory of the 'conduit metaphor' (cf: visualisation Figure 21). Broadly, the concept proposes that language functions as a conduit, transferring meaning from one entity to another and that in the process thoughts and feelings are infused in the words which accomplish the cognitive or affective transfer when the receiver 'extracts' the meanings. Generally this is known as the 'transmission model' one that is often seen as 'oversimplified' in that it is unidirectional in nature. Wertsch cites Reddy (p.73):

> Because the receiver's task is viewed as being simply one of extraction, 'to the extent that the conduit metaphor does see communication as requiring some slight expenditure of energy, it localizes this expenditure almost totally in the speaker or the writer. The function of the reader or listener is trivialised.'

Wertsch then juxtaposes Reddy with the Bakhtinian conceptualisation that the processes of understanding are no less reliant on the subsequent response. He then identifies, 'of no less concern is the assumption that it is possible to speak with 'unaltered meaning'. (p.72) In keeping with this concern Figures 23 & 24 are proffered in the first instance – for readerly consideration as a form of 'semiotic litmus test'; whereupon their perceived meaning - and therefore functionality - may be juxtaposed with this writer's interpretive texts. Given each image has been fabricated as an iconic representation of the film, its narrative and themes, its immediate function is to arrest attention, induce (energise) consumer intrigue and so engagement.

In the same glance the embedded anchorage in each image seeks to intrigue by evoking notions of tragic and disturbing authenticity. There is a measured and latent challenge to the potential viewer of whether they would care to contemplate or even dare enter and vicariously engage with the darker dimensions of the socio-cultural reality in 'God's own' country.   In effect the images function as cinematic 'wish you were here' post-cards.

4.1.1. A postcard from Borovnia

The most honest form of film-making is to make a film for yourself. - Peter Jackson
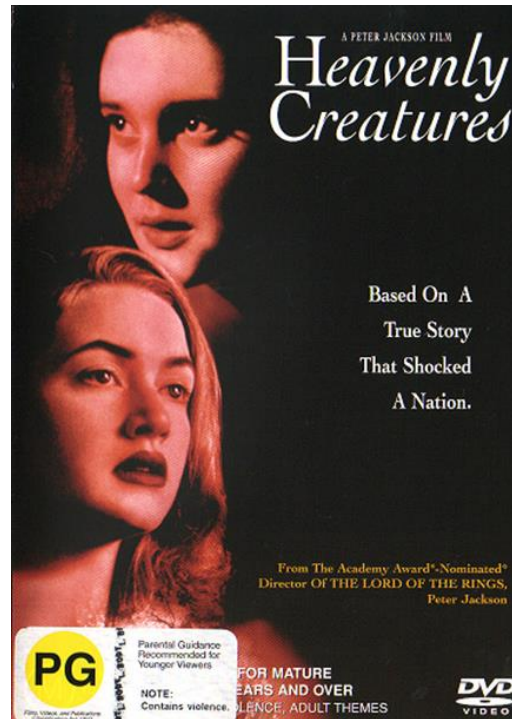
Figure 23: Pretty unusual protagonists

Figure 23, the image on the DVD cover E02860 of *'Heavenly Creatures'* (Jackson, 1993) film is illustrative of a promotional icon - an semiotic artefact design to arrest attention, intrigue and so engage prospective viewers; while it is but one of a number of compositional arrangements in circulation, the image is typical of the inductive mode of semiotic engagement. The image is eye-catching in that it features the seemingly unblemished beauty of a pair of school girls who are destined to be revealed, whilst in the thrall of the imagined privacy of their diaries, as self-anointed 'heavenly creatures'.

Within the image actors Melanie Lynskey and Kate Winslett affect the bewildered demeanour of the teenaged pair Pauline Parker (upper right) and Juliet Hulme (lower left) where the pair are a juxtaposed as isolated individuals

suspended, as they are, within an enveloping void (or their heaven?) In the captured moment the girls appear proximally close and while in the face of an approaching and enveloping darkness they remain alone, frozen and isolated. It is an effect evoked, in-part, by the lighting as each is highlighted differently; 'Parker' from above left, 'Hulme' from above right; while both emote a rather ambiguous fragility they remain they appear utterly preoccupied if not traumatised and utterly oblivious of one another. Only their respective gazes appear to belie their disparate inclinations.

The anchoring text provides the clue that theirs' is a serenity that will eventually revealed as but a mask to an inner incandescence; for theirs has been a mutually concocted turmoil that had culminated in the irrationality of their killing of Pauline Parker's mother. Such are the demons that may be differentially glimpsed; in Pauline's wistful glance that dares to contemplate a future, while Juliet's glazed stare appears unseeing. It is as if she is recognising for the first time their futures are irrevocably framed as they are blighted.

In ascribing such values, within the context of an infinite semiosis[73] (Stam, 1992, p.5) any such interpretation - that is visitation to - the image is regarded as unique in that it is not only intrinsic to that particular viewer, it is equally unique to both time and place. That is to say the image conjures a vicarious response that will be commensurate within each individual viewer's psycho-socially assigned (or assumed) sense of sovereignty (or lack thereof) - that attribute which Bourdieu (1977) has termed the habitus.

As such the film-maker - film patron interaction must be approached as being predicated through the social semiotics imbued through the

---

[73]   In rendering the pair as objects they, in turn may be (mis)appropriated as material (mis)representations of the prevailing social clime. In other words, Parker and Hulme have become ciphers of an imagined (that is misplaced) social malaise - a prevailing sense of teenaged sexual depravity.

resemiotisation of history as heritage. Whereupon regardless of how insightful (or not) the foregoing interpretation of the DVD image might seem - it can only engage at, and carry the significance afforded to what is a socially contrived facsimile - where the writer's meaning has been imposed on what is, in effect, but a 1990's piece of graphic artistry. For while the visual semiotic may have been innovatively interpreted from the scribbling's from a girl's diary it is self-evident meaning has been textually imposed on the visual designer's resemiotisation of an atomised utterance of arguably infantile meaning.

4.1.2.   A postcard from Aramoana
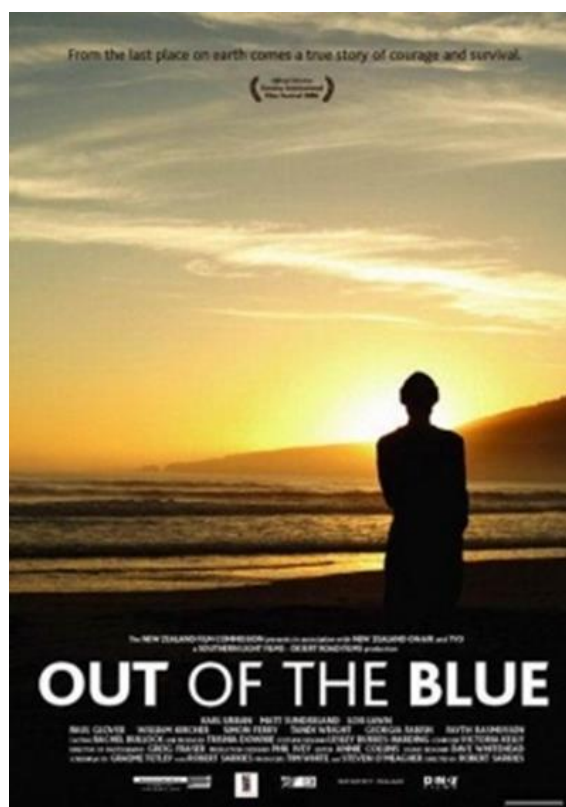
Figure 24: The sunset of innocence?

The promotional image, Figure 24, of the documentary fiction '*Out of the Blue*' as it appears on the DVD cover (Dendy #1259) is of a lone male on a foreshore

silhouetted against the rising sun. In the main, the image modality is high with the foreshore identifiably that of Aramoana – a small, remote beachside community. The sun is rising above the distant Taiaroa Head, the southern promontory of the entrance to Otago Harbour. The Head is 'famous in New Zealand', for it is unique in being home to the only albatross colony on the 'mainland'. Thus, in the broader sense, the image is evocative of a fiercely held Kiwi (New Zealand) myth – that of a society living in harmony with a 'pristine' landscape.

For while, in the main, the setting appears 'untouched', the image, nevertheless, has clearly been digitally altered in that the pristine land-seascape is blotted by the featureless, two dimensional male who stands in stark and unnatural relief in the foreground-right of the frame. It is quite evident this figure has been superimposed as an apparent alien in such a way so as to blot the rising sun. The connotation is patent - there will be but one impediment that stands between the observer and an idyllic day in an even more idyllic environ.

A tease epigraph anchors the image and seeks to engage through intrigue. *'From the last place on earth comes a true story of courage and survival.'* The irony fascinates; under what circumstance might one contemplate the need for courage or question survival in paradise? Elsewhere on the jacket, in a far more discreet typeface, comes the acknowledgement the film is, 'Based on the book, '*Aramoana, 22 hours of Terror'* (O'Brien, 1991). More prominent is the Film, Video and Publications Act (1993) label which determines, 'because of the inherent 'violence and content, that may disturb, viewing is restricted to persons 15 years and over'.

The DVD package promises and details, 'over an hour of extras' to the film's run time of 103 minutes, and that these comprise interviews with director, cast and crew as well as 'original television news' footage. There are also several 'featurettes', with two tracks of note are entitled 'Honouring Aramoana' and 'Audition interviews' which appear to be presented as before and after experiential book ends. The former unfolds as a ten minute reflexive litany from several of the production's cast who pay tribute to the person they understood their character embodied, while the audition track is a clearly less rehearsed, on camera response of their initial reaction or understanding of the circumstances surrounding Aramoana. On both tracks each member offers a homily or philosophical insight gained in being confronted by, and otherwise engaged with, representing identifiable social norms amid an otherwise incomprehensible trauma, an event variously described by some as a generational 'loss of innocence' (NZFC, 2006).

Irrespective of the perceived magnitude of an ordeal, the initial interactive response is, usually, a confluence of incomprehension; where an individual's abilities of coming to terms with nature or extent of that personally traumatic may sometimes last a lifetime. Where, for example, for an epigraph to remediate that which was, for some, a life changing trauma, as 'a true story of courage and survival' belies an apparent lack in comprehending the complex nature of the dysfunction it purports to 'want (society) to reflect upon' (Sarkies cited by NZFC, 2006, p.6). That is to argue the representation has only served to mythologise valour and to deny those who did not survive.

In promising a cinematic representation and, thus, a 'vicarious experience of courage' the filmmakers overlook the inevitable consequence of the film being read as hegemonic naivety. In anointing 'misidentified heroes'

(the dramatic protagonists) the narrative of *'Out of the Blue'* dramatically misidentifies the antagonists. This then reveals the socio-cinematic event to a monologic if not hegemonic commentary - that is to argue it has portrayed the social ecology of the time something other than it was.

This is not to diminish, let alone deny, that during the course of events in Aramoana there were, likely, many moments of selfless concern (or courage) but for various reasons, in this narrative, these have been 'selectively forgotten'. Indeed, many of these and other, remarkable human qualities are in full evidence in the documentary entitled *'Aramoana'* (Baddock, 1991) where in remarkably close proximity to the actual event, some of the police who were involved, the bereaved and indeed some 'survivors' reveal themselves to be remarkably restrained in relating their experiences of the night of November 13th 1990 – and not the least of their thoughtful impressions of the person they believed they had once known as David Gray.

4.1.3. 'Heavenly Creatures' - The script prologue

Pauline and Juliet were two very imaginative but normal girls.   - Peter Jackson

Although Peter Jackson already had an established reputation as film-maker in New Zealand – as had his writer and partner Frances Walsh; the drafts of their screenplay *'Heavenly Creatures'* (Walsh & Jackson, 1993) went through the due processes for New Zealand Film Commission development funding. An early, draft of the opening scene is formatted to read as follows:

1.   EXT. VICTORIA PARK/BUSHY TRACK – LATE AFTERNOON

BLACK SCREEN … SUPER – "22nd June, 1954"

CAMERA CRASHES out of bush and races up a DARK BUSHY TRACK.

CLOSE ON … two pairs of feet running up the track slipping in the mud … desperate.

WIDE SHOT … reveals TWO GIRLS running up the track in a DISTRAUGHT STATE.

JULIET HULME: nearly sixteen – tall, blond and willowy and

PAULINE RIEPER: sixteen – dark haired, shorter and stockier than JULIET.

It is 1954. Both girls are dressed in overcoats on a chilly winter day. They slip and stumble on the dirt track that winds up the steep Victoria Park hillside. Thick vegetation and over hanging trees give the path a tunnel-like feeling.

<div align="right">CUT TO:</div>

At first glance the scene adeptly employs the long established and salient standards of the screenplay form; there is sufficient detail of aspects such as location, camera positioning, wardrobe and the like for production crew to visualise the situation, while it is 'open' enough for each to contribute each to their own speciality. What is of more immediate interest however is in a subsequent draft, they have added a notation above the scene one heading;

PROLOGUE: Newsreel footage of Christchurch circa 1954.

4.1.4. 'Out of the Blue' - the script

Here's to the crazy ones. The misfits. The rebels. The troublemakers. The round pegs in the square holes. The ones who see things differently. They're not fond of rules. And they have no respect for the status quo. You can quote them, disagree with them, glorify or vilify them. About the only thing you can't do is ignore them. Because they change things. They push the human race forward. And while some may see them as the crazy ones, we see genius. Because the people who are crazy enough to think they can change the world, are the ones who do.   - Apple Inc.

The initial cinematic development phase is referred to as the preproduction and, in the creative context, usually centres on the writing of a number of screenplay 'drafts' the culmination of which is the 'shooting script'. What immediately catches the eye on the cover-page of the *'Out of the Blue'* shooting script (Figure 25) is the 24 point, bold, banner font the production is entitled 'Aramoana' whereupon the document is identified as the 'ammended' (sic) draft of February, 2006.   So it becomes evident the film's title has been changed - at eleventh hour - to '*Out of the Blue*'. Renaming a film is, of course, not an infrequent occurrence within the industry as for any number of reasons a project will be developed behind a 'working title'. Nevertheless, within a multimodal context, the name change here can be viewed as a 'frozen action' (Norris, 2004, p.11) - in this case as chronological evidence of a 'change of mind'.

Of equal significance on the title page is the scrawled list of some of thirty-two scenes (of an original one hundred and sixty-three) that are to be deleted. Where, further, a scan of the opening pages of the script reveals significant other portions of the written narrative have ended on the cutting room floor. The extent of this script to screen 'revision' may be gained from the Addenda: *Out of the Blue* – Act I shot breakdown (see pages **205 - 207**). Here again, this process is commonplace within the industry which highlights the film's editor often has significantly more influence on the onscreen

narrative - as the completed entity - than the writer.   Thus, within the medium, the semiotic of action are as fundamental as any dialogic utterance to viewer comprehension of the narrative.   Hence the industry mantra, 'Show, don't tell.'
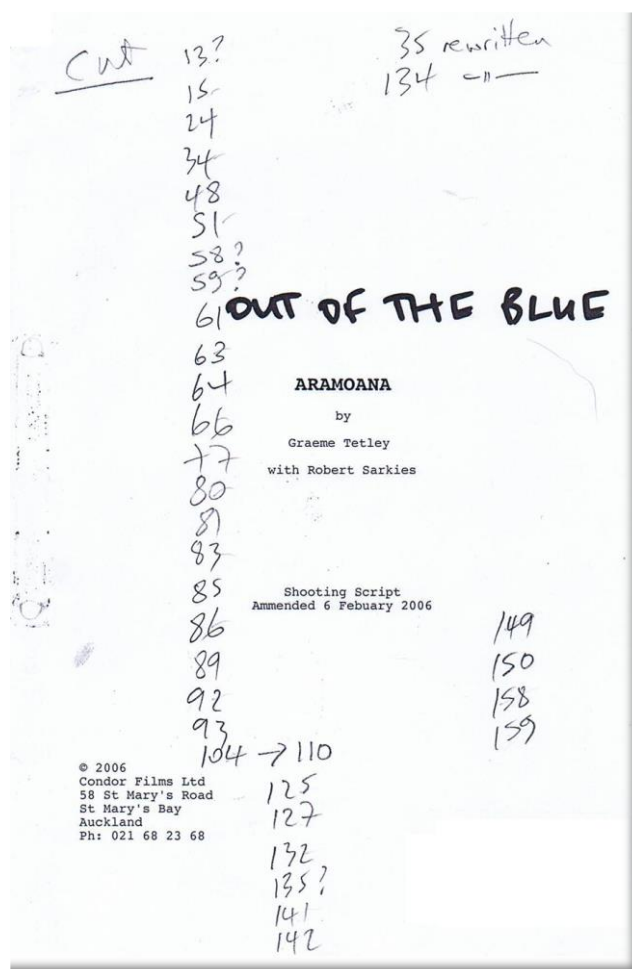
Figure 25: Shooting script cover

In the case of '*Out of the Blue*' the name change, in part, was due to the filmmakers having little option given from project launch there had been an immediate public outcry against the film being made at all. (Boon, 2006) (Otago Daily Times, 2006)(Christchurch Press, 2006)(New Zealand Herald,

2006). Indeed, it is evident from a number of post-release interviews that, given the residual social hypersensitivity surrounding Aramoana, at least the writer,[74] Graeme Tetley, and director,[75] Robert Sarkies, are on record as having significant reservations about proceeding with the project. Where, as it turned out, the name change was but one of several last minute concessions the production company agreed to make in order to placate a perceived groundswell of public unease; thus, for many the odium of opportunism appeared to drift well beyond the Aramoana community itself.

