A MULTIMODAL DISCOURSE ANALYSIS OF CHRISTOPHER NOLAN'S *THE DARK KNIGHT:*

A COOPERATIVE AND CINEMATIC DISCOURSE PERSPECTIVE

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ABSTRACT

A movie is multimodal in nature. As such, a *holistic* approach with equal emphasis on both linguistic and non-linguistic aspects of film is essential to the discourse analysis of a cinematic text. This study proposes an integrated framework for the analysis of the multimodal semiotic resources of cinematic texts. This proposed framework integrates the key components of linguistic pragmatic frameworks and visual frameworks to enable a comprehensive analysis of multi-semiotic resources in a movie.

The linguistic pragmatic framework includes interactional discourse frameworks such as Grice's (1975) Cooperative Principle and its attendant maxims, and Austin's (1962) Speech Act Theory. Attardo's cognitive contextual categories of goal, (a)symmetry and (c)overtness of information possessed by the interlocutors in a dialogue are used to provide a high macro view to understand why certain motives, strategies and tactics are used by interlocutors. The visual framework includes the incorporation of the camera framework into Kress and van Leeuwen's (1996, 2006) *Grammar of Visual Design* to cater to the analysis of dynamic moving images in cinematic texts. Royce's (1998b; 2007) and Tan's (2005) conceptions of intersemiotic meaning potential are used to demonstrate how the linguistic and visual modalities interact with each other to produce the overall meanings. Tseng's (2009) filmic thematic configuration is used for the understanding of how character actions and interactions in the scene are correlated with the narrative themes of the cinematic text.

In this study, Christopher Nolan's *The Dark Knight* (2009) is posited as the cinematic text to demonstrate how the integrated framework can be applied for the analysis. To explain how the integrated framework works, two overarching objectives are created. First, a narrative approach is utilised as a point of reference to analyse the cinematic text. The analysis of the narratology of the cinematic text includes the characters, their relationships

and the narrative themes. The second overarching objective demonstrates the internal workings of a cinematic text.

This study shows that although independent analyses of linguistic and visual semiotic resources can produce meanings on their own, their meanings are incomplete when viewed in the context of the movie. The linguistic and visual semiotic resources coordinate and negotiate with each other throughout a movie to produce a convergent and/or divergent meaning. This study argues that a holistic approach using an integrated framework that considers both semiotic resources needs to be applied in the discourse analysis of a cinematic text to uncover the new/multiple meanings that are created. Through the demonstration of the workings of semiotics in a cinematic text, the thesis is an attempt to contribute to film appreciation by raising awareness on how the movie works internally in a *holistic* manner and serves to enhance our experience and enjoyment of cinema. It may also help us better understand the movies we watch and how they are related to society and culture in general.

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ABBREVIATIONS

CP	Cooperative Principle
DA	District Attorney
IMM	Integrative Multisemiotic Model
MCU	Major Crimes Unit
POV	Point-of-view
RT	Roger Thornhill
SFL	Systemic Functional Linguistics
VD	Vandamm

CHAPTER ONE

INTRODUCTION

<u>1.1 Overview and Research Focus</u>

The thesis proposes an integrated framework to analyse cinematic text as a whole by focusing on the *holistic* analysis of the cinematic text from two perspectives. The first perspective involves the use of an interactional discourse analysis approach to analyse the dialogue of the selected movie scenes, focusing on the characterisation, character interactions and relationships. The second perspective involves the use of a visual analysis approach that incorporates the use of camera techniques into Kress and van Leeuwen's visual framework (1996, 2006) to analyse how the scene is staged for the audience.

In this integrated framework, the interactional discourse analysis of the verbal dialogue is integrated with the visual analysis which constitutes the *holistic* analysis of the cinematic text (Talib, 2009a, 2009b). Kress and van Leeuwen's (1996) visual analysis, Austin's (1962) illocution and perlocution are used to form a triangulation of evidence where the visual and linguistic evidence support each other. Grice's (1975) Cooperative Principle and its attendant maxims are used as a macro entry to the analysis. Attardo's (1997) cognitive contextual categories are used to create a high level macro view of the evidence. Relating the *holistic* analysis of the selected movie scenes with the themes of the cinematic text will capture a fuller picture of the character interactions, characterisation and relationships in relation to the themes analysed.

The rationale for a holistic analysis of a cinematic text is that most texts are multimodal constructs, involving the use of more than one meaning-making resource for the creation of meaning. Modalities in film involve the use of dynamic co-occurring moving images, written and verbal linguistic text and music. These can be diegetic (occurring in the story world of the narrative) or non-diegetic (occurring outside the story world of the

narrative). Hence, I utilise the pragmatic interactional discourse analysis frameworks, which are complemented by Kress and van Leeuwen's (1996) *Grammar of Visual Design*, in order to systematically analyse how the co-occurring modalities (linguistic and moving visual images) within a film interact with each other in the process of meaning creation. Adolphs and Carter (2007:133) noted that social interactions represented as conversational interactions in the film text are in fact multimodal, combining both verbal and nonverbal elements.

In my study, I assign equal importance to the roles of linguistic and visual modalities in creating the overall meaning in the film text. Traditional approaches to discourse analysis tend to emphasise the role of linguistic modality. However, visual modalities in film texts are equally important as nonverbal components of expression not only combine with words to make meaning, but also replace words and stand as meaning making devices in their own right (Harris and Luque, 2009).

The methodology of this integrated framework and its components will be discussed in detail in Chapter Two. A short synopsis of *The Dark Knight* and main characters' introduction are provided in Sections 1.2 and 1.3. Sections 1.4 and 1.5 state the aims of this thesis and the research questions. Sections 1.6 and 1.7 elaborate on the terms multimodality and intersemiosis. Section 1.8 provides background information on *The Dark Knight*, the movie I selected for analysis. Section 1.9 provides the rationale for my choice of *The Dark Knight.* Section 1.10 discusses the review of literature relevant to my study and Section 1.11 concludes the chapter with an outline of the thesis chapters.

1.2 Short Synopsis of *The Dark Knight*

In *The Dark Knight*, Batman, Lieutenant James Gordon and District Attorney Harvey Dent set out to dismantle the remaining criminal organisations that plague Gotham streets. However, their actions contribute to the rise of the antagonist known as the Joker. The Joker

thrusts Gotham City into chaos and forces the protagonists Batman, Gordon and Harvey Dent to cross the fine line between Good and Evil.

1.3 Main Characters' Introduction

1.3.1 Batman/Bruce Wayne

Batman is the primary protagonist of *The Dark Knight*. His second identity is billionaire Bruce Wayne who acts as a facade to hide his superhero identity as Batman. The characterisation of Batman undergoes a dynamic evolution from heroic vigilante to incorruptible hero and eventually to the Dark Knight by the end of the film. Batman enforces the law through unorthodox means and thus serves as an appropriate means to bring back criminals that have escaped from the jurisdictions of Gotham law enforcers.

1.3.2 Harvey Dent/Two Face

Harvey Dent is the elected District Attorney of Gotham City. He symbolises the legitimate arm of law who brings criminals to justice by orthodox lawful means. Dent complements Batman in dismantling criminal organisations in Gotham City. Without Dent, criminals which have been brought back by Batman through unorthodox means cannot be brought to justice through the courts of law. Dent's character undergoes an evolution to turn antagonist after Rachel who is Dent's girlfriend is killed by the Joker in a warehouse explosion that also disfigured Dent's face.

1.3.3 Lieutenant/Police Commissioner James Gordon

Gordon is the leader of Gotham City Police Department's Major Crime Unit. He has been working with Batman and Harvey Dent to apprehend the new leaders of the criminal organisations in Gotham City. James Gordon is promoted to Police Commissioner in the film

after Commissioner Loeb is killed when he drinks the whiskey with the Joker's acid. Gordon symbolises the pragmatic nature of law fighting who adopts expedient measures to combat criminal elements in Gotham City.

1.3.4 The Joker

The Joker is the antagonist to Batman in *The Dark Knight*. The Joker acts as the catalyst to contribute to the dynamic evolution of Batman and Harvey Dent in *The Dark Knight*. The Joker symbolises chaos and his goal is to create a world without rules.

1.4 Aims of the Study

This study focuses on the discourse analysis of Christopher Nolan's *The Dark Knight* (2008). It has two overarching objectives which are in turn subdivided into their respective sub-objectives.

i. To analyse the narrative structure of the text in terms of the following sub-objectives.

    a. To analyse the way(s) that the characterisation of Harvey Dent develop(s) as the movie progresses. Dent appears in three out of the four scenes analysed and a focused analysis on Dent can foreground the themes of the triumph of evil over good, moral ambiguity and the idea of escalation.

    b. To trace the developing relationship between the protagonists, Harvey Dent, and Gordon.

    c. To link the micro analysis to the macro analysis of the narrative theme of the film, and relate these analyses to our society at large.

ii.   To propose a systematic framework for the multimodal discourse analysis of film texts. My aim is an integrated framework for the discourse analysis of the visual and linguistic modalities in terms of the following sub-objectives.

  a. To uncover the different meanings conveyed through the linguistic and visual modalities of the cinematic text.

  b. To study how the different linguistic and visual modalities of the film interact to produce a *multiplicative* meaning in the cinematic text.

  c. To study how the process of *intersemiosis*, in line with Ravelli's (2000) and Royce's (1998b, 2007) definition, works in film. Their definition of intersemiosis is outlined in section 1.5 below.

This study aims to demonstrate that by using an integrated approach that combines frameworks used in linguistic analysis with those used in visual analysis, a better insight into the portrayal of characters in *The Dark Knight* can be achieved. Ultimately, this thesis also hopes to increase the awareness of how the linguistic and the visual semiotic modalities, coordinate and contribute to meaning making potentialities.

1.5 Research Questions

The research questions formulated to support the aims of the study are as follows:

i.   Narrative Structure of the text

  a. How are the protagonists Batman/Bruce Wayne and Harvey Dent characterised?

  b. How does the relationship between Harvey Dent and Gordon develop as the film progresses?

    c. How does the micro analysis using the integrated multi-modal analysis framework relate to the macro themes of the text?

    d. How does the macro analysis relate to our society?

ii.   Systematic framework for multimodal discourse analysis of the cinematic text

    a. What are the different meanings conveyed through the visual and linguistic modalities of a cinematic text?

    b. Do the different linguistic and visual modalities interact to produce a divergent and/or convergent meaning in the text?

        i. Are the final meanings produced multiplicative?

    c. How do the different modalities in the cinematic text interact and coordinate to produce the final meanings in the cinematic text?

    d. How are the linguistic pragmatic and visual analyses related to the narrative themes?

1.6 Definition of Multimodality

The notion of multimodality emphasises that a multiplicity of semiotic resources is used for the meaning-making processes (Baldry 2000; Iedema 2003a & 2003b; Kress and van Leeuwen 1996; Kress et al 2001; Thibault 2000). Most forms of communicative texts are multimodal rather than monomodal. Multimodality stresses that there is coordination and integration of meanings realised by the different co-present semiotic resources, so that the final meaning is created from their co-integration. From the communicative perspective, co-patternings and co-ordinations of semiotic modalities and meanings are organised with reference to communicative contexts, and these social contexts therefore play a crucial role in shaping the semiotic resources that are used. Ultimately, the meaning of the final product

reflects the interests of the producer(s) of the texts within the given social contexts (Kress, 1993).

O'Halloran (2005) proposes a more nuanced definition of the term multimodality and distinguishes the term from multisemiotic. According to O'Halloran:

The term mode is used to refer to the channel (auditory, visual or tactile, for example) through which semiotic activity takes place [...] The term multisemiotic is used for texts which are constructed from more than one semiotic resource and multimodality is used for discourses which involve more than one mode of semiosis (O'Halloran 2005:20).

This thesis will follow the definition of the film text as both multisemiotic and multimodal, in line with O'Halloran's (2005) definition.

1.7 Definition of Intersemiosis

In her multimodal analysis of the Sydney Olympic Store, Ravelli (2000) defines intersemiosis as follows:

Intersemiosis is a process that constitutes the textuality of the Sydney Olympic Store: [The store's] textuality arises from the interaction of the different semiotic modes constitutive of the store, that is, from the process of *intersemiosis* (Ravelli 2000: 508, original emphasis).