This aversion had been seeded, in part, as a result the feral media frenzy which had eventuated during the unfolding tragedy - a circumstance that is duly addressed in the documentary entitled, '*Aramoana*' (Baddock, 1991) - where footage for the 'live coverage' is being seen being rehearsed and structured as sound bites for optimum 'breaking news' impact. So the local media had been caught in the moment jockeying for position in a race to get before the international market; where, for example, the body count would be ranked alongside similar events in the 'developed world'; and where at the local level, there appeared a surfeit of solicited 'close encounters' from those more distant but who somehow had felt 'connected' through some prior association with either the locale or one of the residents. So the nation's trauma appeared to be vented through the media in a way that was almost unheard of; as director Sarkies' reveals, 'It cut to the core of our idyllic self-image of our country – 'gods own country' (sic) ... For my generation it was the moment New Zealand lost its innocence' (NZFC Press Kit, 2006, p.5).

---

[74] 'Telling it straight'. On-Film, October, 2006.
[75] Matthews, Philip. 'The Spirit of Aramoana' New Zealand Listener. Vol. 205. Issue 3465. October, 2006.

However, as intrinsically sincere and heartfelt the intentions may have been, the ensuing artefact - the cinematic reification of 'heroes' within a quasi-commercial framing ultimately renders such utterances as little more than gratuitous affectations.   For the bed-rock in the making of *Out of the Blue* becomes evident from the commercial nature of its production funding, the television production company CanWest - owners of New Zealand's Channel TV3 - who thus owned the television broadcast rights.   The commercial imperative appears fundamental in the film's premiere in North America at the Toronto Film Festival and the ultimately, in as much TV3 ultimately delayed its 'world television premiere' so the producers might maximise box-office returns, the base reality of memorialisation is as tabulated on pages 208 – 209 as reality that was 'yesteryear's' social trauma becomes the medium to sell, fast food, potato chips and beer.

4.1.5. 'Heavenly - prologue: establishing Christchurch

Figure 26:

Figure 27:

Figure 28:

	Shot 1

Christchurch! New Zealand's city of the plains.

<u>Audio track</u>:
Non-diegetic narration/music mix.

Shot time:	0.06
Run time:	0.12

	Shot 2

Here, when spring comes to Canterbury...

Shot time:	0.03
Run time:	0.15

	Shot 3

...daffodils bloom gay and golden...

Shot time:	0.03
Run time:	0.18

Figure 29:

	Shot 4
...in the woodlands of Hagley Park. Through the park...	
Shot time	0.04
Run time:	0.22

Figure 30:

	Shot 5
...tree bordered and banked...	
Shot time	0.03
Run time:	0.25

Figure 31:

	Shot 6
...the Avon flows... a small and placid stream...	
Shot time	0.04
Run time:	0.29

Figure 32:

	Shot 7

The river bank is cool and green, a quiet haven from the bustle of the city.

Shot time:	0.05
Run time:	0.34

Figure 33:

	Shot 8

Nearby are tall buildings...

Shot time:	0.09
Run time:	0.43

Figure 34:

	Shot 9

...busy streets, and the heart of the city…

Shot time:	0.03
Run time:	0.46

Figure 35:

...Cathedral Square.

Every street in the city is flat so there are bicycles everywhere.

Shot time: 0.09

Run time: 0.55

Figure 36:

Shot 11

This is a city of cyclists...

Shot time   0.06

Run time: 1.01

Figure 37:

Shot 12

...mothers, fathers, sons and daughters all on wheels...

Shot time   0.03

Run time: 1.04

Figure 38:

...cyclists of all ages, from eight to eighty...

Shot time   0.04

Run time: 1.08

Figure 39:

...ride to work or play each day...

Shot time   0.04

Run time: 1.12

Figure 40:

...there are thousands of them and only Copenhagen can be said to boast more bicycles.

Shot time   0.09

Run time: 1.21

Figure 41:

Figure 42:

Figure 43:

Figure 44:

Shot 19

The Girl's High School stands in Cranmer Square...

Shot time   0.05

Run time: 1.35

Figure 45:

Shot 20

...and not far away are the broad acres of Hagley Park...

Shot time   0.04

Run time: 1.39

Figure 46:

Shot 21

...with playing fields for many sports.

Shot time   0.02

Run time: 1.41

Shot 22

Shot time   0.04

Run time: 1.45

Figure 47:

Shot 23

In spring summer and autumn...

Shot time: 0.03

Run time: 1.48

Figure 48:

Shot 24

...Christchurch gardens are gay and colourful.

Shot time   0.02

Run time: 1.50

Figure 49:

	Shot 25
Shot time	0.04
Run time:	1.54

Figure 50:

	Shot 26

Yes, Christchurch; New Zealand's city of the plains!

Audio cross fade:
Non-diegetic narration/music to digetic - screaming of girls

Shot time	0.05
Run time:	1.59

Figure 51:

	Shot 27

Cut to extrinsic present

First person (girls') subjective POV

Audio continuity:
digetic - screaming of girls

Shot time	0.05
Run time:	2.04

Figure 52:

Shot 28

Continuation extrinsic present

Third person - objective POV

<u>Audio continuity</u>:

digetic - screaming of girls

Shot time	0.04
Run time:	2.08

Figure 53:

Shot 29

Continuation extrinsic present

<u>Audio continuity</u>:

digetic - screaming of girls

Shot time	0.04
Run time:	2.12

Figure 54:

Shot 30

Cut to intrinsic fantasy

First person (girls') subjective POV

<u>Audio cut</u>:
digetic – girls' imaginative delirium

Shot time	0.03
Run time:	2.15

Figure 55:

4.1.6. *'Out of the Blue'*: Act I storyboard - establishing Aramoana

Figure 56:

'Gray' sequence
Black, titles, Fade in.
Audio: Music - piano
SFX - gentle wave break
Shot time: 0.35
Run time: 1.27

Figure 57:

'Gray' sequence
Film title @ 1:45.
Audio: Music - piano
SFX - gentle wave break
Shot time: 0.15
Run time: 1.48

Figure 58:

'Aramoana' sequence
Caption - time/place @ 1:54.
Audio: Music - piano
SFX - ambient
Shot time: 0.31
Run time: 2.32

Commentary:
The opening sequence for the (socially) uninformed viewer - that of an unidentified and solitary prospector combing the foreshore at sunrise - imbues a sense of intrigue as the framing overtly conceals the individual's identity.

For the informed viewer - those who are conversant with either the actual event - will be fully aware the 'treasure hunter' is David Gray whose actions reflect a somewhat idiosyncratic past-time and of being an alien at large within a remote and pristine landscape.

	Aramoana' sequence
Audio: Music - piano	
SFX - gentle wave break	
Shot time:	0.05
Run time:	2.37

Figure 59:

	Aramoana' sequence
Audio: Music - piano	
SFX - bird callk	
Shot time:	0.06
Run time:	2.43

Figure 60:

	Aramoana' sequence
Audio: Music - steel guitar	
SFX - ambient	
Shot time:	0.04
Run time:	2.47

Figure 61:

Commentary:
The Aramoana sequence initially establishes affinities to the surrounding natural wonders that remain oblivious to the prospector. The geography is established as we are afforded glimpses of the haphazard collection of unpretentious cribs (small seaside houses), whereupon we approach and 'enter' Aramoana to finally stand before an honesty bowl. For the culturally uninformed the surrounds and the bowl signify this non-materialistic and trusting community. For the informed viewer this is a typical lower socio-economic backwater, making ends meet, in-part, by living off the land.

	'Braithwaite' sequence
Audio:	Music - steel guitar
	SFX - ambient
Shot time:	0.03
Run time:	2.50

Figure 62:

	Aramoana' sequence
Audio:	Music - steel guitar
	SFX - ambient
Shot time:	0.03
Run time:	2.53

Figure 63:

	Aramoana' sequence
Audio:	Music - steel guitar
	SFX - ambient
Shot time:	0.05
Run time:	2.58

Figure 64:

Commentary:
The 'Aramoana' sequence continues to reveal the topography of the community and distant glimpses of those who live there. Specific to this sequence (Figures 61-64) we see an (young) unemployed beneficiary, children, pensioners and tidy residents.

Audio: Music - steel guitar

SFX - ambient

Shot time: 0.04
Run time: 3.02

Figure 65:

Aramoana' sequence

Audio: Music – *'Blue Smoke'*

SFX - ambient

Shot time: 0.04
Run time: 3.06

Figure 66:

Aramoana' sequence

Audio: Music – *'Blue Smoke'*

SFX - ambient

Shot time: 0.17
Run time: pan

Figure 67:

Commentary:
The 'Aramoana' sequence continues to establish the topography. Specific to this sequence is David Gray's crib (Figure 66) and the entrance of the Crimp's (Figures 67-68)

The 'Crimp' and 'Jamieson' sequences (Figures 68-70) introduce Victor Crimp and Tim Jamieson – thus give faces to two of David Gray's victims

Figure 68:

	'Jamieson' sequence
Audio: Dialogue	
CRIMP	
Hello Tim…!	
Shot time:	0.02
Run time:	3.26

Figure 69:

	'Crimp' sequence
Audio: Music - steel guitar	
SFX - ambient	
Shot time:	0.02
Run time:	3.28

Figure 70

Scripted action: (Figure 69)
(Jamieson, 70 small, lean, a bit of a sea dog, keen on the turps) begins his day, as he begins every day, with a flag raising ceremony. He stands at the base of a pair of flag poles. Angle on Aramoana flag as it runs up the pole. It unfurls at the top, black and sulphur yellow…

Commentary:
Note: This angle has been edited out thus eliminating it as a signifier.

Figure 71:

'Braithwaite' sequence	
Dialogue	
JAMIESON (V/O) *I salute the flag. Empire, liberty and justice!*	
BRAITHWAITE *Shuuudup!*	
Shot time:	0.08
Run time:	3.36

Figure 72:

'Jamieson' sequence	
JAMIESON	
Get up you lazy bugger Ron Braithwaite! Never done a tap in your life!	
Shot time:	0.07
Run time:	3.43

Figure 73:

'Jamieson' sequence	
Shot time:	0.27
Run time:	track

Scripted action: (**Figures 77-74**)
A bar, a museum and a home. The place is chock-a-block with maritime memorabilia: a barometer, telescope, clocks, dials, pictures of ships, posters and signs. Jamieson mutters as he fills the kettle. He thinks better of it and pours his first glass of scotch for the day.

Figure 74:

'Jamieson' sequence	
Shot time:	track
Run time:	4.10

Figure 75:

'Holden' sequence	
Audio: Music - -	
SFX - dog, ambient	
Shot time:	0.04
Run time:	4.14

Figure 76:

'Holden' sequence	
Shot time:	0.09
Run time:	4.23

Commentary:
The Aramoana is thus personified through a selective ensemble of the victims. In these frames Holden and his daughter Jasmine are amongst those killed, whilst Chiquita was wounded.

Shot time: 0.03
Run time: 4.26

Figure 77:

Dialogue

<u>HOLDEN</u>
Something out there has sorted breakfast for us.

Shot time: 0.08
Run time: 4.32

Figure 78:

Shot time: track
Run time: 4.46

Figure 79:

<u>Commentary:</u>
The Holden family sequence (on screen) is at significant variance to that in the shooting script. There is a lot less dialogue in the final cut of the film where the dad is less philosophical and of a more basic inclination (he burps whereupon his daughter Chiquita reacts 'embarrassed').

The setting (Figure 79) is again evocative of an earthly paradise.

Shot time: 0.16
Run time: 5.02

Figure 80:

MRS DICKSON
I'll change your sheets and put them through. Did you put your towel out?

JIMMY
Don't overdo it Mum.

Shot time: 0.04
Run time: 5.06

Figure 81:

MRS DICKSON
Did you put your towel out? Your towel Jimmy?

JIMMY
Yep.

Shot time: 0.06
Run time: 5.12

Figure 82:

Commentary:
In keeping with the victim/ensemble of the community, the Helen Dickson is portrayed as long-suffering rather than 'heroic'. Jimmy Dickson is also portrayed in a curious light - apparently content to let his mother 'mother him' while hobbling on crutches. These two scenes (9 and 11 in the script) have become several onscreen. Again, there is also far less dialogue in the final cut.

	‘Dickson’ sequence
	MRS DICKSON *I wish you wouldn't feed that dog while you're eating.* JIMMY *You just don't like him* (to dog) *Does she? Dog's have to have breakfasts too. Otherwise, how will he look after mum while I'm away?*
Shot time:	track
Run time:	5.33

Figure 83:

	‘Gray’ sequence
Shot time:	0.17
Run time:	5.50

Figure 84:

	‘Gray’ sequence
Shot time:	track
Run time:	6.55

Figure 85:

Commentary:

The representation of David Gray in the script is very different to that of the final film cut in that the script clearly sought to more fully set-up his disillusionment with New Zealand society 'at large' - that is beyond the Aramoana community.

The scripted dialogue in this sequence (Figures 84-88) is of critical importance for informed reading of the antagonist, however this aspect has been edited and compromised onscreen.

Figure 86:

'Gray' sequence

GRAY

I'm not a peeping Tom Stu.

GUTHRIE

People see you sneaking round at night and they….

| Shot time: | montage |
| Run time: | |

Figure 87:

'Gray' sequence

GRAY

I don't sneak around.

JIMMY

You're your own worst enemy David.

| Shot time: | montage |
| Run time: | |

Figure 88:

'Gray' sequence

| Shot time: | montage |
| Run time: | |

Commentary:
Scene 10, a key scene, in the script runs to about three pages (minutes screen time). It's purpose is to introduce and establish David Gray's physical issues (that he was myopic) and his (disturbed) state of mind. It is now a matter of record Gray had a deteriorating sense of paranoia that must have been exacerbated to some extent by the police following up on a suspicion (later dismissed by the police) that he was a peeping Tom.

Figure 89:

	'Gray' sequence
GUTHRIE	
There's been some washing missing.	
GRAY	
Yeah?	
Shot time:	montage
Run time:	

Figure 90:

	'Gray' sequence
GUTHRIE	
Underwear from clothes lines.	
GRAY (realises – hurt)	
Oh, come on Stu.	
Shot time:	montage
Run time:	7.43

Figure 91:

	'Gray' sequence
Shot time:	0.02
Run time:	7.45

Commentary:
Given the elapsed time within the narrative is approximately one day, the film makers have employed a 'flash-back' to give insights into his sense of persecution. This, construct, is akin to the prologue in Jackson's *'Heavenly Creatures'* – a précised and thus incomplete foreshadowing of the antagonist. Of the dialogue in the above edited extract, only that in red, has been included in the final cut.

5. DISCUSSION

5.1. Disinterring Christchurch

New Zealand is full of history and romance and this INDEX is full in the telling of it.
-                preface Wise's Index (1948)

There are many interesting places in Christchurch to visit – the Museum in Rolleston Avenue possessing the finest and most rare collection of moa skeletons and bone.   (p.56)

Christchurch itself today is one vast lawn cemetery. It is flat smooth, dead. The trees are all in order. The grass is cut.   *Denis Glover - (1912 - 80)*

Figure 92: Christchurch - circa 1950

The tone of Hartley's (1953) 'The past is a foreign country' reflection may be read as being on behalf of a bemused Edwardian generation - those who spawned the baby boomers and then, after 'winning' World War II, were confronted by the emergence of a youth counter-culture that seemed out of control. As events were to transpire on the 'home front' the New Zealand boomers did not escape conscription - via the ballot box - although they became the first generation, within the century, to not be conscription to a 'hot' war. Instead, their generational spectre would come to be known as the 'cold war' where there would be no need to be despatched to some far

flung foreign field as the emergent defensive strategies had effectively relocated the front line within each and everyone's backyard.[76]

In having been entrained in global trauma after global trauma, where, in most senses the least vaunted notions of being a 'civilised' species verged on the delusional, the Edwardians[77] had conjured some sense of security by deploying atomic technology.   However, with the advent of a communist China and the onset of the Korean War, Churchill's foreboding about the 'iron curtain' became a foreboding about a 'bamboo curtain' whereupon the super-powers' strategists resorted to the ideological semioses of the 'Domino theory' and the like. This led to the advocacy by some in the West 'it would be better to be dead than red', whereupon the underlying rationale of the H-bomb era was grounded in propounding the 'nuclear umbrella' as the solution. The doctrinal promissory being it was the ultimate deterrent in guaranteeing a mutually assured destruction.

One significant consequence of this guarantee was the emergence of manifold 'live while you can' counter-cultures from the 'peaceniks' to 'flower power' to the 'survivalists'. Musically, many of the generation became devotees of 'the beat' and primal rhythms that were an anathema to their parents; it was the first generation that seemed to revel in their alienation as to be identified as 'teenagers' - a byword for parents to fret about all manner of associated behaviours like sex, drugs and rock'n'roll. (Yska, 1993)

Given at the time, New Zealand's geopolitical reality was of course about as far away from probable ground zero as it was possible to be, there would have been tens of millions in Europe who would have regarded a

---

[76]   Indeed the 'reds' were said to be 'under the bed'.
[77]   That is to 'globalise' Eisenhower, De Gaulle, Stalin and Churchill as ''sons of the Edwardian era''.

non-bomb blighted landscape a half a world away - in such documentaries as Hughan's (c 1950) *'Canterbury is one hundred'* and *'Christchurch, New Zealand's garden city'* as epitomising paradise. Such was the dream for many a five pound (Sterling) immigrant and for many a returned serviceman with his war bride. It was different again, but no less profound, for the war orphaned where there also came a sense of 'a life after death' and, for some, the possibility of an identity that they had dared not dream of - nor no longer needed to conceal.

5.2. *'Heavenly Creatures'* prologue: Hughan remediated or remaindered?

> They were not unfortunate girls who, as outcasts or in the belief that they were cast out by society, grieved wholesomely and intensely and, once in a while at times when the heart was too full, ventilated it in hate or forgiveness.   - Søren Kierkegaard

As the head credits of the film *Heavenly Creature* fade we appear airborne over Christchurch and within the context of a mid-twentieth century travelogue. Christchurch is thus encapsulated as it once believed itself to be (Figure 26). Stylistically the genre immediately resonates the times - an authoritative expository voice-over narrative is interspersed by modulated, often 'breezy', non-diegetic orchestral music. As one might anticipate with the genre, the narrative extols the perceived attractions of the city's environs and opens with the expansive declaration; 'Christchurch! New Zealand's city of the plains!' (Jackson, 1994) where-after the commentary enthuses frame by frame pointing out the city's abundant bucolic attributes and achievements.

The opening panoramic tracking shot follows a Douglas DC 3 airliner cruising silently over a flat urban landscape; thus the inherent visual modality - or representational truth - of the clip appears demonstrably

grounded through the flickering technology of the time. In the same vein, the grainy acoustic modality evinces authenticity as the narrator enunciates in very rounded 'Queen's English' - the New Zealand Broadcasting Service's (NZBS) required vernacular of the time. It's a style which contemporarily comes across as pompous that in turn gives rise to the realisation our attention is being drawn to all that is quite obvious and trivial - as it comes into view.   We are being shown and then told of what is of significance within the frame.

So, it becomes apparent the sequence - that which the script has simply itemised as 'a prologue' (Walsh & Jackson, 1995, p.1) is not what it first appears. For it is a parody of both the expository documentary style of the time as it is of Jackson's perception of the population's proclivity in cultivating English affectations. It's a propensity that sometime Cantabrian and poet Denis Glover had also dismissed as 'above all ... smug.' (Orsman, 1988, p.259).

At first viewing the sequence in itself appears a clever device to succinctly 'introduce' the Christchurch's materiality as it once was. Be that as it may, the footage has in fact been rather audaciously 'ripped' from Hughan's (c 1950) aforementioned two documentaries re-edited and dubbed to suit.

There are of course innumerable reasons to edit, with not the least being when the film is considered 'over long'; so it transpired with *Heavenly Creatures* when at the outset the American distributor Miramax argued it needed some 'cutting'. Jackson ultimately concurred, but as the film had already been released in New Zealand there now ended up two versions in

circulation - the New Zealand original and a shorter North American version.

It is the differences within the prologue of these two versions which are the bases for establishing markers to reflect upon the relative multimodal authenticity and how it is revelatory of Jackson's attitude to his subject and consequently his audience. In other words, this is to discuss aspects of socio-cinematic ethos and notions of authentic representation - within genre - of the unities engaged within what remains a historical trauma.

To reiterate, at this point, the film is employed here in an illustrative context. Jackson has proven to be very adept in playing the devil's advocate - as is indeed he does in '*Heavenly Creatures*' by taking points-of-view that effectively render the 'Christchurch hoi polloi' as his antagonist.[78]

5.2.1. Missives from a heavenly creature

Innocence is a kind of insanity.   - Graham Greene

As has been identified elsewhere, amongst Walsh and Jacksons' prime motivations in producing the film *Heavenly Creatures* was their sense there remained a total (social) misunderstanding of the event 'in New Zealand criminal history.' Where, despite the heinous nature of the crime, it was society which should have been on trial rather than the accused. So it appears one of Jackson's intentions was for the film to be read as

---

[78]   This is, of course, not an uncommon dramatic ploy. However, given the exhaustive attention this case has attracted (much, significantly, as a result of Jackson's film) it has become evident there were a number of professionally challenged, if not maladjusted, individuals involved - aside from girls themselves.

challenging the country's collectively remembered history – as well as 'having a bit of fun.' Jackson continues:

> Pauline and Juliet were two very imaginative but normal girls. They did nothing that most of us haven't done – kept diaries, played fantasy games, sneaked out at night, had imaginary friends, planned impossible trips, experimented with sex... even fantasizing about killing your parents. That has set them apart from the rest of us is that they went one step further ... I have taken no sides, no political stance; the story is not about sexual politics, it is not about 'lesbian killers' or 'lesbian martyrs'. Once you learn who Pauline and Juliet were and why they acted the way they did, it all becomes very clear. I have tried to tell a complex psychological story in a way that I think represents the truth in a very accurate manner...   (Sibley, 2006, p.228)

In further explaining his motivations for New Zealand Film Commission funding Jackson reiterate his intentions of not making a 'dark, brooding, little murder film.' (p. 234) where he saw:

> Pauline and Juliets' friendship (as) positive and that is the tone I intend to take with the movie: a celebration of a remarkable friendship. It has a tragic ending but to portray it as 'doomed from the beginning' would be a mistake. For the most part it was a joyous, exhilarating relationship, filled with humour, intelligence and two wonderfully hyper imaginations... (p.235)

Thus, Jackson's angle becomes apparent, in direct contradiction of the socio-cinematic norm, the challenge he seeks is to impress his target (New Zealand) demographic that the pair whose diary of adolescent fantasy

could be read as a master-plan for murder were, in fact the victims, if not innocents. Society's antagonists are his protagonists. That is to say, within the contemporary conventions of the common reality those who have been inarguably socially antagonistic are represented as being otherwise - that they have a measure extenuating circumstance. Thus, within the framework of Bakhtin's chronotope dynamics; the centripetal forces are those of the affectational privileged while the hapless girls appear to be protagonists by default.

Overall, as it transpires, Jackson achieves this with a certain aplomb through a critically arrayed 'supporting' cast who are viewed from dual perspectives. The most telling of these is that slanted through the girls' purported 'folie-a-deux' or mutual interactional insanity. In this mode all forms of parental and institutional authority; the general practitioner, the minister, Juliet's academically revered father all morph into caricatures of their being where, even in a slightly more naturalistically braided thread, the teacher, headmistress and lodger are portrayed as desiccated, two dimensional figments deserving the girls (and our contemporary) derision.

Beyond the girls' shared daily travails and significant indiscretions – for the time - Pauline's half-hearted heterosexual encounters and various other 'telling' occurrences are revealed such as Juliet's past separations from her parents and her isolation with tuberculosis in a sanatorium with tuberculosis – their primary travail is their separation from each other. So the pair 'survive' by retreating to their shared imaginary kingdom of Borovnia which is populated by their imagined celebrity 'lovers'; Mario Lanza and James Mason, and those darker and more venal yet exciting figures like Orson Wells.

5.2.2. 'Heavenly' fallout: an expanding semiosphere

I believe in an individual soul which travels through eternity. This life is far from all there is--in fact, it is a minute part, simply an antechamber, a deciding place where we choose the light from the dark, where we come to know what we truly value.

- Anne Perry *The Cry of a Stranger*
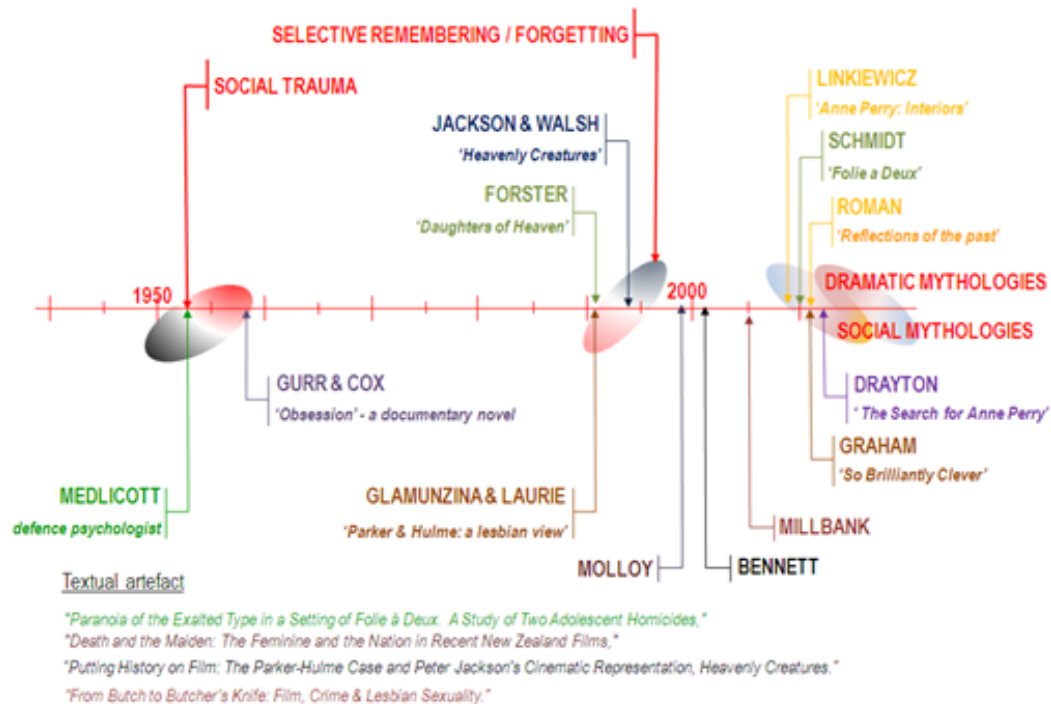
Figure 93: Skeletal remains: an artefactual time line

As the caption for Figure 93 intimates the array of published and performance works while burgeoning is probably far from comprehensive. As is evident at a glance, the compass of these works randomly permeates any notion of a finite fiction come non-fiction interface; thus, while several of the works appear to be opportunistic, while others have some ideological bent and yet others have freely employed an 'artistic licence', the majority have sought to identify and explore causal, latent social malignancies of the time. In noting *Heavenly Creatures* as a production has ventured into each of these domains and deliberately set about challenging the social traditions of the time - an approach that is utterly commendable.

Of primary interest, surrounding the notions of authentic and central to the context of this thesis is Jackson's 'overthrowing' of the conventional roles of protagonist and antagonist - given his adopted perspective from Pauline Parker's diaries. In this way Jackson takes the opportunity to parody authoritarian elements of the then incumbent society with an obvious panache. However, in another much less obvious ways, Jackson has been unable to resist parodying the documentary film-making style of the time through his re-edited footage and dubbing of another voice track onto fragments from two Hughan documentaries of the time. At one level the device works well but, at another, it likely foreshadows, the levels of 'respect for authenticity' that the coming generations of film-makers will develop.

One of the more recent representations of the ongoing Parker-Hulme intrigue is the documentary, *Anne Perry – Interiors* (Linkiewicz, 2009) which reveals Juliet Hulme to have reinvented herself as Anne Perry - a successful historical detective fiction writer. Perry, now in her seventies, is portrayed as the nucleus of a loyal inner entourage in a Scottish backwater, in self-exile in one sense in the admission of remaining within a 'comfort zone'.

While, at the time of filming in late 2007, Perry informs she has fifty-five published books, with sales counted in the tens of millions; she is shown, in the throes of writing, as someone who is 'single minded' and 'deadline driven'. The Rolls Royce and Jaguar parked outside are evidential there is no lack of creature comforts but there is little sign of overt ostentation or escapist 'indulgences' from the adopted lifestyle. Indeed, while there is the affirmation that they (the household cohort) are practising Mormons the impression is one more of an ingrained Calvinistic ethos and rigor of the daily routine. At one point the secretary confirms the themes of Perry's novels are inspired by the

Gospel, while at another, Perry remains steadfast in her rememberings of who she was and what she felt compelled to do when she was Juliet Hulme. Where, at the time, her part in the murder of Honorah Parker seemed to be the lesser burden than that of Pauline Parker carrying out her threat to commit suicide given Juliet's imminent departure for South Africa,. The anguish of adolescent incomprehension seems to be glimpsed momentarily as, again, Perry clearly wrestles an inner demon;

> '…It's at the end, who am I? Am I somebody that can be trusted? Am I somebody that's compassionate? Gentle. Patient. Strong. Humble. That's a rotten word. Teachable. Brave. Honest. Etcetera. Above all, do I really care about other people or am I always the centre of the picture? If you're that kind of person, if you've done something bad in the past, you've obviously changed. If you were that kind of person and you've changed, whoever you are, that's who you are, and it's who you are when your times up that matters. If you've been very, very wonderful and you've lost it, you've lost it."[79]

One arguable irony of Anne Perry's outing as Juliet Hulme - an indirect result of the making of *Heavenly Creatures* - is in affording the public a unique point of authorial difference it has also fuelled her 'success' as a novelist. After a year and half of editing her documentary Linkiewicz showed Perry the version which, the director reflects, '…I took a rather critical stance towards her. The final cut of the film is much more affectionate.'[80] Linkiewicz continues;

---

[79]   Anne Perry in Linkiewicz's (2009) *Anne Perry – Interiors,* cited by, Guy Somerset, *New Zealand Listener. V.223, No.3646, March 27-April 2, 2010. p36.*

[80]   New Zealand Herald, April 6, 2010.

When I went back with a rough edit of the film, Anne was so excited to see me and we went out for dinner [...] She was excited to tell me, 'Dana, Dana, since you've been here half a year ago, things have changed so much.' And having been half an hour in the house, I realised nothing had changed at all. I was like, 'Oh well, tell me, what has changed, Anne?' And she tells me, 'Yes, do you know what, I was working on 10 projects when you were here but now I'm working on 20.'

So it appears, regardless of the intertextual treatises about a teenage 'folie-a-deux', a blighted cultural clime, or the successful 'rehabilitation' of Juliet Hulme; the collective remembering - the script of the docudrama, 'The penance of Juliet Hulme' continues remediation after remediation - in draft form.

5.3. Collectively forgetting Aramoana

…human beings do not perceive things whole; we are not gods but wounded creatures, cracked lenses, capable only of fractured perception   — Salman Rushdie

Figure 94: Aramoana - pathway of the sea

Aramoana is an isolated salt-marsh situated about twenty-four kilometres to the east of the South Island urban centre of Dunedin. At first glance the casual visitor might at best view the haphazard and unpretentious collection of cribs (beach cottages) as having a sense of rustic charm, and be reminded of simpler, less materially driven times. In the same glance it would seem improbable such a community - which counts less than sixty permanent residents - might ever have been at the forefront of the nation's news and much less probable of exemplifying 'community spirit' before the country as a whole. Indeed, it is most probable that within the collective New Zealand psyche at large Aramoana is evocative of quite the opposite, and remains synonymous with the realities behind the bleak events as they are (mis)represented through the narrative spine of the Robert Sarkies' film *'Out of the Blue'* (2006).

The issue at heart here is that Wertsch (1998, p.141) terms 'social reductionism' - a concept which becomes particularly problematic when it is transposed (as it must be) into the (docu)dramatic oeuvre. This is to argue, as a form of authentic social reiteration, the dramatic socio-cinematic mode inherently compromises 'reality' by assuming human action can be represented by (that is reduced to) a choreography of social forces alone.

Wertsch (1998) continues, making the point, 'it is important to know where cultural tools come from as well as to know how they are (mis)used'[81](p.141). Where an imperative in ascribing authenticity would be to know of those who have framed the docudramatic film-maker's approach - especially in the case of a traumatic reality. The social analyst's task then appears as one of traversing the (film) production's semiosphere web, so they may identify the strategic chronotope and, in turn, unbundle the dialogical

---

[81]   My parenthesis.

streams of consciousness. Where each dialogic will be of unique valency (social significance) and therefore social import and potential volatility; that is to suggest the latent values of a production (or lack of them) may well permeate into the wider environ.   This is where the representation of the Aramoana community upon the screen becomes a case in point.