Ravelli (2000: 508) interprets intersemiosis as "a coordination of semiosis across different sign systems". More importantly, Ravelli (2000: 509) stresses that the realised meanings of intersemiotic translation in multimodal texts are "more than the sum of its parts: [...] various semiotic systems working together to produce something altogether above and beyond any [individual] constitutive elements".

Similar to Ravelli (2000), Royce (1998b; 2007) also argues that the relationship between the visual and verbal semiotic systems is synergistic in nature, in that the coordination of the semiotic resources from the visual and verbal modalities gives rise to meanings that are greater than the sum of the individual parts. As such, final meanings produced from this process are *multiplicative* rather than conjunctive or additive in nature (Thibault 2000: 312; with reference to Bateson 1987 [1951]: 175; Lemke, 1998).

This study will follow Ravelli's (2000), Lemke's (1998) and Royce's (1998b, 2007) conception of intersemiosis that is outlined above. In Chapter Two, I will outline the integrated framework that incorporates the concept of intersemiosis, which I am using for analysis of cinematic text.

1.8 Background of Christopher Nolan's *The Dark Knight* (2008)

1.8.1 Overview and Critical Reception of *The Dark Knight*

The Dark Knight (2008) is sequel to *Batman Begins* (2005) and is the second movie in Christopher Nolan's Batman franchise. Although Nolan denies that it reflects the concerns of society at large, critics suggested that part of the film's success lies in its ability to tap into the public anxieties on terrorism and economic turbulence (Macnab, 2008). Other movie reviewers, including those from *Metacritic* (2010), hail the film as a post-9/11 allegory about how terror(ism) casts doubts on reassuring moral principles that we rely on, and comment that the film is a close reflection of the moral ambiguity, anxieties, and paranoia of apost-9/11 America.

1.8.2 Plot and Narrative Themes/Idea of *The Dark Knight*

The film chronicles the rise and eventual defeat of the Joker, the transformation of Gotham's White Knight, Harvey Dent into the criminal "Two-Face" and the fall of Batman from a heroic vigilante to an outcast hunted by society. The movie's plot is tightly structured around the idea of *escalation*, in that the situation in Gotham City gets worse as the film progresses, before it becomes better, when Batman defeats the Joker at the film's end. The themes of good versus evil, moral ambiguity and the symbology of Batman are interwoven into the narrative.

1.8.2.1 The Idea of Escalation and Theme of Moral Ambiguity

The idea of escalation is related to the cause and effect of the crackdown on crime initiated by the alliance of Harvey Dent, Gordon (a lieutenant in the Gotham City Police Department) and Batman. Their relentless attack on criminal activities pushes Gotham's crime lords into a corner. In their desperation, they turned to the Joker, an unpredictable criminal whose only motive is to introduce chaos and anarchy and watch Gotham burn. The moral principles of Dent, Gordon and Batman are called into question when they have to resort to expedient measures (where the ends justify the means) to deal with a criminal who does not follow any rules. A good example is Batman's use of violence against the unarmed Joker during the interrogation scene which violates the individual rights of the suspect. Batman's use of a technologically advanced surveillance system on the citizens of Gotham in order to track the Joker also breaches the basic human rights to privacy in a democratic society. The actions of the protagonists cast a shroud of moral ambiguity which pervades the entire movie.

1.8.2.2 Good versus Evil

The theme of Good versus Evil is reflected in sub-themes of *the Triumph of Evil over Good* and *the Defeat of Evil.*

1.8.2.2.1 The Triumph of Evil over Good

This is represented by Dent's descent into evil. When the movie begins, Dent represents the good of Gotham, a champion of justice who is hailed as Gotham's "White Knight". By the end of the movie, Dent's physical and mental traumas that are engineered by the Joker, transforms him into a dark avenger who resorts to abduction and murder to get even with those who failed him.

1.8.2.2.2 The Defeat of Evil

This theme is represented in Batman. Despite the Joker's schemes to push him beyond the limits of tolerance, Batman holds on to his moral code of not killing and his respect for the law. The Joker begins by killing members of the public and representatives of the law. He then proceeds to destroy Batman's hopes of a normal life by destroying Dent, Batman's ideal of a champion of justice and killing Rachel, the love of Batman's life. He topped his schemes by pitting members of the public against convicts by rigging their ferries with explosive charges and pushing them to destroy each other in a battle for survival. However, when the Joker falls from the building in his climactic encounter with Batman, Batman rescues the Joker and hands him over to the law.

1.8.2.3 The Symbology of Batman

What Batman represents undergoes an evolution in the movie, from an admired defender of law and order to an unpredictable vigilante on the loose who is hunted by society.

1.8.2.3.1 The Heroic Vigilante

When the movie begins, Batman is depicted as the heroic vigilante that is loved by the public but feared by the criminals. His ability to venture beyond the boundaries of the law to implement justice and maintain order in society (with Gordon's co-operation) keeps the criminal elements at bay.

1.8.2.3.2 The Incorruptible Hero

Despite the ethical challenges posed by the Joker's schemes, Batman stands steadfast in his beliefs in his moral code of not killing and his respect for the law. This is evident in his decision to co-operate with Dent, Gotham's White Knight, in order to support a public champion of justice. This is also evident in his decision not to kill the Joker but hand him over to the law after defeating him.

1.8.2.3.3 The Dark Knight

After Dent's descent to the dark forces of evil which leads to his death, Batman volunteers to take the blame for the murders committed by Dent despite Gordon's objections. In doing so, he keeps the myth of Dent as Gotham's White Knight and the public's belief in Gotham's forces of law and order alive. He deals a final blow to the Joker's schemes (through chaos and anarchy) to undermine the faith of the public in a legitimate hero. Thus Batman makes the ultimate sacrifice and becomes the Dark Knight. In Gordon's words, "a silent guardian, watchful protector" who ends up being hunted by society as Batman is, "the hero Gotham deserves but not the one it needs right now".

1.8.3 Narrative Themes/Ideas and Their Relation to the Analysis

The themes in this section influence the analysis of the depiction of the protagonists, their character development and the changes in their relationships in the film. After the integrated multimodal analysis of selected scenes, I will relate the findings to the narrative themes of the film to demonstrate how the visual and verbal semiotic modalities are connected to the themes. I will also utilise Tseng's (2009) notion of thematic configuration, and adapt the SFL frameworks to show how the thematic configuration of characters changes as the film progresses.

1.9 Rationale for Selection of Christopher Nolan's *The Dark Knight* (2008)

Popular movies are interesting phenomena for academic studies. While they are not a picture perfect reflection of the times in which we live, "the fact that they reach a mass audience signifies that films do connect with some part of the conscious or unconscious experience of the general public or, at least a large proportion of it" (Quart and Uster, 2002: 2). Hence analysing popular movies helps us understand the social and cultural values and beliefs of its creators in the context of its place of production. As Quart and Uster (2002: 3) note, although fictional films rarely determine society's values, they are often "suggestive signs of and reinforcers of popular feelings."

Despite a shift in attitudes towards the academic studies of popular culture texts, there is still a paucity of academic research focusing on the discourse analysis of action-based Hollywood blockbuster films. Due to their overwhelming action packed sequences and depiction of violence, such films are often dismissed as mindless movies for entertainment. However, some of these films have an immense appeal and influence on audiences and critics alike. *The Dark Knight* is a good example. Its total gross of USD 1 billion, half of which comes from markets outside of North America is an indication of its wide appeal (*Box office*

Mojo, 2010). Its critical success is vindicated by the *American Film Institute*, which ranked it as one of the Top ten films made in 2008 (Child, 2008). Critics like Macnab (2008) suggest that part of the film's success is its ability to tap into anxieties about terrorism and economic turbulence.

Hence, a movie like *The Dark Knight* helps us understand the socio-cultural values and beliefs of its creators in the context of its place of production, revealing what Quart and Uster (2002:2) note as "something of the dreams, desires, displacements and in some cases, social and political issues confronting American society". For example, Batman's dilemma – whether to use an expedient approach (where the ends justify the means) or abide by his deontological ethics (acting within his moral principles and the judicial system) in dealing with the Joker has implications beyond the movie. This conflict between the two approaches to maintain law and order in society can be related to the extraordinary measures taken to combat the threat of terrorism in the United States.

Roger Ebert, the influential movie critic commented that *The Dark Knight* "redefine[s] the possibilities of the 'comic book movie'" (Ebert, 2008). These possibilities are realised in the depiction of the characters, the challenges to audience expectations and the themes in the movie. The characters in *The Dark Knight* are multi-dimensional. For example, beneath the all-American hero persona of Harvey Dent is an ambitious opportunist who has no qualms about manipulating Gordon to achieve his aims to join the alliance of Batman and Gordon. The challenges to audience expectations accentuate the tension. For example, the unarmed and helpless Joker turns the table on the powerful Batman during the interrogation and succeeds in not only pushing Batman close to breaking his moral code but deceiving him about Dent and Rachel's locations as well. The theme of moral ambiguity pervades the movie. For example the District Attorney Harvey Dent whose responsibility is to uphold the law, schemes to operate outside of the law in his alliance with Gordon and Batman. The

police commissioner Gordon, who represents the executor of the law, is conspiring with Batman, the vigilante who operates outside the law, to break a suspect (the Joker) in his custody.

By placing flawed heroes in ethically challenging situations and infusing the movie with a sense of moral ambiguity, Nolan creates a movie that is full of conflicting signals and ambiguous messages. As a result, *The Dark Knight* provides a wealth of conflicting linguistic and visual evidence that is best analysed using an integrated multimodal approach. This approach helps reveal the diverse ways in which a scene can be interpreted and enables the audience to understand and appreciate the movie from a more holistic perspective. This becomes more evident in Chapter 4, where a detailed analysis is presented.

Using an integrated multimodal approach to analyse a movie enhances our understanding of how the internal semiotic resources of a cinematic text contribute to the film's overall meanings. Through the analysis, the subjective nature of a scene's meaning or the multiple interpretations that lie beneath the linguistic or visual elements can be revealed. The analysis also shows us how a film text like *The Dark Knight* works through the different modalities to realise meanings in the final product and how the overall meaning is able to provoke a certain interpretation or response in the audience viewing the film.

In *Film: A Critical Introduction*, Pramaggorie and Wallis (2008:3) comment that "...movie goers who learn to analyze films and to build sound, thoughtful interpretations will enhance their experience (and enjoyment) of the cinema." The analysis of a movie using an integrated multi-modal approach raises our awareness, enhances our knowledge of how a movie works internally and serves to enhance our experience and enjoyment of the cinema. It may also help us better understand and interpret the movies we watch and how such movies relate to society and culture in general.

1.10 Literature Review

This section first outlines H.P. Grice's (1975) Cooperative Principle and reviews past research that has used H.P. Grice's (1975) Cooperative Principle for the analysis of television/cinematic texts. Next, it reviews research that utilises Halliday's (1994) SFL for analysing visual/film texts. It concludes with the review of past research that has been conducted on the *Batman* films and its related franchises.

The research reviewed in this section hence provides the insights and motivation for my methodology for the analysis of the film text, *The Dark Knight* (2008).

1.10.1 H.P. Grice's (1975) Cooperative Principle

The Cooperative Principle (CP) as posited by Grice is as follows:

"Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged".

(Grice 1975: 45)

The CP is assumed to operate in conversation that exhibits three characteristics (Grice 1989: 29):

(i)   The participants have some common immediate aim.

(ii)   The contributions of the participants [are] dovetailed, mutually dependent.

(iii)   There is a tacit understanding that other factors being equal, the transactions should continue in the appropriate style unless both parties agree to terminate.