For example, one instance of the Aramoana community's former moments of news-worthiness has origins in successive Governmental determinations the country needed a more diversified economy and to be self-sufficient energy-wise.[82] It was also a time when the country's lakes and rivers - especially those of the South Island - were seen to be a vast, untapped and renewable source of hydro-power. As a result a number of 'think big' industrial projects were initiated and perhaps typified by Lake Manapouri power station - a plant that primarily, continues to feed the Te Wai Point aluminium smelter that was commissioned in 1971.[83]

At the time, the Government also became intent on further and equally ambitious proposals - like that of building a high dam in the fault ridden and geologically unstable terrain near Clyde that would serve yet another smelter located at Aramoana. However, once the scale of the Government's plans were realised a polyphony of voices - of farmers who were being forced from their land as well as those were more ecologically motivated - stirred and began to challenge the long term value to the nation of drowning further valleys and forests - like that which was standing in Lake Monowai.

---

[82]   Other than the traditional agricultural, wool, meat and butter primarily to Britain.
[83]   Te Wait Point, is currently regarded as 'old technology' and up for sale it remains the country's largest single power consumer.

Figure 95: Drowned forest at Lake Monowai

Aramoana thus became one of the key battles arising from the public groundswell which was consolidating as a credible conservation lobby, one that was committed to ensuring the nation's natural heritage might be valued in terms other than those which drove the stock market. In December 1980, this culminated in a 'flashpoint' with the Aramoana community's announcement of secession from New Zealand - an occasion marked by the issuing of passports, the printing of postage stamps (Figure 95) amongst other demonstrations of civil disobedience. In short, the campaign was successful - the smelter consortium failed to secure the necessary investment capital and eventually migrated to seek cheaper sources elsewhere (in Africa). Aramoana 're-joined' New Zealand in 1981 and has subsequently been recognised as being inspirational in the founding of the country's more latterly, much vaunted, eco-tourism.

Figure 96: The 'Independent State' of Aramoana - circa 1981

Given, the foregoing narrative outline could also be challenged by some – as epitomising selective remembering and a material representation of a Luddite dogma on conservation - it appears an opportune moment to pause and address notions of monologism and dialogism by way of a corollary. In 1991 the then Government established the Crown Entity, Tourism New Zealand (TNZ) of purpose to establish and market New Zealand (culture and environment) as a brand. In 1999 TNZ launched a worldwide campaign under the banner 'New Zealand - 100% Pure' that was of primary and declared intent to '...take New Zealand's story to consumers...'[84]. In more recent times the connotations of this slogan have been called into question on the global stage - to an extent that even the country's Prime Minister (in his capacity of Minister of Tourism) was called upon to respond to the apparent absurdity of the claim. The interviewer's line of enquiry sought to identify the extent the country was not only continuing to (mis)inform non-English speaking tourists with what was arguably tongue in cheek hyperbole, but if the population might be perennially deluding itself about the real state of its waterways. Whereupon, the interview was tellingly punctuated with an equivocal assertion after a relatively pregnant pause, '...that

---

[84]   http://www.tourismnewzealand.com/about-us

relatively,[85] New Zealand was 100% pure' - a classic example of docudramatic factoid-fiction.

So it is, within a rather ironic vein, TNZ can now wax lyrical over the very landscape that had once been destined to be a smelter site; 'On Dunedin's doorstep you will find incredible wildlife including the world's rarest penguins and, at Taiaroa Head, the world's only mainland breeding colony of Royal Albatross.'[86]   So it could be otherwise remembered of a time in Aramoana where the (centrifugal) Luddites appeared the more visionary.

Sadly, while the saving of the Aramoana salt-marsh could well have remained the community's key footnote at the end of the second millennium, in November 1990, after what one of the residents remembers as being, 'largely an ordinary day', the community became the centre of social trauma that would cull any possible notion of a 'happy ending'.   In a period of just two hours on the evening of the Tuesday 13th, a thirty-three year old male, with an aim as irrational as it was indiscriminate, shot and killed thirteen people who happened to stray within his sights. The gunman's victims ranged from the infant to the elderly; they included children he had babysat as a younger man, as well as the first of the few local policemen to arrive on the scene.

As the dire nature of the situation became apparent in the country at large and dusk became darkness, a posse of police and firemen gathered, armed themselves and sought to set up a containment perimeter around the gunman - who had gone to ground - and an unknown number of residents who had seen enough to lay low.   Consequently, it wasn't until the new day and the arrival of

---

[85]   My italics.
[86]   http://www.newzealand.com/int/dunedin-coastal-otago/

the specialist 'Armed Offenders Squad' (AOS) that gunman, David Gray, was finally located and killed as he was confronted by the AOS. So it is, to this day the name Aramoana remains synonymous to the nation's most lethal mass shooting.

5.3.1. *Out of the Blue* - through the lens

As may be gathered from the foregoing thirty-six frames and attendant notation in the visual annunciation of Out of the Blue begins with a series of conventional shots and devices.   The opening shots, of a beachcomber armed with a metal detector, are acutely angled so as to conceal, rather than reveal. The purpose is to pique curiosity. In between there is a simple fade to black to a caption that 'establishes' time and place; 'Aramoana – 13 November, 1990'.

The camera then cuts to a panoramic shot of the Otago Heads at sunrise where it pans and lingers for thirty seconds.   All is silent apart from the distant roll of waves on the foreshore and sporadic bird call.   The scene, reportedly evocative of the tranquil morning of November 13, infers a near pristine landscape. The harbour is seen to be a long and narrow stretch of water that disappears into the distance as the camera settles upon the collection of tiny dwellings of Aramoana – it is a Māori name that appropriately defines the vista as a 'pathway of the sea'.

A closer view of the settlement reveals it to be a scattering of unpretentious 'beach houses or 'cribs', as they are locally known.   All is quiet and the place appears to be deserted - a timber pallet props a garage door shut, a car stands adjacent with an inexpertly daubed placard, 'for sale'. A roadside 'honesty bowl' stands unattended with the scrawled request to 'put money in

here please.' Together these amount to the tell tales of a community that is less than pretentious which has an abiding and overtly trusting naivety. However, there is now a sense of the intrusive, a non-diegetic audio harmonic punctuates the morning calls of nature; there is a barely audible chordal shiver of a steel guitar.

There are now signs of life - having addressed 'the call of nature' a half dressed male groggily emerges from an outside toilet to re-enter the house; a solitary boy shies stones at a lamp-post; a pensioner ambles purposefully down the middle of a road – there are no footpaths – that appears to lead nowhere but the steeply rising hillside ahead. Another resident, distantly, tidily, deposits a bag of household rubbish for collection at the road berm - she is the first in the street to do so. So the resident community makes its entrance as a collection of singular individuals for the wider community are 'weekenders' and could be regarded as absent landowners – if they owned the land. However, as it is the community is one of long-term leasehold and one which had been, until very recent years, living with the uncertainty of tenure for successive authorities and governments had had significant 'other' plans for the site.

The camera now settles upon another, seemingly unremarkable and deserted crib to then pan left as the steel guitar shivers become a recognisable cadence. The tune is 'Blue Smoke' – one of the first truly local 'hits' from decades before. The music is derivative and other-worldly - the steel guitar evocative of 1950's Hawaiian music - while the lyrics are those penned, somewhere off the coast of Africa, by an already homesick, outward-bound Maori soldier en-route to the European theatre in World War II.

The camera dwells upon a retired couple who approach, strolling in mid-road. It the neatly presented Vic and Dorothy Crimp doing their

'constitutional' around the neighbourhood - he was once the mayor of another small local authority. Their attention is caught by another lone figure. In contrast to the pair, Tim Jamieson is dishevelled and unshaven. Jamieson, a retired seaman, is standing at the foot of two flag poles and in the process of raising the New Zealand ensign. The flag on the other pole momentarily flutters, but its significance is easily missed within that moment - it is the flag of the Independent State of Aramoana - a status that appears utterly incongruous and one that will be briefly addressed in the appendices. The exchange between the Crimps and Jamieson is polite but cursory as Crimp displays an almost apologetic avoidance in the exchange as the scene appears to be abruptly truncated to immediately dwell on a still dozing Ron Braithwaite and his partner in bed.

Braithwaite's peace, however, is interrupted by Jamieson's quasi-patriotic recital to the flags outside and an irritable exchange ensues where, clearly, there is a mutual inter-generational dislocation if not disdain. Once Jamieson retreats inside he finds some solace in having his first scotch for the day (Tetley, 2006, p.4).

Nearby, the Holden household stirs as first Chiquita (9) bounds out of their crib to be followed moments later by her father Garry who then proceeds to jolly a more reluctant Jasmine (11) to join them to fossick on the foreshore. The setting is idyllic.

Elsewhere, mother and son Helen Dickson (70) and son, Jimmy (45) are also in early morning mode. Helen is on crutches, having recently had hip surgery, and she hobbles around while still feeling the need to 'mother' Jimmy who appears blind to his both mother's condition and deaf to her administrations that she doesn't like him feeding his breakfast to the dog. In

between her concerns are about Jimmy's laundry - about the need to change his sheets and towel as all the while he continues to remain genially oblivious.

The on-screen run time, at this point in the narrative is approximately five and a half minutes during which the community has been 'sketched' as a form of ensemble protagonist.   The narrative style has been quintessentially naturalistic, to an extent where, even the 'low-level' non-diegetic audio intrusion of the song 'Blue Smoke', while, perhaps once romantically evocative, now overtly resonates as a dated, emotive device.

That aside, as enunciated above, there is imprinted a realistic interactive texture in the social dynamic which might be contrasted to the stylistic phrases of David Lynch's film, *Blue Velvet*, (1986) that also sets out to portray then dispel the myth - the fabricated 'idyll' - that is the small town community. For of primary significance is, of those people identified above, for all their apparent tensions and differences; Tim Jamieson, Vic Crimp, Jimmy Dickson and Garry and Jasmine Holden would be slain by the unidentified beachcomber, David Gray, by day's end.

If one refers to the more detail shot breakdown in the Addenda it will be immediately apparent of the extent that the narrative has been resemiotised between the script and screen. For whereas the screenplay also opens on the obscured beachcomber (Figures 62-63), it then immediately goes on to more comprehensively establish the figure of Gray (Tetley, 2006, p. 1-3). By contrast (as depicted in Figures 87 – 94) the on-screen narrative seeks to encapsulate David Gray's inner and outer proclivities over the succeeding three minutes forty plus seconds of run time.

This sequence continues with imposed stylistic directorial devices, depth of field (Figure 90), shadowed, from behind (Figures 91-92) to continue

to the 'intrigue' of concealing Gray's face until he lights up a 'joint'. The point-of view then, seamlessly, become one of Gray's paranoia - of a 'remembered' event where local policeman Stu Guthrie (another subsequent victim) had cause to officially visit Gray's crib. The interaction here, between policeman and suspected reprobate is noteworthy in that it is one of understatement - its 'naturalism' contrasts the invariably overly dramatic and clichéd confrontations between cop and miscreant. Indeed, sadly, for the film's coherence, the audio track appears underplayed – if, it had been recorded as written in the script (Tetley, 2006, p. 5-8).

What is established in the script and is of critical, expository significance here is the purpose of the sergeant's 'visit' - which had been in response to complaints of a 'peeping Tom' and the theft of women's underwear from neighbouring clothes lines. These had been instances where local suspicion had fallen upon the, once socially accepted but now, seemingly increasingly furtive figure of Gray. It was a connected which, apparently, had carried little credibility with the police for, as revealed by the end of this sequence, as the camera adopts Gray's point-of-view, there comes the realisation he is utterly myopic without his wearing glasses.   Thus, the underplaying of these highly critical facets of both the antagonist's being and his emaciated habitus within the community and the surrounding circumstances could be construed as misleading and, consequentially, historically reprehensible given the stated purview was enable us, as a society to contextualise the Aramoana tragedy as, "... one of the more significant events in New Zealand's history. [...] I think it is important to look at significant events like this, reflect and hopefully learn from them.'   " (NZFC Press Kit, 2006, p.6).

To enable, a more detailed appreciation of the film's first act – that expository phase in classical film structure the shot breakdown in the Addenda is outlined up to and about that event which, in a film, is often called the inciting incident. Where, within the scope of the afforded narrative, it may be argued, this is the slaying of Gray's first victim Garry Holden which occurs about thirty minutes into the film's run time. From the shot breakdown, it may then also be read the interactions (or not) in the intervening screen time has further established Gray's sense of dislocation - both within 'his' immediate community and the wider society. In both these environs Gray is portrayed as becoming increasingly fractious – even though he seeks to draft a philosophical epistle to an 'out of zone' gun magazine editor.

In contrast, the fortunes of Garry Holden and prospective partner Julie Anne Bryson are depicted as 'rosy' even though their offspring; Jasmine, Chiquita and Rewa, as 'best' friends, are heard to respectively seek reassurances and mutter family misgivings. Whereas on the wider communal scene, other victims, Aleki Tali, Ross and Vanessa Percy, their son Dion (5) and his friend Leo Wilson (6) are all portrayed as being whole-heartedly involved with life. Then, in an even more extended sense, the community is shown to include Sergeant Stewart Guthrie and Constable Nick Harvey at the nearest police station in Port Chalmers – a fifteen minute drive away.

5.3.2. Critical myopia?

The only thing worse than being blind is having sight but no vision. – Helen Keller

Even for its kind, the following pocket-review of *'Out of the Blue'* by Philip French of *The Observer* seems even less than skeletal. Indeed it is of such brevity it seems he had little or no affective engagement with the film whereupon he was left with little of substance to reflect upon. It seems, foremost amongst the questions French may have pondered of both traumatic event and film, 'Of what relevance?' So, French's paragraph gives the impression this was an assigned rather than an anticipated viewing. French writes;

> As a piece of film-making about an event that gripped a nation, *'Out of the Blue'* is altogether leaner and more gripping than *'Children of Glory'*. A documentary-style reconstruction of a small-town massacre that rocked New Zealand in 1990, the whole film takes place in 24 hours, as a crazy 33-year-old loner is tipped over the edge by being charged at his bank for cashing a cheque. Getting out an automatic weapon of a no private citizen should possess, he kills 13 people and wounds several others before being shot down. I'm not sure what Robert Sarkies's film tells us, but it is a memorable account of a community uniting under pressure. (French 2008)

Given French's 'opinion' may be some sort of a nuanced semiotic shrug - to a select readership - a mute aside this is a bewildering simple and less than consequential film; the issue remains that overall his précis reads as less than informed and lacking content to the point of being near vacuous. This raises questions of authorial commitment to both the subject, 'his' and, in turn, *The Observer's* readership – all of which comprise the latent dynamics in the critic's role within their unique stream of socio-cinematic meta-discourse.

Having emasculated the film's narrative to roughly sixty words, French then appears to abdicate any sense of purpose with the concession 'I'm not sure what Robert Sarkies's film tells us.' Whereupon there appears to have been little impetus to engage in any research; nor, it would seem, was there any attempt to access the NZFC's web page or the film's press book. But then to have done so was, perhaps, unconscionable in some other way. Be that as it may, the instance is proffered here as an example of a 'fade to black' or a 'black hole' within 'Sarkies' cinematic semiosphere' - an event horizon that seems clearly unhelpful to furthering whatever semiosis he, or the NZFC, had envisaged might ensue.

Thus, French's item affords an opportune glimpse of another kind of phenomenon that seems all too common in (New Zealand's) socio-cinematic discourses.   If one is to reasonably assume that French is both a conversant and adept practitioner given his position within such an august institution, this is to question what this item really represents; a column filler? Or, has French's article been edited beyond belief?

Then we might ask, is this somehow revealing of French's abilities, or of other pressures and designs? Is it revealing of the designs of his institution, his culture, his imbued ideology and mythologies? Or given the review seems

to serve neither film-maker nor potential film-patron is this symptomatic of some other subliminal dynamic? Is French's incomprehension his own or is Sarkies incomprehensible? Or is the article but an institutional commentary of the relative insignificance of this form of semiosis?

5.4.   Summary

The more I see, the less I know for sure.   - John Lennon.

As evidenced in Section 2.5.1. with the Colin James' example of outlier independence, a common metaphor in recording New Zealand's historical narrative has been that of rite of passage. Yet another variation of the theme may be found in the title of the Duncan Petrie and Duncan Stuart collation *Thirty year of New Zealand Film: A Coming of Age*. Further, if we care to glance at a generation before, William Pember Reeves (1898) also appears to have had not dissimilar concerns about the country's state of (im)maturity.

Then, given an extrapolated braiding of Peirce's notion of an infinite semiosis in tandem with the Bakhtinian theories of chronotopal dynamics which, at once, are both entrained (yet adrift) within inter-permeable Lotman semiospheres; there appears the elemental theoretical wherewithal to isolate, unbundle and perhaps come to better understand the 'Peter Pan phase' of that quintessential Kiwi individual Alan Mulgan came to identify to be the '(wo)man alone'. It's a concept that fascinates as to the extent, the nature and stature of a 'Kiwi matryoshka' might be given Lotman appears all inclusive as he suggests, 'We are like matryoshkas... participants in an endless number of dialogues, and likeness of everything... we are both a planet and an intellectual galaxy, and the image of this is universum' (2001, p.273).

Figure 97: Matryoshkas: model for the inner Kiwi quest for self?