Following the above, Grice also distinguishes four maxims under the CP, each with its own attendant maxims which interlocutors seem to follow (Grice, 1975):

Maxim	Sub-Maxims
Quantity	1. Make your contribution as informative as is required.
	2. Do not make your contribution more

	informative than is required.
Quality: Try to make your contribution one that is true	1. Do not say what you believe is false
	2. Do not say that for which you lack adequate evidence
Relation	1. Be relevant
Manner: Be Perspicuous.	1. Avoid obscurity of expression
	2. Avoid ambiguity
	3. Be brief
	4. Be orderly

Table 1.1: H.P. Grice's (1975) Four Maxims and Sub-Maxims

However, not everyone follows the rules of conversation from the CP even in a cooperative situation. Interlocutors in a "talk exchange" may fail to fulfil a maxim in the following ways:

(i)   Opt out of the CP

(ii)   Be faced with a clash between maxims

(iii)   Quietly/surreptitiously violate a maxim

(iv)   Flout a maxim

This also brings us to the notion of implicature, in that the lack of a proper response is a response in itself. The interlocutor can produce an utterance with an intended meaning (conversational implicature) that is different from the semantic meaning of the sentence by flouting a maxim. Conversational implicature helps to distinguish whether there is violation or flouting of the maxims. When a maxim is violated, there is no implicature intended, suggesting the speaker's deception. When a maxim is flouted, implicature is intended, suggesting the speaker's intent to signal his (non) cooperation. When a character consistently flouts and/or violates maxims in various contexts, it sheds light on his personality traits, by providing linguistic evidence of his "non-cooperation" and deception in the respective scenes of the movie.

1.10.2 H.P Grice's (1975) Cooperative Principle To Analyse Television/Cinematic Texts

The studies reviewed here provide a starting point for analysing the dialogue and the visuals of a cinematic text, *The Dark Knight* using the Gricean framework.

1.10.2.1 Integrated Linguistic Frameworks To Analyse Linguistic Dialogue of a Television Text

Yap's (2010) study combines Grice's (1975) Cooperative Principle, Leech's (1983) Politeness and Irony Principle; and Barbe's (1995) treatment of irony to more conclusively show how implicature and irony operate hand in hand to produce humour in the sitcom *The Big Bang Theory*. Yap's (2010) study emphasises the importance of the multiple levels of character to character interactions and character to audience communication in the interactional discourse of scripted texts in relation to the Gricean framework.

1.10.2.2 Grice's (1975) Cooperative Principle To Analyse Dialogue of Television/ Cinematic Texts

Ma's (2007) analysis of *Kramer versus Kramer* using Grice's conversational implicature theory reveals how the diverse ways of breaking maxims provide us with key insights on the characters and their relationships. This study shows that when characters break maxims, it does not necessarily mean that their relationships are antagonistic, but are related to a higher goal of cooperation. Conversely, it could also be hypothesised that when characters observe maxims, it does not necessarily indicate that there is a tension or conflict-free conversational interaction. The verbal tension or conflict can be subtly indicated by a complementary use of Austin's (1962) and Searle's (1975) Speech Act Theory.

Artanti (2006) analyses the flouting of maxims in the dialogue of the film *Princess Diaries 2: Royal Engagement*. Her study reveals that the flouting of maxims tends to occur in

utterances with low information and high affective content. Grice's (1975) Cooperative Principle emphasises the content or propositional units of linguistic exchanges, but does not incorporate the study of attitude in the framework. In relation to my study, I will use Kress and van Leeuwen's visual framework (1996), Austin's (1962) and Searle's (1975) Speech Act Theory to complement Grice's (1975) Cooperative Principle to analyse the affective content of the dialogues.

Chang (1995) applied Grice's (1975) Cooperative Principle and its attendant maxims to the discourse of situation-comedy to explore the adequacy of the framework in describing this genre, and to understand the source(s) of linguistic humour in situation-comedies. In relation to my research, an important point raised by the study is the inclusion of *non-linguistic elements* for an analysis using the Gricean framework, which originally focuses only on verbal and linguistic exchanges. For my research, the visual analysis will take into account the actions of the characters as seen through the camera techniques used in their presentation.

1.10.2.3 Integrated Frameworks To Analyse Dialogue and Visuals In a Cinematic text

Rong (2009) integrates Brown and Levinson's (1987) politeness theory, Culpeper's (1996) impoliteness framework, Leech's (1983) politeness maxims and irony principle, Grice's (1975) Cooperative Principle and the visual camera shots to analyse two extracts in the 1993 film *The Joy Luck Club*. Rong (2009) demonstrates how a holistic understanding of conversational interactions in filmic texts can be achieved through a complementary framework combining linguistic and visual analyses. This research shows the importance of adopting an integrated analysis of both the linguistic and visual semiotic resources in the discourse analysis of films. This approach applies to linguistic analysis as well, for example,

Grice's (1975) CP can be integrated with Austin's (1962) Speech Act Theory and the politeness theory (Brown and Levinson, 1987 & Watts, 2003) for a more holistic analysis.

1.10.2.4 Grice's (1975) CP Applied To Visual Analysis of Several Cinematic Texts

McGinty (1997) applied Grice's (1975) Cooperative Principle and conversational maxims to create an interpretative framework of a reader-response film criticism theory. This research provides valuable insights on how to apply the conversational maxims to analyse the visual semiotic resource of the cinematic text. It also provides information on how to analyse the visual semiotic resource of films using conversation maxims on the level of authors[1] to audience interaction in the communication of film narrative.

1.10.3 Halliday's (1994) SFL used to analyse visual and cinematic texts

Tseng (2009) applies Halliday and Hasan's (1976) linguistic cohesion model to the analysis of thematic configuration in a film. She develops a system network based on choice from Halliday's (1994) Systemic Functional Linguistics (SFL) paradigmatic choice network for what she calls the *filmic cohesive reference system*. Consequently, Tseng (2009) also develops a *filmic thematic framework,* utilising concepts from Halliday's notion of transitivity for the linguistic mode as well as from Kress and van Leeuwen's visual transitivity (1996) for the visual mode. This is an addition to the filmic cohesive reference system which she develops.

Tseng's (2009) thematic configuration reveals how certain aspects of *theme* develop as the film progresses. In relation to my research, I will attempt to adopt Tseng's (2009) filmic thematic configuration of transitivity patterns for tracking the character development

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[1] The creators of the film which include the director, cinematographer, editors, producers, etc.

of Dent and the actions performed by Batman in *The Dark Knight*, which will then be discussed in relation to the major themes of the film, as outlined in Chapter One.

Pun (2005) conducts a metafunctional and multimodal exploration of colour and sound in the films of Wong Kar-wai. Pun's research is important to my study in two respects. Firstly, as Pun (2005) explains, the meaning(s) produced in the scene with reference to semiotic modality are not static, as they are constantly resemiotised by the other semiotic modalities. The meaning(s) that are provided by the camera framework which I am using in this study are not static and are dependent on the context in which it is used in. Secondly, the different semiotic modalities coordinate with each other in a scene to create the final *multiplicative* meaning of the scene (Pun, 2005). The semiotic modalities include the visual and the linguistic modalities in my research. The final meaning of the scene is different from the meanings produced by each of the semiotic modalities on their own.

1.10.4 Past Research conducted on *Batman* films and related franchises

Dittmer's (2009) research and analysis of the *Joker* as a prototype of the Post-September 11 villain provides important insights on the characterisations of the protagonists in *The Dark Knight,* and their relationships. For example, Dittmer (2009:42) uses Mephistopheles' seduction of Heinrich Faust in Goethe's *Faust* as an analogy to explain Dent's corruption by the Joker. Dittmer (2009) also provides some useful information for the analysis of themes in the cinematic text. For instance, close thematic issues in the film are discussed in relation to contemporary world events through the analogy of the Joker's depiction as a terrorist. Dittmer (2009:84-86) proceeds to use the Joker as a point of reference to discuss the ethical challenges that arise in society's response to terrorism. The moral ambiguity that pervades throughout the movie is a key theme in my analysis.

Other studies analyse the impact of the *Batman* franchise from the perspective of popular culture production (Pearson & Uricchio, 1991; Sharrett, 1991) and reception (Parsons, 1991; Bacon-Smith & Yarbrough, 1991) or ideology (Lewis, 2009) These studies involve the analysis of the movie discourse at a high conceptual level. I have not found any studies that directly engage with an integrated analysis of the linguistic and visual elements of the *Batman* films at a very close analysis level for a more holistic analysis.

To this end, this study hopes to add on to the paucity of research dealing with a direct textual discourse analysis in relation to the *Batman* franchise by engaging in a discourse analysis of both the linguistic and visual components of the film text *The Dark Knight*.

1.11 Outline of Thesis

This thesis is divided into six chapters. This chapter has provided the overview, research focus and the aims for the study. It has elaborated on the terms multimodality and intersemiosis and provides background information and the rationale for the choice of *The Dark Knight* (2008). Chapter one concludes with the literature review of research relevant to my study.

Chapter Two provides a description of the components that make up the integrated multi-modal analysis framework used in the analysis of selected scenes. It concludes with a description of this framework and its functions in the analysis process.

Chapter Three focuses on the selection and transcription of data, discusses the rationale for the selection of data from the film text and gives a brief description of the scenes selected for analysis.

Chapter Four provides a detailed analysis of selected scenes from *The Dark Knight* using the integrated multi-modal framework and its components (described in Chapter Two). The analysis of the intersemiotic interactions between the visual and linguistic resources and

how their interactions contribute to the final meanings of the scene is demonstrated in the analysis. Chapter Four demonstrates the process and the effectiveness of the integrated multi-modal framework in the analysis of a cinematic text.

Chapter Five provides the analysis of the narrative themes in the film text. It will utilise Tseng's (2009) framework of thematic configuration in film with regard to the characters of the film, to show how Harvey Dent develops as the film progresses, and how this is related to the narrative themes of the film text. Chapter Five links up the micro-analysis in Chapter Four to the macro-level analysis and concludes with the implications of the analysis.

Chapter Six presents the summary and limitations of the integrated approach applied for the analysis of a cinematic text.

CHAPTER TWO

METHODOLOGY

2.1 Overview

Chapter Two is split into nine sections. Sections 2.2 and 2.3 provide the rationale for the use of the Corporative Principle and outline Attardo's (1997) supplement of Grice's (1975) Corporative Principle with three cognitive contextual categories respectively. Section 2.4 outlines Austin's (1962) Speech Act Theory. Section 2.5 provides an outline of Kress and van Leeuwen's (1996) framework of visual analysis. Section 2.6 provides an outline of the intersemiotic framework partly adopted from Royce's (1998b, 2007) conception of intersemiotic complementary and Tan's (2005) framework of intersemiotic meaning potential. Section 2.7 explains Tseng's (2009) filmic thematic configuration and how I adapt it for the analysis of narrative themes in the film text. Section 2.8 brings together the linguistic pragmatic frameworks and the visual framework discussed in the Integrative Multisemiotic Model (Lim, 2004).

2.2 Rationale for a Cooperative Approach

Grice's (1975) Cooperative Principle (CP) provides a powerful framework for discourse analysis, as its maxims help us understand some of the factors that make up a cooperative conversation. These maxims provide the analyst with some clear and basic guidelines on how interlocutors use language to create meanings. Grice's (1975) CP is useful in the discourse analysis of a cinematic text as it focuses on characters' conversational interactions. Although these interactions are scripted, character interactions often reflect aspects of reality, as they are based on the film creators' understanding of human interactions in real life.

The analysis of cooperative behaviour in dialogue provides the analyst with important information regarding aspects of characterisation at specific points of the film. By comparing characterisation of a protagonist in different scenes, the analyst is able to determine the modifications in cooperative behaviour by observing the changes in the dialogue.

2.3 Attardo's Supplement of the CP with Cognitive Contextual Categories

Attardo (1997) extends the CP to cover a wider range of contexts by incorporating the analysis of *competition* to augment the CP. From a cognitive perspective, Attardo (1991) revises the CP by arguing that even "competitive" modes of conversation are founded on those that are cooperative. He supplements the CP by including the three key cognitive categories below, to account for competitive analysis:

Cognitive Categories	Description
Goal	Symmetrical – Two speakers share the same conversational goals. Asymmetrical – Two speakers have diverging conversational goals.
Information	Symmetry – Two speakers have the same amount of information. Asymmetry – One speaker has more information than the other.
Covertness	Overt – Both speakers have equal access to knowledge of the goals or information of the interaction and do not hide this fact from each other. Covert – One speaker has access to knowledge of the goals or information of the interaction and conceals it from the other speaker without this access.