A second, equally common metaphor exemplified, and hopefully not over extended at the outset of this thesis, is that of life's journey as a river, where it may be inferred Heraclitus of Ephesus had the original 'eureka' metaphorical moment. In that the metaphor remains a very simple and powerful device, I have sought to employ it here as an applied mediational means - to represent the relative chaos that is seen to be discourse between film-maker and patron within a socio-cinematic ecology.

The purpose in using the river as a natural phenomenon to reveal, differentiate and discuss the dynamics of culturally fabricated mass discourse appears justified in that it more simply and better illustrates several salient similarities. Foremost amongst these, as may be evident in Figure 5, a river is most often traced as having come from and thus defined by a 'head catchment' source[87]; whereupon it will be evident the flow is but a fraction of that at the river mouth. In short, a river invariably comprises a convergence of tributaries and, no less, depending on the terrain an indeterminate amount of artesian activity - of subterranean inflows and outflows. Thus the employed thesis structure, within its prescribed confines, has sought enunciate an equivalent catchment of narrative purposes and perspectives through selected epigrams and graphics.

---

[87]   As it happens the river in the image is the Rangitata in New Zealand. In Maori; *Rangi* = sky or day or the 'sky father' while the earth = Papatuanuku (the mother) and *tata* = lowering clouds.

In yet another geophysical sense, a river is but a part of a natural cycle; in that it is a recurring process that involves changes of state; that may be present as a vapour (visible or not), as it may also be felt but not seen as humidity (it has a tactile state). Such are some of the possible cyclic nuances and encompassed meanings between the lines text and visual perspectives.

As a socio-cultural fabrication, however, narrative discourses can be assigned innumerable other nuanced dimensions of meaning which become conditional upon the mode of semiotic exchange; of some nominated purpose of initiation that is no less conditional upon the respective abilities of those involved in the interaction. One of the more succinct representations of this phenomenon posited here is that of Escher's Ant Mōbius (1963) - where the uninterrupted 'cycle' of imbued narrative meaning can be appear to be followed ad infinitum.

If the frame of Escher's mōbius were then said to represent the narrative construct of (say) Jane Austen's *Pride and Prejudice* and each ant, in turn, is indicative of the works manifold and enduring capacity to be successively remediated it follows that each of these will have been conditioned to favour a particular track upon the lattice. That is to suggest while the work affords a breadth of (concurrent) meanings but one is that socially preferred. Even so, if the transverse 'sleepers' of the lattice were then to define some socio-temporal increment, it can be argued the work will be considered to have further dimensions of meaning - where each successive reading has the potential of being informed by those prior through the privileges of hindsight.
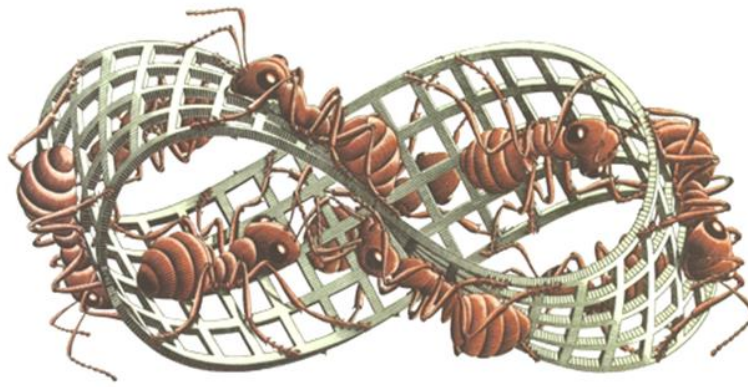
Figure 98: Ant Mōbius (Escher, 1963) infinite semiosis of the status quo

The issue that at one level the work as a device is contrivance in that is but a figment of the imagination becomes an irrelevance through the mutually agreed suspension of disbelief. The work is thus seen to function as Picasso has identified, 'art is a lie that helps us see more clearly'. Where the critical proviso is the enunciation it is not implying it is the singularity of ***the*** truth.

5.5. Conclusions

Memory is elemental in the substantiation of both the individual and collective societal identities that are frequently claimed, or attributed, in either of two ways. While elemental and universal in one sense, collectively these signifying fragments are construed to be unique accretions, that is the physiological appearance, occupation, cultural affinity are but some of the attributes claimed to afford an identity. It is within this context that the individual is seen as a composite of adopted and conditioned (impressed) abilities.

From a geosemiotic point-of-view (refer Scollon & Scollon, 2003, p.23) this aggregation may be viewed as the essence of an identity - one that is created, refined and energised by the interactional dynamics between, what

Bakhtin refers to as, the centripetal (societal thus interpersonal) and the centrifugal (self thus intrapersonal) dynamics.   This exchange prompts notions of ensuing material tell-tales - markers that retrospectively locate the event in time and place which is then afforded some distinguishing social meaning or relevance and thus an incremental notion of identity.

Thus the 'presence' that is the individual is one of a cyclic and latently initiated, socialised symbiosis - where the centrifugal self, instinctively, seeks to assert a measure of heterogeneity – albeit within a cocoon that contrives some sense of meaningful affirmation, if not indulgence, of a sense of uniqueness of self. From such a Bakhtinian perspective it may also be concluded that this energy that 'resists' that which is centripetal; that is to identify these as the societal and more latterly, corporate cultural energies of colonisation. In other words, all that associated with hegemonic inclinations for 'brand' (New Zealand) homogeneity.

This becomes acutely evident in the consumerist cosmos - where 'fashions' and homogenisation of populist taste facilitates further standardisation of product; where, for example the viewing audience demographic appears (presently) to be of no consequence beyond those aged fifty-five. Where, consequently the ensuing societal profile may be visualised as a 'mindless' demographic, where the contemporary identity – that instrumental to encapsulating the immediate semiosis – will ultimately become synonymous with the Huxleyan vapid.

One of the more common forms of semiosis that can be used to exemplify some of the undercurrents of collective remembering is socio-cinematic genre of documentary fiction. Here there is often an abundance of narrative representations involving the theories and machinations of analysing,

for example, theatres war where, not infrequently as an adjunct, they evolve into some form of memorialisation to 'the heroic dead'. Where, more often than not, the contemporary spectator is affectively confronted by the resemiotised spectre of 'an unknown warrior' and the oft repeated echo of the admonishing epigram, "Lest we forget." It is an utterance that is highly significant for its times, but one that, clearly is increasingly marginalised, for it is addressed to those who are in no position to remember. Where the issue for many of the succeeding generations it is the 'remembrance' can only be of what is, evidentially, but an inflected and truncated resemiotised version of events.

To this end the war documentary fiction is a sub-genre that is, primarily, the affirmation of a reified 'heroic being' that epitomises the prevailing cultural ideology. While there are variations to this 'theme', more often than not there is a subtext of an 'utter and selfless sacrifice' for some greater good; although, just as likely, there will be significant emphasis on cultural pedigree. This status is usually intoned through a hegemonic voice-over of flickering archival 'stock' film footage guiding the 'preferred reading'. It is footage, which on closer inspection, is often revealed to be but spooled sequences of a single 'highly dramatic' visual interaction - one that accentuates and therefore visually 'confirms' the enunciated aural fabrication.

This is to argue the socio-cinematic identities that are contrived and consumed as 'the celluloid hero' are but the machinations of a subsequent myth motivated generation. Where, the myth on the screen is likely appear more 'authentic' than the assembled cohort who are likely to lack the necessary habitus and this remain incapable of informed critical engagement.   Wertsch (2002, p.11) commences his sociocultural analysis by nominating the 'mediated action' as the unit of analysis, where he posits 'to be human is to use cultural

tools, or mediational means, that are provided within a specific sociocultural setting.' Given this perspective, the intent here, is to focus upon one particular form of 'geosemiotics' (Scollon, & Scollon, 2003, p. 2) – those streams of interaction which predominately occur within, or emanate from, a defined (New Zealand) social realm. Thus, the cinema is construed to comprise a socially significant nexus of practice (Scollon & Scollon, 2004, p.viii) wherein the ubiquitous (cinematic) screen becomes a contemporary and dynamic 'site of engagement'. (p.12).

Thus, within a given sociocultural compass, regardless of how benign a socio-cinematic interaction may seem, inevitably the enveloping global ecology centripetally permeates and stirs latent energies (meanings) that are inevitably polyvalent as they are heteroglossic; that is they are intrinsically experienced as countervailing and chaotic. For in the wake of Barthes' (1967) pronouncement of "the death of the author" comes the notion that, when it comes to multimodal cinematic semiotics, the spectator is no less instrumental in negotiating 'meaning' within the process and thus the socially material significance of the event.

Beyond such contrived authenticity, another significant, yet necessarily passing, observation here is that, given the advent of VHS, DVD and subsequent digitized technologies, the socio-cinematic genre in focus in this analysis, is also being increasingly compromised by tendencies to attempt to 'inform' through emaciated and truncated narratives. Where, for example, the incentive appears to be achieving a 'quicker' turn-around in the cinema – an example is detailed in Miramax 'editing' of *Heavenly Creatures* (Jackson, 1994). Or, as has been long common on New Zealand television, the voice over introduction of a succeeding program over the 'closing frames' of that before.

A more common instance is in evidence also in the Appended Data section of embedding multiple advert breaks in a feature length narrative that was clearly not structured for the same. Further the narratives of, 'made for television' programmes are so structured that the 'continuity overlap' betrays the undisguised commercial ethos behind making the production. Of equally and highly evident is the disparity of production values (the production cost per minute) between the 'average' television production and the advertising fare embedded within.

One obvious consequence of these signifiers, is an imbalanced representation of the array of interaction(s) that indelibly impress the 'preferred' cultural markers. Where, often, the most telling of these markers are not those that a society chooses to remember, rather they are those that the individual has been unable to forget. Thus one function of the cinema, even though its attraction lies in its 'commoditisation of conflict' is to resemiotize, soften and resell a society's 'preferred feel good' attributes.

By and large this semiosis is being imperceptibly enacted through the inter-generational advances in technological miniaturisation which, in turn, has afforded multiple modes of alternative engagement. Where, today, by far the majority of the interfacing screens are now situated beyond the darkened, all enveloping, cinematic environ. Where the projected image is in competition to the broadcast image and the increasing and manifold others forms of distractive, interactive engagement. Where the authenticity of the cinematographic 'interactive package' is regularly adulterated, diffused and so utterly compromised.

ADDENDA

HEAVENLY CREATURES : Shot breakdown – 'Prologue'

#	Frame	Visual	Audio - SFX	d	nd	elapsed time
		Memorial caption: For Jim				0.00
		Black				0.04
1	P (A)	FU: – DC3 airliner over 'endless' expanse of flat terrain suburban housing.	(beat) Christchurch. New Zealand's city of the plains.		m	0.07
2	MLS	Parkland – akin to open woodland. 'Wildflower' blanket. Couple and child stroll in MD. Artist draws FG.	Here, when spring comes to Canterbury...			0.12
3	MCU	Blanketing expanse of daffodils.	daffodils bloom gay and golden...			0.15
4	MLS	Another couple stroll in MD: he in suit, she in overcoat. Ducks in FG.	in the woodlands of Hagley Park. Through the park,			0.19
5	MLS	Willows overhang / reflect in water.	tree boarded and banked,			0.22
6	MLS	Small groups feed seagulls in MD. A 'classic' stone bridge in BG.	the Avon flows... a small and placid stream.			0.25
7	MCU	Men in FG and MD retrieve and cast off model yachts.	*The river bank is cool and green, a quiet haven from the bustle of the city.*			0.29
8	P (HA)	Street scene with 'little' activity.	Nearby are tall buildings,			0.34
9	MCU	Low camera angle. 'Tall' means 'above two storeys.'	busy streets, and the heart of the city...			0.43
10	MLS	Cropped Cathedral is eclipsed by woman cyclist in FG.	Cathedral Square.			0.46
11	MLS	View of Cathedral continually hidden by cyclists, cars and trams in FG.	*Every city street is flat so there are bicycles everywhere*			0.49
12	MLS	More and more cyclists.	*This is a city of cyclists*			0.54
13	MLS	Points man directing traffic.	*mothers, fathers, daughters all on*			1.01
14	LS	Points man continues...	*wheels. Cyclists of all ages.*			1.05
15	P(HA)	Street scene with few/no cyclists.	*There are thousands of them and only Copenhagen can be said to boast more bicycles.*			1.11
16	MS	Canterbury University building.	Canterbury University College; weathered grey stone buildings,			1.20
17	MCU	Shadowed cloisters	shadowed cloisters;			1.25
18	MLS	Canterbury University building.	it was here Lord Rutherford began a great career.			1.27
19	MLS	Christchurch Girls' High School	The girls' high school stands in Cranmer Square (beat) and			1.31
20	MLS	Expanse of a cricket ground with a match in progress.	not far away are the broad acres of Hagley Park,			1.34
21	MCU	Cricket action in MFG.	with playing fields for many sports.			1.39
22	MCU	Rowers in skiffs on the river.	In spring, summer and autumn			1.45
23	MLS	Canterbury University rectory.	Christchurch gardens are gay and colourful.			1.48
24	MCU	Male 'child minding' while mowing lawns.				1.51
25	P(HA)	Christchurch's sprawling suburbs.	Yes... Christchurch... New Zealand's city of the plains.			1.55
26	VCU	Dense and claustrophobic bush -typical of New Zealand undergrowth	Girls' piercing screams from under. Visual narrative morphs from time 'past' to time 'present'.			1.59

						film		script
scene	time		shot			event		
	real	run						
	0.52					black, titles		
1	0.35	1.27	CU			feet, sand, metal detector		scene 1
	0.06	1.33				FTB		
	0.15	1.48	LS			as above - film title @1.45		
	0.13	2.01				FTB -time/place caption @1.54		
2	0.31	2.32	pan			Aramoana panorama		scene 2
	0.05	2.33	ELS			cribs		
	0.06	2.39	MLS			cribs		
	0.05	2.44	LS			cribs		
	0.04	2.48	CU			honesty bowl		
3	0.03	2.51	MS			loo, Braithwaite emerges, non-diegetic Hawaiian steel guitar		an
4	0.03	2.54	LS			boy plays alone		insert
5	0.05	2.59	LS			a lone pensioner walks, Hawaiian guitar continues		
6	0.04	3.03	LS			a lone woman puts rubbish at roadside		
7	0.04	3.07	LS			Gray's crib, 'Blue Smoke' vocal		
	0.17	3.23	pan			Crimps strolling calls to Jamieson		scene 5
	0.02	3.25	LS			Jamieson raises flag, waves		
	0.02	3.27	MS			Crimps stroll past		
8	0.08	3.35	MS			Braithwaite + Jenny in bed, Jamieson niggles v/o		scene 6
9	0.07	3.42	MCU			Jamieson "Get out of bed you lazy..."		
10	0.03	3.45	CU			Braithwaite + Jenny in bed, Braithwaite sighs		
11	0.24	4.09	MCU			Jamieson in kitchen, pours scotch, 'Blue Smoke' continues		scene 7
12	0.04	4.13	LS			Gray and Holden cribs		an
13	0.09	4.22	LS			Chiquita + Holden emerge, he burps,		insert
	0.03	4.25	MCU			Chiquita reacts, Jasmine emerges, Chiquita departs		
	0.08	4.33	LS			Holden jollies Jasmine, they follow Chiquita		
	0.04	4.37	MLS			The three head for the beach		
14	0.09	4.46	LS			Beach panorama, the three fossick amongst rocks		scene 8
15	0.16	5.02	MCU			Mrs Dickson on crutches in kitchen, RNZ time chimes,		scene 9
	0.04	5.06	MCU			Jim Dickson feeds dog on lap		
	0.06	5.12	MCU			Mrs Dickson enters, "I'll change your sheets."		scene 11
	0.04	5.16	MCU			Jim contInues to feed dog, Mrs Dickson, "Get your towel..."		
	0.09	5.25	MCU			Jim continues, she continues, "I wish you wouldn't..."		
	0.06	5.33	MCU			Jim rejoins, "Who'll look after mum?"		

Aspects of narrative resemiotization from script to> screen:
The multimodal transcription of the writers' vision is a confluence involving several 'creative' but increasingly technologically based mediational means. As is exemplified here, 'identity' is fabricated and afforded by the visual-time footprint; the proximity of the camera and the juxtaposition of the 'colour' infused in the person.