Table 2.1: Attardo's Cognitive Contextual Categories

Attardo (1997: 27)

The three cognitive categories specified above belong to the *situational context* of the linguistic interaction which is *external* to the conversation itself. In my research, I utilise Attardo's (1999) three cognitive categories to provide a more nuanced understanding of the conversational interaction between characters in the film to supplement the linguistic analysis of the dialogue.

2.4 Austin's (1962) Speech Act Theory

Austin (1962) argues that when we produce an utterance we are not just saying something but doing something as well. Austin introduced the terms locutionary, illocutionary and perlocutionary acts and argues that an utterance involves all three acts simultaneously. The three terms are described in the table below:

Austin Speech Act	Description	Meaning
Locutionary (Locution)	The act of saying something.	Semantic meaning of sentence
Illocutionary (Illocution)	The act performed in saying this, intended by the speaker and is under his control.	The intended meaning of the utterance
Perlocutionary (Perlocution)	The act performed as a result of saying this, which is not always intended by the speaker, and is not under his control.	The effect of the utterance on the hearer or the interpretation of the hearer (as shown in his response to the speaker)

Table 2.2: Austin's (1962) Speect Act Theory

Austin's (1962) Speech Act Theory focuses on the sentence meaning and the utterance meaning. An analysis of an interaction using the Speech Act helps us reveal the intention of the speaker and the addressee's uptake in the context of the interaction. In this research, Austin's (1962) Speech Act Theory is used to provide a deeper insight into the motives of the characters and their attitudes towards each other in the scenes.

2.5 Kress and van Leeuwen's framework of visual analysis

Kress and van Leeuwen's (1990, 1996, 2006) framework of visual analysis is metafunctional. Like language, the meaning potentials of visual communication can be considered in terms of Ideational, Interpersonal and Textual metafunctions. Their framework is primarily developed for print-based images such as advertisements, magazine layout, etc,

However, with the relevant modifications to support dynamic images in film, the framework can be adapted for the analysis of film texts.

<u>2.5.1 Camera Techniques</u>

I incorporate some camera techniques which are relevant to my thesis into Kress and van Leeuwen's (1996, 2006) visual framework. The types of camera techniques used are described in Table 2.3. Some of these techniques, in their relation to cinematic discourse, have been discussed in Toh (2008: 18-21); Bordwell and Thompson (2008: 191); Hayward (2000 & 2006); and Goodman and McGrath (2003: 166).

Camera Technique	Description
Distance	
Very Wide Angle Shot	This shot creates the image of distance and includes more of a scene. The subject is present but the emphasis is on the surroundings.
Two Shot	This shot encompasses a view of two people. They can be placed in any position of the frame e.g. next to one another, background and foreground etc.
Three Shot	This shot is similar to a *two shot* but places three people in the frame.
Long Shot	A *long shot* sometimes referred to as a *full shot* or a *wideshot* typically shows the entire object or human figure.
Medium Shot	The *medium shot* frames the human body from the waist up. Gesture and expression now become more visible.
Medium Close-Up Shot	This shot includes a space equivalent to a person's head and their shoulders. It frames the body from the chest up. It emphasises the principal subject but includes other objects that are nearby.
Close-Up Shot	This shot shows just the head, hands, feet, or a small object. It emphasises facial expression, the details of a gesture, or a significant object.
Extreme Close-Up Shot	This shot singles out a portion of the face, often eyes or lips or isolates and magnifies an object.

Table 2.3: Types of Camera Techniques

Perspective	
Point-of-View Shot	It shows a view from the subject's perspective. This shot is usually edited in such a way that it is obvious whose POV it is.
Shot-Reverse-Shot	The *shot-reverse-shot* camera technique is also known as the *shot/counter-shot* and this is most commonly used in dialogue. Two alternating shots, generally in *medium close up*, frame in turn the two speakers. Normally, these shots are taken from the point of view of the person listening.
Angle	
High Angle Shot	In this shot, the camera is located high, often above head height and the shot is angled downwards. This shot is used sometimes in scenes of confrontation and fights to show which person has the high power. The subject of a high angle looks vulnerable or insignificant; if the shot represents a character's point of view the shot can also be used to make the character appear tall, more powerful or threatening.
Low Angle Shot	A *low-angle* shot is a shot from a camera positioned low on the vertical axis, often at knee height, looking up. This technique is sometimes used in scenes of confrontation to illustrate which character holds the higher position of power. The subject represented with a low-angle shot looks powerful and significant.
Oblique Angle	This shot represents detachment. Depending on the contexts used, it can embody the message that what is being shown is *not* part of our world, it is *their* world, something we are not involved with.
Movement	
Tracking Shot	A tracking shot is any shot in which the camera moves with the subject to maintain distance and framing. The word tracking comes into use because the camera was usually moved over tracks.

Table 2.3: Types of Camera Techniques (Continued)

The camera techniques in the sections of distance, perspective, angle and movement have different functions that are dependent on the context that they are used in the scenes. For example, the *two shot* can be used to indicate the salience of one character against the other or to orientate the audience by showing the two characters in relation to the setting. The specific functions of each camera technique will be elaborated during the detailed analysis in Chapter Four. The relationship between the camera techniques above and Kress and van Leeuwen's (1996) Ideational, Interpersonal and Textual metafunctions are described in sections 2.5.2 – 2.5.4.

2.5.2 Ideational metafunction

The ideational metafunction consists of two types of representational structures, namely **narrative structures** and **conceptual structures** (Kress and van Leeuwen, 1996). These representational structures are distinguished by *vectors*. For instance, narrative structures are depicted by the presence of vectors, and represent "unfolding actions and events, processes of change, transitory spatial arrangements" (Kress and van Leeuwen, 1996: 56). Conceptual structures are depicted by the absence of vectors, where they represent depicted participants in terms of "their class, structure or meaning, in other words, in terms of their generalised and more or less stable and timeless essence" (Kress and van Leeuwen, 1996: 56).

2.5.2.1 Narrative Structures

In narrative structures, processes and circumstances are key systems of choice. Process refers to the types of unfolding actions that are represented in image texts. Three out of the five process types which are relevant to my research are outlined below. The other two process types that are not outlined include the conversion process and geometrical symbolism. Table 2.4 provides an overview of the process types and the incorporated camera techniques.

Process Types	Description
(1) Action process	(a) Transactional action where a participant acts on another participant realising the roles of *Actor* and *Goal* respectively. It can be realised through a *two shot* or *three shot* camera technique.

	(b) Non-transactional action where there is only one participant, that is, there is only *Actor* but no *Goal*. It can be realised via a *long shot*, a *medium shot* or a *medium close-up shot* which shows the subject performing an action or a gesture on his/her own.
(2) Reactional Process	This process is defined by the *gaze* when a participant or *Reactor* looks at another participant or *Phenomemon* inside or outside the frame of the image. It can be distinguished into transactional and non-transactional types without a *Phenomenon*. In cinematic texts, the key forms of gazes include the spectator's gaze, the intra-diegetic gaze, the extra-diegetic address to the viewer, and the look of the camera (Chandler, 2000). Kress and van Leeuwen (1996) also make a distinction between an *offer* and a *demand*. An *offer* is represented by an *indirect* address in which the viewer is an invisible onlooker and the depicted person is the object of the *look*. A *demand* is represented by a gaze of *direct* address for the viewer to enter into a parasocial relationship with the depicted person. An intra-diegetic gaze can be realised firstly by showing a *close-up shot* of the character that is doing the gazing, which is followed by the *point-of-view shot* of the Phenomenon that s/he is looking at. It can also be realised through a *shot-reverse-shot* camera technique which shows the first character from the point of view of another. This is subsequently followed by the next camera shot adopting the point of view of the first character looking at the other character. It can also be shown via a *two shot* that indicates to the audience two characters gazing at each other.
(3) Speech process and mental process	In cinematic texts, the speech process is realised through the linguistic dialogue spoken by the characters and the mental process may be realised through the camera techniques used, or the editing of the film shots to convey the mental process of the character. The mental process may involve a flashback involving a character with the camera showing a *close-up shot* of the character followed by a transition technique which may involve a fade-out as the camera shot simulates the character's thoughts. The mental process may also be conveyed via a *close-up shot* that shows the character's focused gaze at the other character which indicates his/her engagement in a mental process. An *oblique angle* may also be used to convey the metal process of a character through the interactive relations that represents the character's detachment. Speech process or dialogue may be presented via the *shot-reverse-shot* camera technique.

Table 2.4: Kress and van Leeuwen's (1996) Process Types in Narrative Structures

Circumstances are additional information related to the main participants in narrative structures and consist of Locative, Means and Accompaniment. These circumstances are not only limited to narrative, but apply to all modes of discourse. Table 2.5 provides an overview of the types of circumstances and the incorporated camera techniques.

Circumstances	Description
Locative	Minor characters in film texts often function as *Setting* to other participants in the visual images. This is realised through contrast between the foreground and background – such as the use of colour, lighting focus, the focalisation of the camera, etc. Camera techniques such as *very wide angle shot* and *long shot* are also used to present subjects in relation to their surroundings or are used to establish the settings.
Means	These are tools that are used in action processes. These can be depicted via the camera techniques of *close-up shot* and *extreme close-up shot* that shows the physical tool(s) that are used by the subjects in the shots.
Accompaniment	These include secondary participants that are seen to be in a relationship of accompaniment to the main participants (Kress and van Leeuwen, 1996: 71-73). The camera techniques used can include *two shot* and *three shot*.

Table 2.5: Kress and van Leeuwen's (1996) Circumstances in Narrative Structures

The systems of meaning potential in **narrative structures** are as follows. It must be noted that the systematic representation below applies to more than just the narrative mode of discourse:
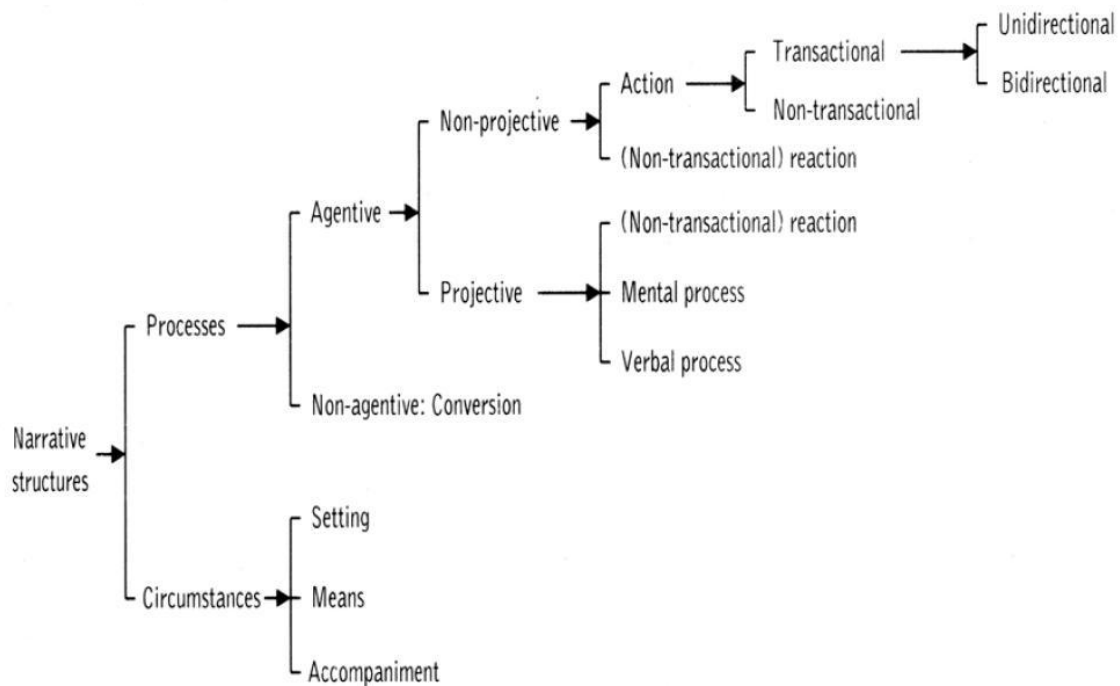
Figure 2.1: Narrative Structures in Visual Images (Kress and van Leeuwen, 1996: 73).

<u>**2.5.2.2 Conceptual Structures**</u>

Conceptual structures consist of the classification process, the analytical process and the symbolic process. Table 2.6 provides an overview of the process types and the incorporated camera techniques.

Process Types	Description
Classification process	This process relates participants in a relationship of taxonomy, that is, a relationship of subordinates and superordinates. This can be represented by the camera techniques of *two shot* and *three shot*. In cinematic discourse, the characters' values/status/roles which they are associated with give rise to their subordinate (equal) status which in turn is related to a superordinate. For example, a *two shot* of Gordon and Dent in the same frame depicts their subordinate status of equals. This is related to their superordinate status which categorises them in the common role of legitimate crime fighters allied against criminal elements in Gotham City.
Analytical process	This process relates participants in a part-whole relationship. There are also the participant roles of **Carrier** (the whole) and **Possessive Attributes** (the parts). The part-whole relationship is depicted through the *succession* of shots by editing. This

	can be represented by the camera techniques of an *extreme close-up shot* which is followed in succession by a *long shot*, *medium shot*, *medium close-up shot* or a *close-up shot* or vice versa to depict the relationship. The *extreme close-up shot* depicts the **Possessive Attributes** (the parts) which might be followed by either the *long shot*, *medium shot*, *medium close-up shot* or the *close-up shot* which depicts the **Carrier** (the whole) or vice versa.
Symbolic process	This process shows us what a participant (the Carrier) **means** or **stands for**. This can be shown via the *succession* of shots through editing. The camera techniques of *close-up shot*, *medium close-up shot*, *medium shot* or *long shot* that serve an ideational function of representation are shown first. The first shot is usually followed in succession with a second shot by editing which can be a *close-up shot*, *medium close-up shot*, *medium shot* or *long shot* that serve to depict the relationship of symbolic representation of one shot to the other. The symbolic representation could also be represented in the same shot by showing the person together with the object that assigns a *symbolic attributive* value to the person. *Symbolic suggestive process* depicts the generalised essence of the participant(s), the carrier(s) by emphasising the mood of the setting through the use of lighting and/or props.

Table 2.6: Kress and van Leeuwen's (1996) Process Types in Conceptual Structures

2.5.3 Interpersonal Metafunction

The interpersonal metafunction consists of two dimensions – interactive relations and modality. In this thesis, the key focus is on only the **interactive relations** component of the framework, as it deals mainly with the analysis of character relationships and characterisations in the film text. Although this thesis briefly mentions the effects of the visual shot on the audience from time to time, the primary focus is on the analysis of the relationships between characters.

Hence, I modify their approach for camera techniques to take into account character interaction. A *high-angle shot* and *low-angle shot* are used to show the power relationships between characters in the scene. The other shots are also modified to take into account

character to character interactions in the film, in addition to character interaction with the audience. For instance, depending on the context, the use of an *oblique angle* might represent the character as being uninvolved in the scene and hence, his relationship with the other character is seen to be deteriorating. I also add the camera technique of *point-of-view shot* under the interactive meaning of attitude, subjectivity. For the social distance from Kress and van Leeuwen's (1996) framework, there are also further categories of social distance as exemplified by *medium close-up shot* and the *extreme close-up shot* which I add into their framework.

The systems of choices for interactive relations and their realisations are displayed in Figure 2.2:
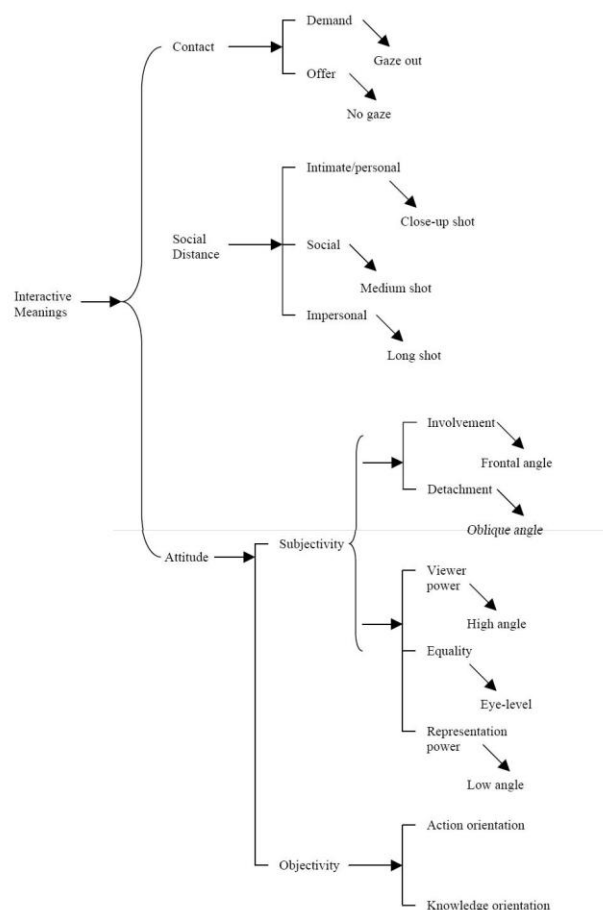
Figure 2.2: Systems of choices for interactive relations and their realisation (Kress and van Leeuwen, 1996: 154)

2.5.4 Textual metafunction

The textual metafunction involves the systems of **Information Value**, **Salience**, and **Framing**. These resources help to organise the ideational and interpersonal meanings of the visual text into a composite whole. For the purpose of my research which is primarily to analyse the relationships between characters and the characterisations of individuals in the film text, the textual metafunction will only be used when it is relevant for my study. Table 2.7 provides an overview of the types of systems and the incorporated camera techniques.

Systems	Description
Framing	The camera shot may frame certain characters in separate frame spaces of the shot or in the same frame space in the shot. For example, the *two shot* camera technique frames two characters in the same shot while the *shot-reverse-shot* frames two characters in dialogue in separate shots. The type of visual framing used realises the different types of relationships that exist between certain characters in the film when seen in context.
Salience	The selective focusing of the camera lens, or the *close-up shot* or a *very wide angle shot* is used to simulate distance between the depicted participants and the audience. Salience is realised either through focus on the character or through the distance that the participant stands in relation to the camera shots used to represent him such as in a *close-up shot* or a *very wide angle shot*. For the former, the participants are naturally given salience by showing them in close-up. For the latter, in a *very wide angle shot*, the participants are given very little salience, due to the emphasis on the setting in which they are placed in.
Information Value	*New* information is realised when the participants are introduced in the film for the first time via the *close-up shot*, *long shot*, etc. This is in opposition to Kress and van Leeuwen's (1996) framework that states that *Given* information and *New* information are situated to the left and right of the visual frame respectively. In dynamic film texts, the framework is modified to take into account the camera techniques used to convey *Given* and *New* information to the audience. After the participant is shown the first time, subsequent camera techniques that show the same participant becomes *Given* information.

Table 2.7: The Textual Metafunction and the use of Camera Techniques Incorporated

2.6 The Intersemiotic Meaning Potential

This paper partly adopts Tan's (2005) notion of an intersemotic meaning potential, which is an expansion of Royce's (1998, 1999) analytic frameworks for visual-verbal Intersemiotic Complementarity. It looks at the interplay between Image-Text Relations and provides an account of the meaning relayed through Conjunctive Relations. Due to the differences between Tan's (2005) study of an advertising text and my study of the film text and the relationships between the characters, I will adopt only the intersemiotic meaning potential from the Experiential metafunction and the Interpersonal metafunction in Tan's (2005) study. The table of intersemiotic meaning potential is partially reproduced below, where relevant.

Experiential Metafunction		
INTERSEMIOTIC MEANING POTENTIAL Interplay between Visual and Linguistic and Auditory Message Elements		
Intersemiotic Complementarity	**Synonymy**	Same or similar experiential meaning
	Antonymy	Opposite meaning
	Meronymy	Relation between part and whole
Interpersonal Metafunction		
INTERSEMIOTIC MEANING POTENTIAL Interplay between Visual, Linguistic and Auditory Message Elements		
MODALITY	Attitudinal Congruence (Similar kind of attitude)	
	Attitudinal Dissonance (Opposite or ironic attitude)	

Table 2.8: Partial Reproduction of Tan's (2005) Analytical Framework for Analysing Intersemiotic Meaning Potential in Television Advertisements

2.7 Tseng's (2009) Filmic Thematic Configuration

Tseng (2009) constructs the thematic configuration based on the identity cohesive chains that she constructed for the participants of different scenes. The identity cohesive chains, which are based on Halliday's and Hasan's (1976) linguistic cohesive framework, serve to track the major participants of the film text that she analysed multimodally through the visual and verbal resources. Following that, Tseng (2009) constructs the action chains that comprise the visual transitivity processes of the participants from Kress and van Leeuwen's visual framework and Halliday's transitivity process types. Finally, the filmic thematic

configurations are constructed by interlinking the cohesive chains from the identity and the action chains to form the semantic relations between the three main protagonists in the film text.

Tseng's final step was the comparison of thematic configurations across the three extracts that she analysed between the two character confrontations (Roger Thornhill and Vandamm) in the film *North by Northwest*. She shows how the semantic relations of Roger Thornhill change as the film progresses. Figure 2.3 is reproduced from Tseng's (2009) research. It shows how Roger Thornhill changes from a dull and passive character to an active and dynamic character. This happens after he takes over the identity of George Kaplan. His change is depicted through the increase in the different process types that his character engages in. Kaplan's process types are also more directed towards the other participants and objects. This is in turn tied to the theme of the film text which is that of *theatre* and *play-acting,* where everyone is playing a part, no one is who they seem, and identity is in flux.

Verbal process/recipient   Sayer/verbal process

RT   Actor/non-transactional action process

Reactor/reactional process   Reactional Process/Phenomenon

1st extract

Actor/Transactional Action Process   Sayer/verbal process

Verbal/recipient

RT

Reactional Process/Phenomenon

Actor/Non-Transactional Action Process   Reactor/Reactional Process

2nd extract

Actor/Transactional Action Process   Actor/Non-Transactional Action Process

Senser/Mental Process   RT   Reactor/Reactional Process

Verbal/Recipient   Sayer/Verbal Process

3rd Extract

Figure 2.3: Reproduced from Tseng (2009) The development of Roger Thornhill's semantic relations across the three confrontation with Vandamm

In my research, I will supplement and extend Tseng's (2009) filmic thematic configurations which consist of Transitivity processes to include Grice's (1975) Cooperative Principle. This will shed further light on the changing characterisation of Dent and changing relationships between Dent and Gordon as the film progresses. This will in turn be tied with the central themes of the film text. I will show how this is to be done in Chapter Five.

2.8 The Integrative Multisemotic Model (Lim, 2004) for Film Analysis

The integrated methodologies of the linguistic pragmatic frameworks and the visual framework discussed in Chapter Two are brought together in the Integrative Multisemiotic Model (Lim, 2004) in Table 2.9 proposed for the analysis of filmic texts.

LANGUAGE	INTERSEMIOSIS/ RECONTEXTUALISATION/ RESEMIOTISATION	VISUAL IMAGES	CONTENT PLANE
BEHAVIOUR AND ACTION (COMPETITION VS CO-OPERATION)		KINESICS, FOCUS AND DISTANCE	
AUSTIN (STRATEGIES AND TACTICS)		EDITING AND TRANSITION OF SHOTS	
GRICE (MOTIVES)		CAMERA ANGLES	
ATTARDO (GOALS)		KRESS AND VAN LEEUWEN (STAGING BEHAVIOUR AND ACTION ON SCREEN)	
NARRATIVE THEMES AND IDEAS (TSENG)			CONTEXT PLANE
GENRE			
(SOCIOCULTURAL) IDEOLOGY			

Table 2.9: The Integrative Multisemiotic Model (Lim, 2004) Proposed for Film Analysis

The Integrative Multisemiotic Model (Lim, 2004) displayed in Table 2.9, demonstrates how the linguistic pragmatic frameworks and the visual framework can be

integrated for the analysis of a cinematic text. The columns in the table are used to represent the meaning making potentialities of each of the semiotic resources in cinematic text.