Colour coding braided narrative:
- Aramoana community (general) - yellow
- Holden family - pink
- Dickson family - mauve
- Police - blue
- Gray - grey

				film	script
scene	time		shot	event	
	real	run			
16	0.16	5.49	MCU	Gray returns to crib - out of focus	scene 3
17	0.17	6.06	CU	an unseen Gray makes tea	scene 10
	0.49	6.55	s/zoom	Gray from behind, drinks tea, lights roll your own	
18			LS	Gray's clutter, Guthrie's v/o - flashback @ 7.03	
			MS	Guthrie in mirror @ 7.08	
			MS	Guthrie looks in fridge @ 7.32	
			MS	Gray watches Guthrie	
19	0.48	7.43	MS	wire strops on refrigerator - out of flashback	
20			CU	dog bark, Gray picks up stones	
			MCU	Gray at window @ 7.45	
	0.12	7.52	CU	Gray's blurred POV of scene	
	0.11	8.03	MCU	Gray puts on glasses - he sees there is nothing	
	0.06	8.09	MCU	Bryson household Rewa at odds with mum over fizzy drink	scene 12
21			MCU	Chiquita, Jasmine arrive @ 8.15	
			MCU	Holden arrives @ 8.32	
			MCU	Chiquita, Rewa, Jasmine depart @ 8.58	
	1.36	9.47	MCU	Holden and Bryson plan dinner and future	
	0.11	9.58	LS	Gray carries bike to road	scene14
	0.21	10.19	MCU	Dickson leaves for work	scene 11
	0.05	10.24	LS	Dickson drives off	
22	0.12	10.36	MCU	Children run to, alight bus - including Rewa, Chiquita, Jasmine	scene 14
23	0.08	10.44	LS	Bus leaves Aramoana	scene 17
24	0.08	10.52	CU	Braithwaite remains in bed	scene 16
25	0.21	11.13	pan	Aramoana panorama	
26			LS	Gray rides into town - Dickson overtakes @ 11.26	scene 18
27	0.31	11.44	MS	School bus overtakes @ 11.44 Rewa, Chiquita, Jasmine smile	scene18
	0.02	11.46	MCU	Rewa, Chiquita, Jasmine examine lunches	scene 19
28	0.08	11.52	ECU	Gray rides on looking grim	scene18
29	0.05	11.57	pan	Port Chalmers panorama	scene 20
30	0.11	12.09	MCU	Gray rides up street	
31	0.12	12.22	LS	Harvey crosses road to police station, Gray lounges bus stop	scene 22
32	1.29	13.51	MS	stereotypes Guthrie and Harvey 'begin' policing day	scene 23
33	0.14	14.05	CU	Gray on bus	
34	0.07	14.12	MS	Gray in Dunedin street	scene 25

Aspects of narrative resemiotization from script to> screen:
The multimodal transcription of the writers' vision is a confluence involving
several 'creative' but increasingly technologically based mediational
means. As is exemplified here, 'identity' is fabricated and afforded by the
visual-time footprint; the proximity of the camera and the juxtaposition of
the 'colour' infused in the person.

Colour coding braided narrative:

Aramoana community (general)	- yellow
Holden family	- pink
Dickson family	- mauve
Police	- blue
Gray	- grey

scene	time		shot	film event	script
	real	run			
32	1.29	13.51	MS	stereotypes Guthrie and Harvey 'begin' policing day	scene 23
33	0.14	14.05	CU	Gray on bus	
34	0.07	14.12	MS	Gray in Dunedin street	scene 25
35	0.05	**14.17**	MS	Gray on CCTY screen	scene 26
36	0.09	14.26	CU	Gray smokes	
37	0.02	14.28	CU	No smoking sign	
	0.05	14.33	MCU	Bank manager observes Gray through glass	
	0.04	14.37	MCU	Teller 'banker's cheque'	
	0.06	14.43	CU	Teller - two dollars'	
	0.05	14.48	MCU	Gray's reaction to fee	
	0.04	14.52	MCU	Teller responds 'standard fee'	
	0.09	15.01	MCU	Gray's highten reaction 'no way'	
	0.03	15.04	MCU	Bank manager	
	0.08	15.12	MCU	Gray 'I've banked here all my life'	scene 27
	0.03	15.14	MS	Through CCTV Gray slams counter	
	0.02	15.16	MS	Bank staff reaction	
	0.04	**15.22**	ECU	Through CCTV Gray erupts	
	0.26	15.48	ECU	Gray storms outside	scene 28
38	0.07	15.52	XLS	Aramoana - pristine full tide	
	0.07	15.59	LS		insert
	0.07	16.06	CU	Holden massages his mother	scene 30
39	1.17	17.23	MS	Holden storms outside at dog bark	scene 31
40	0.13	17.36	MCU	Holden and mother reflect	scene 32
41	0.26	18.02	MS	Gray enters gun shop	scene 33
42	2.02	20.04	CU	Aramoana environs - Gray picks up boulder	scene 36
44	0.22	20.26	LS		scene 37
45	0.08	20.34	MS	Gray places boulder alongside others outside crib	insert
46	0.34	21.08	CU	Gray enters crib - peruses gun magazine	scene 38
47	0.03	21.11	MS	Cutaway from Gray - a shadow in the room	insert
	0.04	21.15	MS	Guthrie appears - flashback @ 21.11	
48	0.11	21.26	MS	Guthrie prowls	
	0.15	21.42	CU	Intercut - Gray 's anxiety	scene 11
	0.19	22.01	CU	Knock at door brings Gray back to present	scene 38
	0.11	22.12	MS	Gray goes to window - sees shadow - cringes - leaflet under door	

Aspects of narrative resemiotization from script to> screen:
The multimodal transcription of the writers' vision is a confluence involving several 'creative' but increasingly technologically based mediational means. As is exemplified here, 'identity' is fabricated and afforded by the visual-time footprint; the proximity of the camera and the juxtaposition of the 'colour' infused in the person.

Colour coding braided narrative:
Aramoana community (general) -   yellow
Holden family   - pink
Dickson family   - mauve
Police   - blue
Gray   - grey

	film				script
scene	time		shot	event	
	real	run			
49	0.09	22.21	MS	Mob with dogs enter crib	scene 39
	0.15	22.36	MS	Cutaway to reality - woman calls, pushes mail under door	
50	0.19	22.36	CU	mail	
51	0.13	22.49	CU	Gray tears up mail - calms down	
52	0.11	22.58	MS	Gray unshackles the fridge	scene 39
53	0.05	23.03	MCU	Gray retrieves high powered rifle, appears hypnotised	
54	0.31	23.34	MCU	Gray aims rifle - profile	
55	0.09	23.43	CU	Gray's POV	scene 39
56	0.01	23.44	CU	POV through telescopic lens, tracks woman (previous friend)	
57	0.13	23.53	MCU	Gray lowers rifle - profile	
58	0.21	24.14	LS	School bus returns to Aramoana	
59	0.09	24.23	MCU	Bryson, Chiquita, Jasmine, Rewa - girls go quiet about family	scene 40
60	0.19	25.52	MS	Photo of three girls	scene 41
61	0.06	25.58	LS	Percy ute heads toward mole	
62	0.09	26.07	LS	Percy family alight from ute	scene 49
63	0.05	26.13	MS	Dion and Leo ride bikes	
64	0.09	26.22	LS	Jenny, Braithwaite + friends prepare BBQ	scene 44
65	0.15	26.38	MCU	Jamieson reacts to noise 'Turn it down'	
66	0.03	26.41	MS	Braithwaite reacts to Jamiseson - turn up volume	
67	0.05	26.46	LS	Nearby, unknown delves under the bonnet of his car	
68	0.22	26.53	MS	Dickson returns home	scene 42
69	0.22	27.15	MS	Dinner at Bryson's	scene 47
70	0.47	28.02	LS	Percys fishing - sealion gambolling	scene 49
71	0.32	28.34	MS	Dickson hangs up washing.	scene 43
72	0.18	28.56	MS	Holden goes to fix bicycle.	
73	0.02	28.58	MS	Bryson , Rewa, Jasmine, Chiquita do dishes	scene 50
74	0.08	29.06	MS	Jasmine, Rewa tag along with Holden	
75	0.05	29.11	MS	Mrs D does dishes, Dickson looks for dog	scene 46
76	0.08	29.19	MCU	Chiquita decides to help Holden.	scene 50
77	0.09	29.28	MS	POV from Holden's - Chiquita trespasses - Gray rages	scene 52
78	0.49	30.17	MS	Holden intervenes - Gray goes inside and gets rifle	
79		etc	MS	Crimps hear shots while in garden	scene 53

Aspects of narrative resemiotization from script to> screen:
The multimodal transcription of the writers' vision is a confluence involving several 'creative' but increasingly technologically based mediational means. As is exemplified here, 'identity' is fabricated and afforded by the visual-time footprint; the proximity of the camera and the juxtaposition of the 'colour' infused in the person.

Colour coding braided narrative:
Aramoana community (general) -   yellow
Holden family   -   pink
Dickson family   -   mauve
Police   -   blue
Gray   -   grey

TIME		film segment	advertisements
run	duration		
0.00 25:34	25:34	Opening credits > Scripted scene 38: page 27. ...he drags the wire from round the fridge. He takes from it a treasure, a toy, his commando style semi-automatic Norinco .223 rifle – lethal.	
29:27	3:53	advertisements	TV promo – 'Heroes' Retailer: Warehouse Confectionary: Smint Cleaner: Viva Beer: Montieth Retailer: Placemakers Pizza: Dominoes
39.29	10:02	Scripted scene 38: page 25. ...The school bus draws up. Voices of children are heard. > Scripted scene 65: page 40 Jamieson and Crimp are shot.	
43:10	3:41	advertisements	TV promo – 60 minutes Radio: Rock FM Pizza: Dominoes Beer: Heineken Music: Split Enz Pet flea killer: Advantage
50:24	7:14	Unidentified scripted scene: ... The Percy family head home from the mole. > Scripted scene 74: page 46. Police head toward Aramoana	
53:05	2:41	advertisements	TV promo: CSI Retailer: Ferrit Potato chips: McCains Air New Zealand Retailer: Mitre 10
62.08	9:03	Scripted scene 69: Pages 43. Chris Cole cries out as he falls near the phone box. Mrs Dickson tries to see him through the lush grass. > Scripted scene 91: page 55. Vanessa Percy lies face down where she fell on the road.	
65:00	2.52	advertisements	Weather brief Retailer: Vodaphone Retailer: ASB Venue: The Edge Lottery: Instant Kiwi Finish washing powder
71:33	6:33	Scripted scene 94: page 56. Exhausted Mrs Dickson enters the crib (beach-house) > Scripted scene 96: page 58.	
74:50	3:17	advertisements	TV promo - SUV Retailer: ASB Fast food: Subway Retailer: Harvey Norman Beer: Heineken Retailer: Placemakers TV promo – 'NCIS'

TIME			
run	duration	film segment	advertisements
74:50 82.02	 7:12	Scripted scene 76: page 47. ...Chris Cole's shirt and trousers are soaked with blood. He is in great pain... > Scripted scene 94: page 57. Mrs Dickson, as she slowly goes along the wall to the kitchen dragging the duvet with her feet. Dickson: "Poor beggar."	
           85.05	 3.32	Advertisements	TV promo – CSI TV promo - burn notice Retailer: Noel Lemming Product: Rexona Radio: FM Classic Fast food: KFC Bam washing powder Pacific Blue Airline Universal Homes Q jumpers employment Fast food: Wendys
 93:57	 8:52	Unidentified scripted scene: Holden crib ablaze > Unidentified scripted scene: Harvey, sick to the stomach, vomits.	
     97:17	 3:20	Advertisements	TV promo – Outrageous Ford Motor Company Product: Oral B Retailer: Rebel Sport Fast food: McDonald's Retailer: Harvey Norman
   104:28	 7:11	Scripted scene 119: page 77. Someone is on the other side of the door, scratching, whimpering. > Scripted scene 134: page 82. Nick (Harvey) steps back into his own familiar world.	
      107:34	 3:06		TV promo - Heroes TV promo – Sea Patrol NZ made promo Product: Venus shaver Product: Disney DVD Finish washing powder Retailer: Harvey Norman
125:10	17:36	Scripted scene 162, page 90. Another beautiful evening. > end credits	
			TV promo – Die Another Day
	99:17	total film duration	
	26:16	total advert duration	
	125:33	total elapsed duration	21%

ARAMOANA

by

Graeme Tetley

with Robert Sarkies

FADE IN –

1   EXT. ARAMOANA – SHELLEY BEACH – DAY BREAK   1

DAVID GRAY'S POV – A METAL DETECTOR

as it sweeps in small arcs across the damp sand. The details
of the detector are seen with an unusual sharpness. So are
the ripples in the sand where the night tide has licked –
little white shells, the red claw of a crab, a strip of blue
plastic.

The machine hums. The sweeping continues. Each time the user
steps forward a worn canvas shoe comes into frame.

A series of beeps. The detector homes in on the source and
then is still. A finger scratches in the sand and finds a
small coin. The sand is brushed from it. Ten cents.

The movement of the detector begins again.

                    WOMAN'S VOICE O.S.
          'Morning David.

The voice is clear and close and friendly. The detector
momentarily breaks its rhythm. No reply. It continues.

Voices again, further away and unintelligible.

A sudden, loud, braying laugh off screen.

                                        CUT TO:

Gulls shriek and peel out of a yellow sky and fall towards a
figure crossing the beach and heading for the sand dunes.

ANGLE ON – A LEAN FIGURE

as he slips into the yellow lupins on the dunes. He bobs in
and out of view as if involved in a military exercise of
survey and concealment. Then vanishes.

                                                                    2.

2   EXT. ARAMOANA - ESTABLISH - EARLY MORNING   2

         Between two white-sand beaches a breakwater stretches out to
         sea. Set back from the beaches are the cribs of an isolated
         settlement.

         This is Aramoana.

         In summer for six weeks it fills up and becomes one of those
         places where we enjoy our golden weather. But this is mid
         November. Aramoana is still half-empty, forgotten and even a
         little forlorn as it moves into daylight.

         Most of the cribs are tucked into grass and scrub and rusting
         cars, and timber and roofing iron that will never come in
         handy.

         Towards the beach some of the cribs are bigger. They have
         mown lawns and a lick of paint. They belong to 'the
         residents' who live here through the year.

         In the middle of them is a rust brown crib with concentric
         rings of large stones about it. It is in bad repair.

         To the west looms the hulk of a quarried hill.

3   EXT. DAVID GRAY'S CRIB - EARLY MORNING   3

         DAVID GRAY'S POV - HIS KEY

         as he fits it into the lock of the brown crib's door. Beside
         the lock is a name plate in German Gothic lettering.

                            HLIDSKJALF

         David quickly opens the door and enters.

4   INT. DAVID GRAY'S CRIB - EARLY MORNING   4

         David snibs the lock on the inside.

         A sense of staleness in the crib. Pale light: old paint: the
         windows need a clean. Nothing is new and everything is
         rudimentary. It's tidy enough - a sofa, a stove, a table
         with books in neat piles against the wall - adventure novels
         (Ludlum, Wilbur, Forsyth) a couple of do it yourself books.
         Magazines in orderly piles too, some with book marks.

         A pile of stones on the corner of the table.

3.

DAVID GRAY'S POV - THE COIN

he found on the beach. David's finger rubs the last grains of
sand from it.

On a page of a typing block he enters the date and place the
coin was found.

> **10 cents**
>
> **Shelley Beach**
>
> **Aramoana**
>
> **13 November 1990**

He brushes the writing with his sleeve.

5   EXT. MURI STREET - EARLY MORNING   5

The settlement is waking up. There is movement behind the lit
windows of a crib. A chimney is smoking.

A cat is let into a house.

A dog left outside whines resentfully.

VIC CRIMP (68, a retired dignitary) and MRS CRIMP (carefully
coiffured) walk their dog down Muri Street. They pass Tim
Jamieson's crib.

> MRS CRIMP
> (calls)
> 'Morning Tim.

ANGLE ON - TIM JAMIESON

(70, small, lean, a bit of a sea dog, keen on the turps)
begins his day as he begins every day, with a flag raising
ceremony. He stands at the base of a pair of flag poles.

ANGLE ON - THE ARAMOANA FLAG

as it runs up the pole. It unfurls at the top, black and
sulphur yellow.

Tim raises the New Zealand flag on the other pole, stands
back, salutes and addresses them both.

> TIM JAMIESON
> 'I salute the flag. Empire. Liberty
> and Justice.'

4.

6 INT. RON BRAITHWAITE'S CRIB - EARLY MORNING 6

RON BRAITHWAITE (23, long haired, bearded, solid, a self
confessed hoon) is nowhere near ready to wake in his mess of
a crib. He calls without opening his eyes.

> RON BRAITHWAITE
> Shut up you noisy old bastard.

He pulls the pillow over his head.

BACK TO SCENE -

Tim at the flag-pole shouts back.

> TIM JAMIESON
> Get up you lazy bugger, Ron
> Braithwaite.
> (mutters)
> Never done a tap in your life.

Tim goes inside.

7 INT. TIM JAMIESON'S CRIB - EARLY MORNING 7

A bar, a museum and a home. The place is chock-a-block with
maritime memorabilia: a barometer, telescope, clocks, dials,
pictures of ships, posters and signs.

Jamieson mutters as he fills his kettle. He thinks better of
it and pours his first glass of scotch for the day.

8 EXT. SHELLY BEACH - DAY 8

Residents are taking their morning walk in isolated singles
and pairs. Their reflections follow them on the wet sand.

Among them is GARRY HOLDEN (38 dark headed, heavy bodied, in
footy shorts and bare feet). He walks with his two children -
CHIQUITA (9) and JASMINE (11). A little black dog BUDDHA
trots behind them.

> GARRY HOLDEN
> Close your eyes. Keep walking. How
> many sounds can you hear?