Table 2.9 is divided into two planes. The content plane consists of the linguistic and visual semiotic resources used in the cinematic text to stage the scene. The context plane anchors the scene in terms of the narrative themes and ideas, genre and sociocultural ideology. These two planes are described in sections 2.8.1 and 2.8.2.

2.8.1 The Content Plane

The first column in Table 2.9 represents the linguistic semiotic resources which are realised in the utterances spoken by the characters in a cinematic text. The linguistic pragmatic frameworks of Austin's (1962) Speech Act Theory and Grice's (1975) Cooperative Principle function to indicate to the analyst aspects of the linguistic behaviour of the interlocutors. Grice's (1975) Cooperative Principle focuses on the communicative behaviour between interlocutors, whether there is a bidirectional or unidirectional movement of communication between parties in an interaction. This provides a partial toolset for the interpretation of character relationships in the scene of the film by enabling the analyst to know whether successful communication has occurred between the characters. Austin's (1962) Speech Act Theory provides the second toolset for interpretation of the character relationships by emphasising on the character's intention in making an utterance and the effect on the addressee. Austin's (1962) Speech Act Theory enables the analyst to know what are the linguistic strategies and tactics used by the characters in the scenes. Attardo's cognitive contextual categories of goal, (a)symmetrical information possessed and (c)overtness of information enable the analyst to find out the goals of the characters in the film. This enables the analyst to know why a particular tactic and/or strategy are used by the characters.

The third column represents the visual semiotic resources which are realised in the cinematic text through the camera angles, editing and kinesic action of the characters. The visual framework of camera techniques that I incorporate into Kress and van Leeuwen's (1996) *Grammar of Visual Design* is important for enabling the analyst to provide visual evidence in interpreting the scene. The editing and transition of shots together with the camera angles are used in staging behaviour and action onscreen. The visual framework provides the context for the interpretation of the linguistic pragmatic framework of dialogue used by characters. Conversely, the linguistic framework also provides the context for the interpretation of the visual framework (as seen by the bidirectional arrows in the second column of Table 2.9).

The second column in Table 2.9 represents the intersemiosis that can occur between the linguistic and the visual semiotic resources. It allows the analyst to demonstrate how the two semiotic resources can be integrated through the processes of resemiotisation and recontextualisation. For example, the linguistic semiotic resource can be used to (re)contextualise the visual semiotic resource to create a multiplicative meaning in the text. This is seen in the analysis of Scene Two in Chapter Four where the linguistic utterance by the Joker resemiotises the camera angle used to represent the Joker in a *high angle shot* to invert his lower power to become his hidden power over Batman. The visual semiotic resource can also be used to (re)contextualise the linguistic semiotic resource. An example is seen in Scene Four, where Dent's utterance reply to the Joker is (re)contextualised by the visual semiotic resource to show his aggressive facial expression and darting gazes. This provides evidence that the cooperation of Dent is a forced one rather than a voluntary communication with the Joker.

The different rows within the linguistic and the visual semiotic resources demonstrate that within each of the semiotic resources, integration can occur. For the linguistic semiotic

resource, Austin's (1962) Speech Act Theory can be integrated with Grice's (1975) maxims and the Cooperative Principle to provide multiple interpretations from the two perspectives of speaker intention and addressee uptake to give a more *holistic* picture of the interaction between the characters in the cinematic text. Attardo's (1997) cognitive contextual categories can be further integrated with Austin's (1962) Speech Act Theory and Grice's (1975) maxims to provide another perspective. Attardo's (1997) cognitive contextual categories explain the character's use of illocution and perlocution in relation to the tactics and strategies that they used to influence another character in the scene by providing the goals, (a)symmetry and (c)overtness of the information held by the characters. The visual resources which include the editing techniques and camera angles used in staging behaviour and action on screen can be integrated with each other. For example, in Scene Three (Figure 2.4), the editing of the camera shots provides one perspective. The editing is done such that when it is the camera's turn to present a frontal shot of Dent's scarred side of his face, the camera instead cuts to a *medium close-up shot* of Gordon showing his facial expression in response to Dent's utterance. The editing technique de-emphasises Dent's scarred side of his face. It provides the perspective that the effect of suspense is being created on the level of cinematic text to audience   communication.

Figure 2.4 A *medium close-up shot* of Gordon

The camera shots provide another perspective. The camera shots consistently show Dent's face in an *oblique angle* turned away from Gordon or from the camera (Figure 2.5). The editing emphasises the deteriorated or rapidly deteriorating relationship between Dent and Gordon. It provides the perspective of character development to the audience. When the editing of the shots is integrated with the camera angle used to present the shots that show Dent, it provides a more *holistic* view by providing two perspectives of character to audience communication and character to character interaction.

Figure 2.5 An *oblique angle* showing Dent's face

2.8.2 The context plane

The context plane anchors the content plane. It provides the context to the analysis of the scenes by providing the analyst with the narrative themes and ideas in the diegesis of the filmic world. The context plane enables the analyst to see how all meanings that are uncovered through the linguistic pragmatic frameworks and the visual framework are anchored in a (constructed) reality. The kinds of narrative themes and ideas that are realised in the cinematic text are in turn related to the genre of the cinematic text. The final row, which represents the sociocultural ideology, attempts to demonstrate how the narrative

themes and genre of the cinematic text are strongly influenced by the society in which it is created in. This provides explanations for why particular narrative themes may be more likely to occur in a particular cinematic genre. The sociocultural ideology of the society in which the film is made provides a theoretical basis for interpreting the evolution of genres in relation to the functions and goals they are designed to achieve.

CHAPTER THREE

SELECTION AND TRANSCRIPTION OF DATA

3.1 Overview

In Chapter Three, I provide the criteria for the selection of the scenes. I conclude this chapter by providing the transcription conventions that I adopt for analysing the cinematic text.

3.2 Criteria for Selection of Scenes

The criteria that I used for the selection of the scenes are as follows. Firstly – the scenes have to consist of both linguistic dialogue and visuals including the use of camera techniques. Secondly – the scenes have to involve character interactions between the protagonist characters Batman, Gordon, Harvey Dent (who later turns antagonistic) and the antagonist character, the Joker. The different scenes chosen have to reflect the changing relationship between Dent and Gordon and Dent's character development as the film progresses. Thirdly – the scenes must be relevant to the macro themes through characterisations of the key protagonists, Batman and Harvey Dent, thus enabling links between the micro and macro analysis. Lastly – they must have the qualities that enable the analyst to demonstrate the role that intersemiotic interactions plays in shaping and influencing the meanings of the semiotic potentials of the two resources of visuals and linguistic conversational dialogue in *The Dark Knight*. Section 3.2.1 provides a brief description of the four scenes that I have chosen for analysis in Chapter Four.

3.2.1 Description and Rationale of Scenes Selected for Analysis

The first scene depicts the first meeting between Gordon and Harvey Dent, the new District Attorney in the District Attorney's office. In this scene, Gordon meets Harvey Dent to obtain his permission for warrants for search and seizure of five banks that Gordon suspects are mob-owned. This scene reveals the initial relationship that exists between Dent and Gordon.

The second scene depicts Gordon and Batman's interrogation of the Joker in the Major Crimes Unit interrogation cell. This scene details the interaction between Batman and the Joker. This scene foregrounds the theme of moral ambiguity in the use of extreme violence against an unarmed prisoner. It is also related to the themes of the symbology of Batman, Good versus Evil, the Defeat of Evil and the Triumph of Evil over Good.

The third scene depicts Gordon's conversational interaction with the disfigured Dent in hospital. Gordon asks Dent why he was not getting the skin drafts to treat his disfigurement. Gordon also questions Dent on the identity of the corrupt police officer who picked up Rachel. This scene depicts the rapidly deteriorating relationship between Dent and Gordon and thus foregrounds the theme of the triumph of evil over good.

The fourth scene depicts the Joker's manipulation of the disfigured Dent, who is suffering from the news of Rachel's death. The Joker uses Dent's suffering and hatred to twist his sense of justice into a tool for vengeance. The third and fourth scenes contrast against each other to emphasise Dent's character development. Dent's change in his character is related to the theme of the triumph of Evil over Good and the idea of escalation. The car chase sequence occurring in Gotham streets that intercuts into the interaction between Dent and the Joker have been edited out of the video clip of Scene Four to enable focus on the analysis of Dent's "corruption" by the Joker.

3.3 Transcription layout of the scenes chosen for analysis

3.3.1 Rationale for the segmentation of the cinematic text on a shot-by-shot basis

The scenes chosen are segmented on a shot-by-shot basis in the study. Following Iedema (2001), the definition of a *shot* is that it is composed of several salient stills, and characterised by **unedited** (**uncut** – continuous and uninterrupted) camera actions; if the camera's position changes within a shot, it may be due to panning, tracking, zooming, and so on, but not due to editing cuts (Iedema, 2001: 189). I use the *shot* as the smallest unit of analysis because the frame which is defined as a salient still of a shot is an even smaller unit than the *shot* (Iedema, 2001: 189). The frame is the smallest component of a film, and there are hundreds of thousands of them in a feature film.

In my study, I am not undertaking a detailed analysis of the frames, but the conversational interactions based on the shots. The segmentation of the video into shots is hence based on the factor of including both the visual and linguistic semiotic modalities in their entirety. My macro analysis in Chapter Five utilises Tseng's (2009) Thematic Filmic Configuration for the narrative theme analysis.

In Chapter Five, selected scenes are analysed to demonstrate the character interactions in terms of the linguistic and visual modalities used in the scenes and to show the intersemiotic interactions between the visual and linguistic modalities. Thibault (2000) explains that the rhythm of the films and editing are vital elements that are used to organise the film rhythmically. Although the focus of my research is not on analysing the editing techniques of the film and its role in organising the film text, it is relevant for analysing character. For example, the symbolic attributive process can be used to depict Dent's change of character into the antagonist Two-Face. An *extreme close-up shot* which shows the blackened side of Dent's coin (symbolic possessive attribute) is edited to be succeeded by a

medium close-up shot of Dent (Carrier). The editing of the two shots placed in succession can be used to symbolically show Dent's change to the alter character Two-Face.

3.3.2 Transcription layout and notational conventions

A description of the notational conventions for transcribing the selected scenes and the layout of the transcriptions is provided below. The transcriptions and analysis tables can be found in Appendix Three. The overall transcription layout is as follows:

(i)   All transcriptions are presented in a tabulated format

(ii)   The transcriptions consist of two main sections: Image Track and Linguistic Dialogue Track; and each section are further divided into sub-sections.

The specific goal of this study is to show holistically how the visual and linguistic semiotic modalities construct meaning and how the two different semiotic modalities interact to realise meanings. As such, the transcription becomes selective. Instead of aiming for a comprehensive transcription for the scenes, the transcriptions aim to highlight and reflect the analytical goals and concerns that are relevant to the present analysis. Selected shots from the four scenes are provided in Appendix Three rather than a detailed shot by shot analysis of all the shots in the four scenes. The purpose is to demonstrate the creation of overall meaning through the interaction of the linguistic and visual modalities in the scenes. The linguistic transcription is not purely transcription but includes the analysis of the linguistic utterances of the scenes. This is in accordance with the purpose of the table to show a holistic view regarding how the linguistic and visual semiotic resources interact to produce meaning.

3.3.2.1 Image Track

There are eight sub-sections in the transcription for image track:

(i)   Visual Shot

(ii)   Time/Shot No./Circumstance

(iii)   Verbal Description of Scene

(iv)   Narrative Representations

(v)   Conceptual Representations

(vi)   Camera Technique

(vii)   Lighting used (if any)

(viii)   Composition

The time-scale for the extract is notated with an interval of approximately two seconds. I choose the two-second intervals[2] because the *average shot length*[3] (ASL) (Tuttle, 2007) of *The Dark Knight* is about 2.6 seconds (Kelly, 2009). The two second interval is less than the average shot length so as to capture any significant changes in the visuals in relation to the linguistic dialogue spoken. I use the *AVI-MPEG-RM-WMV* splitter and VirtualDub[4] software applications to cut out the video clips of the four scenes from the movie that are analysed. I then manually segment the video clips into individual shots of about two seconds each for detailed transcription and analysis.[5] The shot numbers are in turn numbered in a sequential manner starting from shot 1, 2, 3, etc.

A sample of the transcription notation is shown in Table 3.1 for the Image Track in tabulated form.

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[2] The two seconds intervals are only a guide, if some shots are below two seconds, the shots will be transcribed in one second intervals rather than two seconds.

[3] ASL (Average Shot Length) indicates the average duration of a shot between cuts in a film (total film run time divided by total number of shots). It's data used to compare films based on their editing style : how often do they cut, how long do the shots last. A long ASL means the film uses, on average, longer shots and fewer cuts.

[4] The version is 1.9.10.

[5] The stills of the shot are captured in JPEG-format. The reason for the use of JPEG-format is its ease of being viewed and manipulated in a range of commercially available digital photo viewing applications for the purposes of analysis of the shots. The videos are saved in AVI format and available on the CD ROM for viewing.

Visual Shot	
Time/Shot No./Circumstance	00.30/3/Interior of District Attorney Harvey Dent's office
Verbal Description of Scene	Gordon is seated opposite near the centre of the shot. He looks towards the camera which adopts the view of Dent as he speaks with Dent.
Narrative Representations	RP: Gordon Process Type: Reaction (Gordon gazes at Dent) and speech process – Bi-directional Transactional (Involving Dent as goal)
Conceptual Representations	Relational Process: Classificational – A senior high ranking official of Gotham City (Gordon – head of the Major Crimes Unit) Semiotic Process: Denotation: Categorisation/Typification: Professional working attire, relaxed but upright sitting position of Gordon Symbolic Suggestive Process: The sunlight shining on the books on the background of the shot suggests Gordon as a champion of light against the criminal elements in Gotham City.
Camera Technique	A *medium shot* of Gordon is used to orientate the audience to enable them to see who the speaker is.
Lighting used (If any)	Daytime lighting used. Lighting is seen to enter the District Attorney's office from the outside and sunlight shining on the books in the background.
Composition	*Selective* focusing or *Shallow focus* camera technique is used to place emphasis on Gordon. Salience: Middle ground : Gordon Framing: Gordon is framed on the right but nearing the centre of the shot, adding to his salience Information Value: *Given* (Gordon has already been introduced in the previous scenes)

Table 3.1: Excerpt of Transcription Template for a Visual Analysis of *The Dark Knight*

3.3.2.2 Linguistic Dialogue Track

There are two sub-sections in the transcription and analysis for the linguistic dialogue track:

(i)   Grice's (1975) CP and Maxims

(ii)   Austin's (1962) Speech Act Theory

Grice's (1975) CP in the second row indicates whether the linguistic dialogue is cooperative, competitive or a mixture of the two. It also indicates what maxims are flouted, violated, opted out, or faced with a clash and if there is flouting, what is the implicature. Austin's (1962) Speech Act Theory in the sixth row indicates the locutionary, illocutionary and perlocutionary acts performed. The attitudes expressed by the characters in the scene are gauged by their facial expressions; the visual framework in Table 3.1 above takes this into account. The intersemiotic relations are included in the tenth row and they describe the type of intersemiotic relations that exist between the visual and linguistic semiotic modalities.

A sample of the transcription notation and linguistic pragmatic analysis is shown in Table 3.2 for the linguistic dialogue track in tabulated form.

Speech	Gordon: We liase with various agencies…
Grice's CP	
Competitive or **Cooperative** or a **mixture** of the two	Mixture of Competitive and Cooperative
Maxims **flouted**, **violated**, **opting out** or **clash**	Maxim of quantity and manner flouted OR opting out
Implicature	I do not want to tell you who helped us (M.C.U.).
Austin's Speech Act Theory	
Locutionary Act	Declarative sentence asserting that the M.C.U. works with different organisations
Illocutionary Act	Implicature conveyed increases the force of Gordon's utterance in denying Dent the information that Gordon works with Batman
Perlocutionary	Dent understands Gordon's implicated refusal to reveal his unofficial

Act	alliance with Batman but insists on wanting to be involved in Gordon's plans. Dent uses further questions to force Gordon to reveal his unofficial relationship with Batman
Intersemiotic Relations	
Intersemiotic Complementarity	Synonymy (A *medium shot* showing Gordon speaking his utterance and gazing towards the camera).
	Attitudinal Congruence (Same attitude expressed in linguistic and visual modalities – bureaucratic and evasive stance taken

Table 3.2: Excerpt of Transcription Template for a Linguistic Analysis of *The Dark Knight*

CHAPTER FOUR

(NON) COOPERATION AND COMPETITION IN *THE DARK KNIGHT*

4.1 Overview

Chapter Four utilises components of the Integrative Multisemiotic Model (IMM) (Lim, 2004) for film analysis defined at the end of Chapter Two to analyse the selected scenes for *The Dark Knight.* The detailed analysis in this chapter provides an insight into the protagonists' characterisation, character development and their relationships. These insights are further explored in relation to the themes of the movie in Chapter Five. This chapter demonstrates how the key components of interactional discourse analysis frameworks and visual analysis frameworks in the proposed IMM framework can be applied to the discourse analysis of a film text.

Data Set 1

4.2 Analysis of Scene One – Gordon's First Meeting With Dent

In this scene, the linguistic analysis performed below using Grice's (1975) CP shows Dent and Gordon cooperating with each other. However, a further analysis which is done for Scene One below using Austin's (1962) Speech Act Theory reveals the underlying tension and competition between both men. The conflict revealed in the linguistic analysis is also evident in the visual analysis which suggests that although both protagonists are united in their common goal to eradicate crime, there is a lack of complete trust in each other.

This scene focuses on Gordon's attempt to obtain search and seizure warrants from Dent. It reveals the developing relationship between them and predicts the trajectory of how their relationship develops as the film progresses. Thus it provides an important first

impression of their relationship and whether it is cooperative, competitive or a mixture of the two.

4.2.1 Gordon and Dent's Initial Cooperation Indicated Through Exchange Greetings

Table 4.1: Dent's strategy one - verbal irony		
Speaker	**Utterance**	**Ref**
Gordon	(**1a**) I hear you got a hell of a right cross. *(Gordon looks around and grabs a chair)* (**1b**) Shame Sal's going to walk.	DS1: 1a - 1b
Dent	(**2a**) Yeah, well, good thing about the mob is they keep giving you second chances.	DS1: 2a
Dent picks up a bundle of bills from the heist.		

Gordon begins the interaction by complimenting Dent (DS1:1a -1b). The illocution of this utterance is to praise Dent's quick action in fending off an earlier attempt to shoot him and commiserate with Dent on his failure to convict Sal Maroni. Besides serving as a greeting, (DS1:1a-1b) also indicates Gordon's attempt to get Dent into a good mood so that he accedes to Gordon's request.

The perlocution of Gordon's utterances (DS1:1a - 1b) is reflected in Dent's dismissal of Gordon's attempt through the use of verbal irony (DS1:2a). Usually, people in a position of legal authority are the ones who give second chances. As such, when Dent (District Attorney) agrees with Gordon (Head of M.C.U.) and utters DS1:2a, he is putting Gordon down. The phrase "keep giving you second chances" conveys the subtle meaning that the mob keeps committing crimes due to M.C.U.'s incompetence. The illocution of DS1:2a serves to undermine Gordon, so that Dent is in a higher negotiating position. However, Dent's verbal irony seems lost on Gordon as he merely takes a chair to sit down in front of Dent.

Dent observes the maxim of *relation* as he signals his cooperation by agreeing with Gordon. Although Grice's maxim suggests that the relationship between both men is

cooperative, the analysis of the interaction using Austin's (1962) Speech Act Theory reveals Dent's subtle attempt to establish an advantage over Gordon. This dichotomy is evident when we compare the linguistic analysis using Austin's (1962) Speech Act Theory with the visual analyses in section 4.2.2 below.

4.2.2 Use of *Two Shot* to Emphasise Closeness between Gordon and Dent

Figure 4.2.1 A *two shot* portrays Gordon and Dent as allies

A *two shot* used to depict Gordon and Dent's initial greeting indicates their *commonality* as high ranking government officials allied to combat the criminal activities in Gotham City. It also emphasises the closeness of the two men, with Dent leaning towards Gordon as he bends to sit down. Figure 4.2.1 shows Gordon and Dent framed together at the centre of the shot. The vector which originates from Dent also points towards Gordon, forming a perpendicular triangle. This gives important visual hints about their interdependent relationship as key crime fighters in Gotham City.

4.2.3 Gordon's Flouting of Maxims of *Quantity/Manner* Implicate "Non-Cooperation"

Table 4.2: Dent's strategy two - trivializing Gordon's effort		
Speaker	**Utterance**	**Ref**
Dent	**(2b)** Lightly irradiated bills. **(2c)** Fancy stuff for a city cop. **(2d)** Have help?	DS1: 2b-2d
Gordon	**(3a)** We liaise with various agencies…	DS1: 3a

Dent continues to talk down to Gordon in (DS1:2b-2d). Dent observes the maxim of *relation* as he is talking about crime fighting in Gotham City. Although it suggests that both men have a co-operative relationship, the analysis using Austin's (1962) Speech Act Theory reveals Dent's further attempt to establish an advantage over Gordon. By stating the obvious in a casual way, Dent is trivialising Gordon's effort. For example, the use of the rather colloquial term "fancy stuff for a city cop" to refer to technology, in a rather formal environment (District Attorney's office), with someone in a formal relationship (District Attorney and M.C.U. Head) is condescending. The illocution of DS1:2b-2d, serves to undermine Gordon so that Dent is in a higher negotiating position. Unlike DS1:2a which requires Gordon to infer its sarcastic meaning, DS1:2b-2d is slightly more direct.

The perlocution of Dent's utterance is reflected in Gordon's calm resistance to Dent's utterance (DS1:3a). Although Gordon observes the maxim of *relation* by responding to the main topic, he flouts the maxim of *quantity* by refusing to identify the source and flouts the maxim of *manner* by using the obscure and ambiguous term "various agencies". The implicature is that he is not willing to disclose the specific source.

Table 4.3: Dent's strategy three - cutting Gordon off to put him in his place		
Speaker	**Utterance**	**Ref**
Dent	**(4a)** Save it, Gordon. **(4b)** I want to meet him.	DS1: 4a-4b
Gordon	**(5a)** Official policy is to arrest the vigilante known as Batman on sight.	DS1:5a

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Dent	**(6a)** Mm-hm. **(6b)** What about that floodlight on top of M.C.U.?	DS1:6a-6b
Gordon	**(7a)** If you got problems with malfunctioning equipment…I suggest you take them up with maintenance, councillor.	DS1:7a
Dent tosses the bills back onto his desk. Annoyed.		

Dent flouts the maxim of *relation* by cutting Gordon off and shifting the topic to a demand to meet Batman (DS1:4a-4b) thus denying Gordon his speaker's rights (Wilson, 1989). Dent's illocution is to stop what he perceives as Gordon's attempts to undermine his authority; put Gordon in his place; and intimidate Gordon into acceding to his demand to meet Batman. Dent's utterance suggests that he is adopting a confrontational strategy to establish control over the interaction.

The perlocution of Dent's utterance is reflected in Gordon's continued resistance (DS1:5a). The analysis of Gordon's utterance using Grice's maxims reveals a difference in the workings of maxims and the complexities in the analysis.

At the *personal* level:

- Gordon flouts the maxim of *quality* to signal his "non-cooperation" (Gordon possesses covert information and asymmetrical sub-goals hidden from Dent) and implicates that he is not associated with Batman (although he is working with Batman to combat crime, in the earlier scenes of the movie)

- Gordon also flouts the maxim of *manner*. Even though DS1:5a is not ambiguous since it has an underlying meaning that involvement with Batman is not legal, Gordon does not answer Dent's demand with an affirmative or a negative response. Instead, he lets Dent infer the answer from his utterance.