Buddha yaps after seagulls. Garry and the kids laugh.

Garry bends down to the sand. The girls bend down too.

5.

ANGLE ON - THREE HERRINGS

flapping near the edge of the water.

                    GARRY HOLDEN (CONT'D)
          Look at that.

                    CHIQUITA HOLDEN
          One each.

ANGLE ON - GARRY HOLDEN

He stands, shades his eyes and looks out to sea.

                    GARRY HOLDEN
          Something out there has sorted
          breakfast for us.

They lift the herrings gently to carry them home.

9   INT. HELEN DICKSON'S CRIB - KITCHEN - DAY   9

MRS HELEN DICKSON (70, glasses, a mop of white hair) in house
coat and slippers, calls.

                    MRS DICKSON
          Jimmy. You'll be late.

She makes for the kitchen bench. She's on sticks. She has
recently had both hips 'done'. They are painful and slow her
down. She fills an electric kettle and plugs it in. She
sticks a card on a small parcel while the kettle boils.

          Dear Jason

          Happy, Happy birthday

          From your Gran

          X X X

She calls again.

                    MRS DICKSON
          Come on, boy.

10   INT. DAVID GRAY'S CRIB - DAY   10

DAVID GRAY'S POV - HIS FINGERS

as he carefully makes a skinny rolly cigarette.

6.

He reaches for matches. Lights one. In the match-light we see
his face in close detail for the first time. He is pale and
gaunt. He has an untidy goatee beard and patches of stubble
on his cheeks.

In an episode imagined or remembered, the vague form of
SERGEANT STU GUTHRIE (41, light-blue short-sleeved shirt,
navy trousers - fastidious in grooming and manner) sits on a
sofa beyond David. His police note book is on his knee.

                    DAVID GRAY
          You giving me a warning?

                    STU GUTHRIE
          For the record as much as anything.

                    DAVID GRAY
          It's not me, Stu. You know me.

                    STU GUTHRIE
          I do David. But if a complaint is
          laid--

                    DAVID GRAY
          Yeah. And if someone's got a
          snitcher on you and--

                    STU GUTHRIE
          Someone's got it in for you?

                    DAVID GRAY
          Nothing I can't handle.

                    STU GUTHRIE
          Look take it as a warning. If it
          wasn't you well it wont happen
          again, eh, will it?

                    DAVID GRAY
          I'm not a peeping Tom, Stu.

                    STU GUTHRIE
          People see you sneaking round at
          night and they--

                    DAVID GRAY
          I don't 'sneak around'.

                    STU GUTHRIE
          You're your own worst enemy, David.

ANGLE ON - STU GUTHRIE

7.

as he stands. He's a fit, confident, local police officer who
uses his authority easily.

                    STU GUTHRIE (CONT'D)
          Mind if I have a look around. Just
          routine. The bloody paper work in
          this job. How old are you?

                    DAVID GRAY
          Thirty four. In November.

                    STU GUTHRIE
          How long since you had a job?

                    DAVID GRAY
          Four years.

                    STU GUTHRIE
          Drugs?

                    DAVID GRAY
          Never touch them.

                    STU GUTHRIE
          There's been washing missing.

                    DAVID GRAY
          Washing?

                    STU GUTHRIE
          Underwear. From clothes lines.

                    DAVID GRAY
               (realises, hurt)
          Oh, come on, Stu.

                    STU GUTHRIE
          Fire arms?

                    DAVID GRAY
          No.

Stu looks under the sofa.

                    STU GUTHRIE
          You've got a fire arm licence.

                    DAVID GRAY
          I had a .303 Leigh Enfield.
          Sentimental reasons. Dad was in the
          war. He was decorated.

8.

                    STU GUTHRIE
        Still got it?

                    DAVID GRAY
        Sold it.

Stu opens the fridge. It's almost empty - an opened can of
fish, a carton of milk.

                    STU GUTHRIE
        You looking after yourself, David?
        Keeping good health?

                    DAVID GRAY
        Why?

                    STU GUTHRIE
        Look at you, man. There's nothing
        to you. Got a girl friend?

ANGLE ON - DAVID GRAY

He breathes in sharply, swallows the breath, holds it for a
moment, then blows it out long and slow. He repeats it. It
helps control a sense of panic.

Stu Guthrie is no longer there.

David looks at the fridge. It now has a multi-strand wire
wound twice around it. The ends are linked by a combination
padlock.

A squabble of dogs somewhere close makes David stiffen. His
hand goes to the stones. He takes one and moves to the
window.

DAVID GRAY'S POV - THROUGH THE WINDOW

A cobweb on the window is in focus. Everything beyond is a
blur of colour or light.

He fumbles on the window-sill for his glasses. They have
thick lenses in heavy frames. He puts them on.

The area in front of his crib jumps into focus.

No dog to be seen.

9.

11   INT. HELEN DICKSON'S CRIB - DINING ROOM - DAY   11

JIMMY DICKSON (45, glasses, other-worldly but no fool,
dressed casually for work) sits on the sofa with a cup of tea
and a plate of toast.

Jimmy's dog Patch is on the back of the sofa with his fore
paws on Jimmy's shoulder. Jimmy feeds him his crusts.

Mrs Dickson puts Jimmy's lunch and the wrapped present on the
table. Mother and son play knowing games as would a boy and
an older sister.

                    MRS DICKSON
          I'll change your sheets and put
          them through. Did you put your
          towel out?

                    JIMMY DICKSON
          Don't overdo it, Mum.

                    MRS DICKSON
          You can hang them out when you get
          home.

                    JIMMY DICKSON
          Right.

                    MRS DICKSON
          Did you put your towel out? Your
          towel Jimmy?

                    JIMMY DICKSON
          Yep.

                    MRS DICKSON
          I wish you wouldn't feed that dog
          while you're eating.

                    JIMMY DICKSON
          You just don't like him.
              (to Patch)
          Does she? Dogs have to have
          breakfast too. Otherwise how will
          he look after Mum when I'm away?

                    MRS DICKSON
          He couldn't look after a -

                    JIMMY DICKSON
          You wouldn't feed him.

10.

> MRS DICKSON
> You're killing that dog with
> kindness. He's as fat as a pudding.
> When you see Heather-- you're right
> I don't like him-- when you see--

Jimmy puts his hands over the dog's ears.

> JIMMY DICKSON
> He'll hear you.
>   (to Patch)
> No feelings for the puppy.

He gives Patch his last piece of toast. Patch wolfs it and
licks Jimmy's face. Mrs Dickson is disgusted.

> MRS DICKSON
> Ach.

Jimmy laughs and gets up.

> JIMMY DICKSON
> All gone. Off to work. No. No.
> Patch look after Mum.

Mrs Dickson laughs in spite of herself.

Jimmy goes to the table. A pile of library books on Imperial
Rome with the little parcel on top of them.

> MRS DICKSON
> Jason's birthday present. Got your
> keys?

> JIMMY DICKSON
> Got my keys.

> MRS DICKSON
> Glasses?

> JIMMY DICKSON
> Glasses.

> MRS DICKSON
> Got your head?

> JIMMY DICKSON
> Got my head. I think.

> MRS DICKSON
> Don't forget to tell Heather--

BIBLIOGRAPHY

Anton, P.S.; Silberglitt, R.; Schneider, J. (2001). *The Global Technological Revolution: Bio/Nano/Materials Trends and Their Synergies with Information Technology by 2015.* Arlington VA: RAND.

Atkin, A. (2010). (Ed. Zalta, E. N.). Peirce's Theory of Signs. *The Stanford Encyclopedia of Philosophy (Winter 2010 Edition)*, Retrieved September 23, 2012, from http://plato.stanford.edu/archives/

Babbington, B. (2007). *A History of the New Zealand Fiction Feature Film.* Manchester: Manchester University Press.

Bakhtin, M. M. 'Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics'. (Trans.). Holquist, M. & Emerson, C. (1981). (Ed.). Holquist, M. (2002). *The Dialogic Imagination: Four Essays*. Austin, TX: University of Texas Press.

Barker, F. (2012). 'New Zealand identity - Culture and arts', Te Ara – The Encyclopedia of New Zealand. Retrieved November 18, 2012, from: http://www.TeAra.govt.nz/en/new-zealand-identity

Barthes, R. (1977). *Image-Text-Music* UK: Harper Collins.

Bayley, M. (2009). Alice's adventures in algebra: Wonderland solved. Retrieved October 15, 2012 from *New Scientist* 2739.

Belich, J. (1996). *Making peoples: A history of New Zealanders*. Auckland: Allen Lane.

Bemong, N. Borghart, P. De Dobbeleer, M. Demoen, K. De Temmerman, K. & Keunen, B. (eds.) (2010). Proceedings of the workshop (27-28 June 2008) entitled, *Bakhtin's Theory of the Literary Chronotope: Reflections, Applications, Perspectives*. Gent: Academia Press.

Bennett, J. (2006). Medicine, sexuality, and high anxiety in 1950s New

        Zealand: Peter Jackson's Heavenly Creatures (1994) <u>Health and</u>

        <u>History,</u> 8 (2), pp 147-175.

Bensemann, P. (1991). *Tragedy at Aramoana.* New York: McGraw Hill

Bettleheim, B. (1976). *The Uses of Enchantment: The Meaning and*

        Importance of Fairy Tales. New York: Knopf.

Bignell, J. (2002). *Media Semiotics.* Manchester: Manchester University Press.

Blackmore, S. (2003). *Consciousness.* London: Hodder & Stoughton.

Bloomfield, G. T. (1984). *New Zealand: a handbook of historical statistics.*

        Boston: G. K. Hall.

Boon, B., Jones, D., & Curnow, B. (2006). *Filming Aramoana. A tale of*

        unwilling hosts and pushy guests? Australasian Caucus of the

        Standing Conference on Organizational Symbolism. Auckland: Massey

        University. December 1, 2006.

Bourdieu, P. (1980). (Trans. Nice, R.). (1990). *The Logic of Practice.*

        Cambridge: Polity.

Bourdieu, P. (1977). (trans. Nice, R.). (n.d.). *Outline of a theory of practice.*

        Cambridge: Cambridge University Press.

Broadcasting Standards Authority (2008).

        Viewing Violence: Audience Perceptions of Violent Content in Audio-

        Visual Entertainment. Retrieved September 27, 2012, from

        http://www.censorship.govt.nz/pdfword/Viewing-Violence-Report-

        Oct-08_Lo-Res.pdf

Bunnin, N. & Yu, J. (2009). *Blackwell dictionary of Western Philosophy.*

        Chichester: Wiley-Blackwell.

Burke, K. (1972). *Dramatism and development*. Worcester: Clarke UP.

Butler, S. (1872). *Erewhon*. London : Trübner & Co.

Caldas-Coulthard, C.R. & Iedema, R. (eds.)(2008).*Identity Trouble*. London: Palgrave.

Campbell, Jan. (2005). *Film and cinema spectatorship: melodrama and mimesis*. London: Polity Press.

Campbell, Joseph. (1949). *The Hero with a Thousand Faces*. Princeton NJ: Princeton UP.

Capote, T. (1966). *In Cold Blood*. New York: Random House.

Carroll, L. (1865). *Alice's Adventures in Wonderland*. New York: Bantam Classics.

Chandler, D. (2002). *Semiotics: The Basics*. London: Routledge.

Chandler, D. (1995). *The Act of Writing*. Aberystwyth: UWA.

Churchman, G. B. (ed.) (1997). *Celluloid Dreams: .A century of film in New Zealand*. Wellington: IPL Books.

Cobley, P. (Ed.). (2001). *The Routledge companion to semiotics and linguistics*. London: Routledge.

Conrich, I. (2009). *Studies in New Zealand Cinema*. London: Kakapo Books.

Conrich, I. & Murray, S. (eds.) (2008). *Contemporary New Zealand Cinema*. London: I.B.Tauris.

Crean, M. (2007). *The Spirit of Peace at Aramoana*. Christchurch Press.

Crystal, D. (1995). *The Cambridge Encyclopedia of the English Language*. Cambridge: Cambridge University Press.

Curtis, R. et al. (1998). *Blackadder: The whole damn dynasty*. London: Michael Joseph.

Dancyger, K. & Rush, J. (1991). *Alternative Scriptwriting: Writing beyond the rules*. Boston: Focal Press.

Dennis, J. & Bieringa, J. (1992). *Film in Aotearoa New Zealand*. Wellington: Victoria UP.

Drayton, J. (2012). *The Search for Anne Perry*. Auckland: Harper Collins

Dunleavy, T. (2005). *Ourselves in Primetime: A history of New Zealand television drama*. Auckland: Auckland University Press.

Duff, A. (1990). *Once Were Warriors*. Auckland: Tandem Press.

Eco, U. (1996). "*The Author and his Interpreters.*" Lecture at The Italian Academy for Advanced Studies in America.

http://www.themodernword.com Retrie*ved: December 12, 2011.*

Eco, U. (1976). *A Theory of Semiotics*. Bloomington IN: Indiana UP.

Egri, L. (1960). *The Art of Dramatic Writing*. New York: Simon & Schuster.

Erikson, E. (1968). *Identity: Youth and Crisis*. New York: Norton.

Evans I.H. (ed). (1974). *Brewer's Dictionary of Phrase and Fable* London: Cassell.

Fairclough, N. (1992). *Discourse and Social Change*. Cambridge: Polity.

Ferris, P. (ed.) (1985). *Dylan Thomas: The Collected Letters*. New York: Macmillan.

Freud, S. (1927). *The Future of an Illusion*. London: Hogarth Press. (1961).

Gardner, M. (ed.) (1960). *The annotated Alice*. London: Penguin.

Gee, J.P. (2005). *An introduction to Discourse Analysis: Theory and Method*. London: Routledge.

Gerstner, D. & Greenlees, S. (2000). Cinema by Fits and Starts: New Zealand

Film Practices in the Twentieth Century. Retrieved, August, 29, 2012 from

CineAction, pp 36-47.

Glamuzina, J. & Laurie, A. J. (1991). *Parker & Hulme: A Lesbian View.* Auckland: New Women's Press.

Goffman, E. (1974). *Frame Analysis.* Boston : North Eastern University Press.

Goffman, E. (1959). *The Presentation of Self in Everyday Life.* New York : Doubleday.

Gorky, M. (1896). *The Lumiere Cinematograph.* Retrieved, August 1, 2010, from

http://www.seethink.com/stray_dir/kingdom_of_shadows.html

Graham, P. (2011). *So Brilliantly Clever.* Wellington: Awa Press.

Gurr, T. & Cox, H. H. (1958). *Obsession.* London: Frederick Muller Ltd.

Guynn, W. (2006). *Writing History in Film.* London: Routledge.

Halsey, K. (2012). *Jane Austen: Oxford bibliographies online.* Retrieved August 29, 2012, from http://www.oxfordbibliographies.com

G uthrie, J. (1952). *The Seekers.* London: Werner Laurie.

Halsey, K. (2012). Jane Austen: Oxford bibliographies online. Retrieved August 29, 2012, from http://www.oxfordbibliographies.com

Hardwick, C. (ed.). (1977). *Semiotics and Significs: The Correspondence Between Charles S. Peirce and Victoria Lady Welby.* Bloomington: Indiana University Press.

Harman, W. (1981). Science and the Clarification of Values: Implications of Recent Findings in Psychological and Psychic Research. *Journal of Humanistic Psychology, 21* (Summer), 3-16.

Hartley, L. P. (1953). *The Go-Between.* New York: New York Review Books.

Hawking, S. & Mlodinow, L. (2010). *The Grand Design.* London: Bantam.

Hawking, S. (2001). *The Universe in a Nutshell.* London: Bantam Press.

Hibbert, C. (1994). *Nelson: A personal history.* London: Penguin.

Hirsch, R. (1999). *Seizing the light: A history of photography.* Burr Ridge, IL: McGraw-Hill.

Hodge, R. & Kress, G. (1988). *Social semiotics.* New York: Cornell U.P.

Holquist, M. (1990). *Dialogism: Bakhtin and his World.* London: Routledge.

Houston. R. (2001). *Encyclopedia of European Social History*, Vol. 5. Retrieved, August 29, 2012, from http://find.galegroup.com

Hughes, D. (2011). *Socio-cinematic resemiotisation: Blurred visions.* Paper presented to 3rd Multimodal Research Centre Conference, Auckland, December 2, 2011.

Hughes, D. (2010). *Nexus of coincidence: A multimodal model to analyse socio-cinematic artefacts.* Paper presented to 2nd Multimodal Research Centre Conference, Auckland, December 6-8, 2010.

Hughes, D. (2010). *Socio-cinematic resemiotisation: Blurred visions.* Paper presented to 5th International Conference on Multimodality, Sydney, December 1-3, 2010.

Hughes, D. (2009). *Mythic images: of footprints, fingerprints, watermarks and watersheds.* Paper presented to International Visual Sociology Association Conference, Cumbria, July 22 - 24, 2009.

Hughes, D. (2009). *First person plural: Deceptive fabrication and the celluloid society.* Paper presented at 11th International Pragmatics Conference, Melbourne. July 13-17, 2009

Hughes, D. (2008). *Reincarnating heroes: Mediating celluloid immortality.* Paper presented to AILA World Congress, Essen, August 28, 2008.

Huxley, A. (1932). *Brave New World.* London: Chatto & Windus.

James, C. (2007). *Independence in an outlier society: five Prime Ministers.* Paper presented at Political Studies Ass. conference, 30 August 2007.

James, C. (1992). *New Territory.* Wellington: Bridget Williams Books.

James, C. (1986). *The Quiet Revolution.* Wellington: Unwin & Allen.

Jay, B. (2005). Let's Moider Mother: Heavenly Creatures and the Politics of Delusion. In *Genders On Line Journal*, Issue 42: 2005.

Jewitt, C. (ed.). (2009). *The Routledge Handbook of Multimodal Analysis.* London: Routledge.

Jewitt, C. & Kress, G. (2003). *Multimodal Literacy.* New York: Peter Lang.

King, M. (2003). *The Penguin History of New Zealand.* Auckland: Penguin.

Kolker, R. (2002). *Film, Form and Culture.* McGraw Hill: New York

Kress, G. & van Leeuwen, T. (2006). *Reading images: The grammar of visual design.* London: Routledge.

Kress, G. & van Leeuwen, T. (2001). *Multimodal Discourse: The modes and media of contemporary communication.* London: Arnold.

Lacey, N. (2005). *Introduction to Film.* London: Palgrave.

Lacey, N. (2002). *Media Institutions and Audiences.* London: Palgrave.

Lacey, N. (1998). *Image and Representation.* London: Palgrave.

Laurie, Alison. J. (2009). *Selected publication: Heavenly Images* www.victoria.ac.nz/education/documents/STAFF-PUBS/A-LAURIE.doc

Lemke, J. (2008). Identity, Development and Desire: Critical questions. In Caldas-Coulthard, C.R. & Iedema, R. (eds.)(2008). *Identity Trouble.* London: Palgrave.

Lemke, J. (1995). *Textual politics: Discourse and social dynamics.* London: Taylor & Francis.

Linell, P. (2009). *Rethinking Language, Mind, and World Dialogically.* Charlotte, NC: Western Michigan University.

Lipkin, S. (2002). *Real Emotional Logic: Film and Television Docudrama as Persuasive Practice* Carbondale: Southern Illinois University Press.

Lippy, T. (n.d.) *Heavenly Creatures* interview with Peter Jackson & Frances Walsh. Retrieved August 15, 2009, from www.tbhl.theonering.net/peter/interviews/walsh_jackson.html

Lotman, Y. (2006). *On the Semiosphere.* (trans. Clark, W.) Sign Systems Studies 33 (1), p.215-239.

Lotman, Y. (2001). Universe of the Mind. London: I.B. Tauris Publishers.

Lowenthal, D. (1998). Fabricating Heritage. *History and Memory.* 10(1), p.5-24.

Lowenthal, D. (1994). Identity, heritage and history. In Gillis, J.R. (ed). *Commemorations: The politics of national identity.* Princeton: Princeton UP.

MacIntyre, A. (1981). *After Virtue.* Indiana: University of Notre Dame Press.

McKee, R. (1999). *Story: Substance, Structure, Style and the Principles of Screenwriting.* London: Methuen.

McKinnon, M. (ed.) (1997). *The New Zealand Historical Atlas.* Auckland: David Bateman Ltd.

Markova, I. (2006). *Dialogicality and Social Representations: The Dynamics of Mind.* Cambridge, U.K.: Cambridge University Press.

Medlicott, R.W. (1955). Paranoia of the Exalted Type in a Setting of Folie à Deux. A Study of Two Adolescent Homicides. *British Journal of Medical Psychology*, 28 (4), p.205–223

Medlicott, R.W. (1954). Notes of evidence. Regina v Parker and Hulme,

      Transcripts of Supreme Court Proceedings, CH273/T10/1954, 18,

      Archives New Zealand (Christchurch Regional Office).

Millbank, J. (2005). From Butch to Butcher's Knife: Film, Crime & Lesbian

      Sexuality. Retrieved April 13, 2009 from *Sydney Law Review*, Vol. 18:

      1996.

Mirams, G. (1945). *Speaking Candidly: Films and People in New Zealand.*

      Hamilton, NZ: Paul's Book Arcade.

Molloy, A. (1998). *Thirty Pieces of Silver*. Auckland: Howling at the Moon

      Productions.

Molloy, M. (1999). Death and the Maiden: The Feminine and the Nation in

Recent New Zealand Films. *Signs,* 25 (1), pp 153-170.

Monmonier, M. (2004). *Rhumb Lines and Map Wars: A Social History of the*

      Mercator Projection. Chicago, IL: University Press Chicago.

New Zealand Film Commission. (2006) Retrieved August 29, 2009, from

      http://www.nzfilm.co.nz/NewsAndMedia/PressKits.

New Zealand Film Commission. (2006) Retrieved August 29, 2009, from

      http://www.nzfilm.co.nz/Resources/SchoolStudyGuides.aspx

New Zealand Legislation (1993) Retrieved September 23, 2012, from

      http://www.legislation.govt.nz

Nichols, B. (2001). *Introduction to Documentary*. Bloomingdale: Indiana

      University Press.

Nichols, B. (1994). *Blurred Boundaries*. Bloomingdale: Indiana

      University Press.

Nichols, B. (1991). *Representing Reality*. Bloomingdale: Indiana

      University Press.

Nikulin, D. (1998). Mikhail Bakhtin: A theory of dialogue. From: *Constellations,* (5) 3, p.381-401.

Norris, S. (2004). *Analyzing Multimodal Interaction*. London: Routledge.

Norris, S. & Jones, R. H. (eds.) (2005). *Discourse in Action*. London: Routledge.

O'Brien, B. (1991). *Aramoana: Twenty-two hours of terror*. Auckland: Penguin.

Onions, C. T. (ed.). (1973). *The Shorter Oxford English Dictionary on Historical Principles*. Oxford: Oxford University Press.

Orsman, H. & Moore, J. (1988). *The Heinemann Dictionary of New Zealand Quotations*. Auckland: Heinemann Publishers.

Paget, D. (1998). *No Other Way to Tell It: Dramadoc/docudrama on television.* Manchester: Manchester University Press.

Paltridge, B. (2006). *Discourse analysis*. London: Continuum.

Pearson, B. (1974). *Fretful Sleepers and other essays*. London: Heinemann Educational Books.

Pearson, B. (1964). *The Recognition of Reality.* Paper presented to Conference on Commonwealth literature; University of Leeds, September, 1964.

Petrie, D. & Stuart, D. (2008). *Thirty years of New Zealand film: A Coming of Age.* Auckland: Random House.

Pivac, D & Stark, F. (eds). (2011). *New Zealand Film: An illustrated history*. Wellington: Te Papa Press.

Postman, N. (1985). *Amusing Ourselves to Death.* London: Methuen.

Reddy, W. M. (1997). Against Constructionism: The Historical Ethnography of Emotions. From: *Current Anthropology* 38: p.327-351.

Reeves, W. P. (1898). *The Long White Cloud: Ao Tea Roa*. Auckland: Golden

    Press 3 ed:1973

Rhys, E. (ed.). (n.d.). On heroes, hero worship and the heroic in history.

    London: Dent & Sons.

Robley, H. G. (1896). *Moko: The art and history of Maori tattooing*. London:

    Senate. (reprinted, 1998).

Rosenhan, D.L. & Seligman, M.E.P. (1995). *Abnormal Psychology*. New York:

    W.W.Norton & Co.

Rosenstone, R.A. (1995). *Visions of the Past: The challenge of film to our idea*

    of History. Cambridge: Havard University Press.

Rosenthal, A. (1995). *Writing Docudrama: Dramatizing reality for film and*

    TV. Boston: Focal Press.

Russell, M. (1996). *Revolution*. Auckland: Hodder Moa Beckett.

Scholz, Bernhard F. (2003). Bakhtin's Concept of 'Chronotope: The Kantian

    Connection. In *Mikhail Bakhtin* (Sage Masters of Modern Social

    Thought). Ed. Michael E. Gardiner. Vol. 2. London: Sage.

Scollon, R. (2005). The rhythmic integration of action and discourse: work, the

    body, and the earth. In S. Norris & R. H. Jones (Eds.), *Discourse in*

    action: Introducing mediated discourse analysis. London: Routledge.

Scollon, R. & Scollon, S. W. (2004). *Nexus Analysis: discourse and the*

    emerging internet. London: Routledge.

Scollon, R. & Scollon, S. W. (2003). *Discourses in Place; Language in the*

    material world. London: Routledge.

Scollon, R. (2001). *Mediated Discourse: The nexus of practice*. London:

    Routledge.

Scollon, R. (1998). *Mediated Discourse as Social Interaction.* London: Longman.

Seymour-Smith, M. (ed.). (1980). *Novels and Novelists.* London: Windward.

Shapiro, F. (ed.). (2006). *The Yale book of quotations.* New Haven, CT: Yale University Press.

Shelton, L. (2005). *The Selling of New Zealand Movies.* Wellington: Awa Press.

Sibley, B. (2006). *Peter Jackson: A Film-maker's Journey.* Auckland: Harper-Collins.

Stafford, J. & Williams, M. (2006). *Maoriland: New Zealand literature, 1872-1914.* Wellington: Victoria University Press.

Stam, R & Millar, T. (eds.) (2000). *Film and Theory: An anthology.* Oxford: Blackwell.

Stam, R. (2000). *Film Theory: An introduction.* Oxford: Blackwell.

Stam, R., Burgoyne, R. & Flitterman-Lewis, S. (1992). *New Vocabularies in Film Semiotics.* London: Routledge.

Stam, R. (1989). *Subversive Pleasures: Bakhtin, Cultural Criticism and Film.* Baltimore, MD: John Hopkins University Press.

Steiner, C. (1974). *Scripts People Live.* New York: Bantam Books.

Stevens, J. (1966). *The New Zealand Novel: 1860-1965.* Wellington: Reed.

Stewart, J.B. (2005). *Disney War: The Battle for the Magic Kingdom.* London: Simon & Schuster.

Swift, J. (1729). A Modest Proposal for Preventing the Children of Poor People From Being a Burden on Their Parents or Country, and for Making Them Beneficial to the Publick. Retrieved from *Project Gutenberg* August 29, 2010. http://www.gutenberg.org/ebooks/1080

Te Wiata, B. (1982). *Inia Te Wiata, Most Happy Fella: A Biography*.
Auckland: Hutchinson Group.

Tetley, G. & Sarkies, R. (2005). *Out of the Blue: A shooting script*.

Thompson, Kirstin. (2007). *The Frodo Franchise*. Auckland: Penguin.

Tillich, P. (1952). *The Courage to Be*. New Haven: Yale University Press.

Todd, J. (2006). *The Cambridge Introduction to Jane Austen*. Cambridge, UK:
Cambridge University Press, 2006.

Todd, T. *An interview with Robert Sarkies, director of 'Out of the Blue'*. Fight
Time: Fight Game e-Magazine. Retrieved November 23, 2007, from
http://www.fighttimes.com/magazine/magazine.asp?article=576

Torop, P. (2006). Semiosphere and/as the research object of semiotics of
culture. *Sign Systems Studies*, 33 (1), p. 205-226.

Torop, P. (2000). New Tartu Semiotics. *S: European Journal for Semiotic
Studies* 2(1), p. 5–22.

Trotter, C. (2007). *No left turn*. Auckland: Random House.

Tulving, E. (1972). Episodic and semantic memory. In Tulving, E. &
Donaldson, W. (eds). *Organisation of memory*. New York: Academic
Press.

Van Leeuwen, T. & Kress, G. (1998). *Reading Images: The Grammar of Visual
Design*. London: Routledge;

Vogler, C. (1998). *The Writer's Journey*. Los Angeles: M. Weise.

Vogler, C. (1985). *"The memo that started it all.'* Retrieved March 25, 2012,
from
http://www.thewritersjourney.com/hero's_journey.htm#Practical

Volle, M. (2011). *The century of the third industrial revolution*. International
Affairs magazine 52

Volle, M. (2000) *e-conomie*. Paris: Economica.

Waldren, H. A. *Did the Mad Hatter have mercury poisoning?* British Medical
Journal. Vol. 287, pp 27-34. December, 1983. Retrieved May 29, 2012,
From http://www.ncbi.nlm.nih.gov/pmc/articles

Waller, Gregory. A. *The New Zealand Film Commission: promoting an
industry, forging a national identity. Historical Journal of Film,
Radio and Television* 16.n2 (June 1996): 240 (20). Expanded Academic
ASAP. Gale. Auckland University of Technology. Retrieved December
3, 2008.

Walsh, F. & Jackson, P. (1993). *Heavenly Creatures: A shooting script.*

Watt, I. (1963). *Jane Austen: A collection of critical essays.* Englewood Cliffs
NJ: Prentice Hall.

Wen, P. (2004). Dirty minded girls who wrote novels full of murder: uncertain
self-difference and problematic representation in the Parker/Hulme
murder case. *Literature Interpretation Theory*, 15 (3), pp 241 – 252.

Wertsch, J. V. (2008). The narrative organization of collective memory. *Ethos,*
36 (1), pp 120 - 135.

Wertsch, J. V. (2002). *Voices of Collective Remembering.* Cambridge:
Cambridge University Press.

Wertsch, J. V. (1998). *Mind as action.* New York: Oxford University Press.

Wertsch, J. V. (1991). *Voices of the Mind.* Cambridge: Harvard University Press.

Wickliff, G. A. (2006). Light Writing: Technology Transfer and Photography to
1845. *Technical Communication Quarterly,* 15 (3), p.293–313.

Wood, F.L.W. (1958). *The Official History of New Zealand in the Second World
War 1939-1945.* Wellington: The Historical Publications Branch.

Yska, R. (1993). *All Shook Up.* Auckland: Penguin.

FILMOGRAPHY

Anderson, M. (Director). (1956). *The Dam Busters*. London: Associated British Picture Corporation.

Annakin, K. (Director). (1954). *The Seekers*. London: J. Arthur Rank.

Baddock, A. (Director). (1991). *Aramoana*. Dunedin: Taylormade Films.

Bates, J. (Director). (1993). *A sense of Place*. New Zealand: Bates Productions.

Blyth, D. (Director). (1978). *Angel Mine*. New Zealand: IPL.

Burke, V. (Director). (1995). *Cinema of Unease: A personal journey by Sam Neill*. New Zealand: Topshelf Productions.

Burton, T. (Director). (2010). *Alice in Wonderland*. USA: Disney Films.

Burstyn, T. (Director). (2009) *This Way of Life*. NewZealand: Cloud South Films.

Daldry, S. (Director). (2002). *The Hours*. USA: Miramax Films.

Fepulea'i, D. (Director). (2005). *Dawn Raids*. New Zealand: Isola Productions Ltd.

Greengrass, P. (Director). (2006). *United 93*. Los Angeles: Universal Films.

Henry, D. (Director). (2009). *Line of Fire*. Wellington: Gibson Group.

Hicks, S. (Director). (1996). *Shine*. New York: Fine Line Features

Hughan, O. (Director). (C 1950). *Canterbury is one hundred*. Wellington: National Film Unit.

Hughan, O. (C 1950). *Christchurch, New Zealand's Garden City*. Wellington: National Film Unit.

Jackson, P. (Director). (1994). *Heavenly Creatures*. Wellington: Wingnut Films.

Jackson, P. (Director). (1995). *Forgotten Silver*. Wellington: Wingnut Films.

Jenkins, P. (Director). (2003). *Monster.* USA: Media 8 Entertainment.

Linkiewicz, D. (Director). (2009). *Anne Perry: Interiors.* Germany:
Kunsthochschule für Medien Köln.

Loader, J. (Director). (1982). *The Atomic Café.* USA: Archives Project.

Mita, M. (Director). (1983). *Patu!* New Zealand: Awatea Films.

Moore, M. (Director). (2002) *Bowling for Columbine.* USA: Alliance Atlantis.

Newell, M. (Director). (1982). *Bad Blood.* UK: Southern Pictures.

Roman. A. (Director). (2011). *Reflections of the Past.* USA: Charmed
Productions.

Sarkies, R. (Director). (2006). *Out of the Blue.* Auckland: Magna Pacific Ltd.

Salomon, H. (Director). (1952). *Victory at Sea.* USA: NBC/USN.

Schnabel, J. (Director). (2007). *The Diving Bell and the Butterfly.* France:
Pathe Rem Productions.

Scorsese, M. (Director). (2011). *Hugo.* USA: Paramount Films.

Smyth, G. (Director). (2011). *When a City Falls.* New Zealand: Frank Films.

Svankmajer, J. (Director). (1988). *Neco z Alenky.* Prague: Condor Films.

Tamahori, L. (Director). (1994). *Once Were Warriors.* New Zealand:
Communicado Productions.

Ward, V. (Director). (2008). *Rain of the Children.* New Zealand: Wayward
Films.

Zemeckis, R. (Director). (1994). *Forrest Gump.* Los Angeles: Paramount
Pictures