At the *official* level:

- Gordon observes the maxim of *quantity* by not saying more or less than what the official policy dictates.

- Gordon observes the maxim of *quality* as what he said of the policy is obviously true.

- Gordon observes the maxim of *relation* as what he said is relevant to Dent's demand to meet Batman.

Gordon's intent becomes much clearer when we analyse DS1:5a using Austin's (1962) Speech Act Theory. The illocution is a subtle attempt to dissuade Dent from his demand by citing the official policy. It serves the following functions – as a counteraction to stop Dent's aggressive demand to meet with Batman, as Gordon's refusal to acknowledge his (officially illegal) involvement with Batman and as an expression of Gordon's desire to reduce the verbal conflict between both men. Gordon's citing of the official policy resembles an evasive bureaucratic response from one government official to another. The analysis foregrounds Gordon's determination not to implicate himself in his "non official" dealings with Batman, or accede to Dent's demand. It also suggests his lack of complete trust in Dent, whom he is meeting for the first time.

Gordon's utterance (DS1:5a) only strengthens Dent's resolve and the perlocution is reflected in Dent's persistence on challenging Gordon's denial of his involvement with Batman. Dent questions Gordon about the floodlight that is used to summon Batman on the rooftop of M.C.U. (DS1:6a - 6b). Dent's illocution serves to challenge Gordon as he indirectly implies that Gordon is hiding his relationship with Batman. The question in DS1:6b is rhetorical as both Dent and Gordon are aware of the function of the floodlight. This has important implications on Gordon's response in DS1:7a. As Dent asked the rhetorical question, he flouts the maxim of *quality* as he is creating an implicature to challenge Gordon. The rhetorical question serves to increase the force of Dent's challenge to Gordon and reflects Dent's *persistence* to break down Gordon's wall of resistance.

The analysis using Grice's maxims indicates that Dent observes the maxim of *relation* by continuing on his earlier demand to meet Batman. As such, Dent's use of the discourse

marker "mm-hm" in DS1: 6a is an expression of feigned interest in Gordon's utterance in DS1:5a. The phrase, "what about" at the beginning of DS1:6b suggests that Dent is not seeking information.

The perlocution DS1:6a-6b is reflected in Gordon's loss of composure. Gordon tolerates Dent's direct put down in DS1:4a-4b, but loses control when Dent employs sarcasm in DS1:6a-6b. Gordon's "polite" response to Dent in DS1:7a indicates that his tolerance of Dent's aggressive questioning has reached its limit and he is making it known to Dent. This becomes more evident if we examine DS1:7a using Watt's (2003:19) politeness theory. Watts defines linguistic behaviour that is appropriate in the context of the social interaction as *politic behaviour* and linguistic that goes beyond *politic behaviour* as *impolite* or *polite behaviour* depending on its function in the social context.

As such, Gordon is engaging in impolite behaviour by being overly polite. The honorific term "councillor", used to address Dent, does not indicate respect, but defiance. The title is out of place in the District Attorney's office, as it is used in a courthouse. To increase the force of the "impolite" statement, a blatant flouting of the maxim of *relation* is used. To fend off Dent's rhetorical question in DS1:6a-6b about the "purpose of the floodlight", Gordon "reinterprets" Dent's question to a real question that asks about the "functional condition" of the spotlight and suggests another avenue to address the problem. Gordon thus places *emphasis* on his implicature to dissociate the M.C.U. and himself from Batman through the linguistic strategy of *repetition* in the flouting of the maxim of *quality*. The illocution of Gordon's utterance in DS1:7a is to make Dent feel out of place, counteract his attack and stop his further demands.

The verbal conflict between Dent and Gordon is also evident when we do a visual analysis. The *medium shot* shows Gordon gazing directly at Dent when he utters DS1:7a.

Figure 4.2.2 *Intersemiotic Antonym* **between utterance in DS1:7a and Visual Shot**

There is an *intersemiotic antonym* between the utterances in DS1:7a, where a linguistic analysis reveals Gordon's loss of control and the visual shot that shows his maintenance of control. The analysis of the intersemiosis between the visual and linguistic modalities thus suggests the presence of verbal conflict instead of physical conflict between Dent and Gordon beneath their calm demeanour.

The underlying reasons for the *intersemiotic antonym* become clearer when we review the interaction between Gordon and Dent using Attardo's (1997) cognitive contextual categories of conversational dialogue.

- *Symmetrical* goal – both Gordon and Dent are seeking to eradicate crime in Gotham city.
- *Asymmetrical* sub-goals – both have sub-goals that are in conflict with each other. Dent's sub-goal is to join Gordon and Batman in their crime fighting activities. Gordon's sub-goal is to restrict knowledge of his plans to a few key people to avoid compromising the operations to seize the mob's illegal hoard from the banks.

- *Asymmetry* of information – Gordon does not wish to divulge his close working relationship with Batman to Dent. As such, he denies Dent any opportunity to join the alliance he forms with Batman to tackle crime in Gotham city.

At the higher level, their relationship is close and cooperative, despite the tension between them. They are united under a *symmetrical* goal. This is evident in the earlier visual analysis in Section 4.2.2. However the visual and linguistic analysis in this section reveals Gordon's lack of complete trust in Dent. They are divided by their asymmetrical sub-goals. These conflicting factors lead to the mixture of cooperation and competition between the two characters. The escalating tension becomes more and more evident as the interaction continues.

4.2.4 Dent's Flouting of Maxim of *Relation* Implicate Annoyance

Speaker	Utterance	Ref
Table 4.4: Dent's strategy four – resume his aggressive strategy by attacking the integrity of M.C.U.		
Dent	**(8a)** I've put every money launderer in Gotham behind bars. **(8b)** But the mob is still getting its money out. **(8c)** I think you and your "friend" have found the last game in town and **(8d)** you're trying to hit them where it hurts, their wallets. **(8e)** It's bold. **(8f)** You gonna count me in?	DS1: 8a-8f
Gordon	**(9a)** In this town, the fewer people know something, the safer the operation.	DS1:9a
Dent	**(10a)** Gordon, I don't like it that you've got your own special unit, and **(10b)** I don't like it that it's full of cops I investigated at Internal Affairs.	DS1:10a-10b
Gordon	**(11a)** If I didn't work with cops you'd investigated while you were at making your name at I.A. I'd be working alone. **(11b)** I don't get political points for being an idealist. **(11c)** I have to do the best I can with what I have.	DS1:11a-11c

After being persistently rejected by Gordon, despite a final plea in DS1:8a-8f which earns a sharp retort from Gordon in DS1:9a, Dent resumes his aggressive strategy. Dent flouts the maxim of *relation* to implicate his annoyance in DS1:10a-10b. Besides communicating Dent's annoyance, the illocution of this utterance is to provoke and *put down* Gordon on two fronts. Firstly, Dent emphasises that Gordon has "privileges" by having his own forces at his disposal. Secondly, the policemen he controlled are corrupt and thus useless for his purposes. Dent hopes to impress on Gordon that the few people that could be trusted in DS1:9a are not the policemen under his own command. In denigrating Gordon's staff, Dent makes another attempt to put Gordon into a lower negotiating position.

The use of the clause "I don't like it" twice in DS1: 10a-10b by someone of Dent's authority does not just signal his displeasure. It can also function as Dent's veiled threat to either shut down Gordon's special unit or to investigate Gordon's policemen. The repetition of the clause indicates the increasing intensity of Dent's aggressiveness in the interaction.

The perlocution of Dent's utterance in DS1:10a-10b is reflected in the equally aggressive manner that Gordon openly conveys his position to Dent in DS1:11a-11c. The illocution of this utterance has two functions. First as Gordon's defence of the way he runs his department and second, to tell Dent that he is an idealist who is too preoccupied with scoring political points for his career to deal with the pragmatic nature of crime fighting. However Gordon's utterances in DS1:11a-11c also reveals a chink in his armour. This is reflected in his willingness to open up to Dent about the working conditions in M.C.U. Gordon flouts the maxim of *quantity* as he implicates his own helplessness in selecting his subordinates as well as his pragmatic approach to crime fighting.

Gordon's response can be considered a breakthrough for Dent. Gordon no longer responds by citing official policies (DS1:5a), using impolite behaviour (DS1:7a) or insinuations (DS1:9a). Instead, Gordon defends himself directly and openly criticises Dent by

attacking his positive face (Brown and Levinson, 1987: 61). Although Dent is not mentioned by name, there is ellipsis in the sentence "I don't get political points for being an idealist [like you do]".

The *medium close-up shot* used when Gordon uttered DS1:11a-11c shows the perlocution of Dent's utterance (DS1:10a-10b) on Gordon, who continues to keep a straight face. The *medium close-up shot* shows Gordon's unyielding gaze manifesting as a *reactional transactional process* directed at Dent. This foregrounds his desire not to yield to Dent's demands. The withholding of a smile also indicates that Gordon's attempt to assert dominance over Dent (Boulton, 2007). The intersemiotic relationship between the (lack of physical conflicts in the) visual shot and the (aggressive) verbal dialogue thus results in an *intersemiotic antonym*.

Figure 4.2.3 A *medium close-up shot* emphasises Gordon's control, providing stark contrast to the aggressive verbal dialogue in DS1:11a-11c

4.2.5 Displacement of *Two Shot* by *Shot-Reverse-Shot* Emphasise "Non-Cooperation"

The increasing tension and competition between Gordon and Dent is also evident in the visual analysis of their interaction from the beginning of Scene One up to this point. After their initial greetings at the beginning of Scene One, visual analysis of the subsequent shots indicates Gordon's reluctance to accede to Dent's demands despite his reliance on Dent for

search and seizure warrants. This is shown through the displacement of the *two shot* camera technique by the *shot-reverse-shot* technique that does not frame the two characters in the same shot. The two characters are now separated from each other by the desk that appears between them. Compared to their initial greetings where the camera shot does not portray them as facing the camera directly, the camera shots now show Gordon and Dent in *medium shots* looking directly at the camera (Figure 4.2.4). There is also an enactment of a *transactional reactional* process in the shots when Gordon and Dent gaze consistently at each other in a *bidirectional* manner shown through the *shot-reverse-shots*.

Additionally, the *medium shots* framing Gordon and Dent below show their facial expressions as unsmiling and looking unhappy. The direct gaze combined with their cold stares and the withholding of a smile[6] constitutes an 'image act' which *demands* that the interlocutors, Dent and Gordon, enter into a subordinated relationship with each other (Kress and van Leeuwen, 2006: 118). The visual analysis suggests that the two protagonists are trying to dominate each other. Kress and van Leeuwen (2006: 136) asserts that the frontal angle is the angle of involvement where what the audience sees is part of their world, something they are involved with. Thus the frontal angle of the *shot-reverse-shots* allows the audience to see Dent's reaction from Gordon's perspective and vice versa, enabling the audience to feel the *increasing tension* in Dent and Gordon's relationship in this scene.

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[6] In Western culture, the withholding of a smile is a sign of dominance typically reserved for adult males (Boulton, 2007).

Figure 4.2.4 *Shot-Reverse-Shot* **showing the "non-cooperation" of Gordon to Dent's persistent requests/demands to join Gordon and Batman's crime fighting alliance**

4.2.6 Further Flouting of Maxims of *Relation*, *Manner* and *Quantity* by Gordon

Speaker	Utterance	Ref
Table 4.5: Dent's strategy five - backing down, acceding to Gordon's request for warrant and makes a final plea for Gordon's trust		
Dent	**(12a)** You want me to back warrants for search and seizure on five banks without telling me what we're after?	DS1:12a
Gordon	**(13a)** I can give you the names of the banks.	DS1:13a
Dent	**(14a)** Well, that's a start. **(14b)** I'll get you your warrants, but I want your trust.	DS1:14a-14b

In the final shots of this scene, Dent continues to challenge Gordon's request for the

search warrants (in DS1:12a). The illocution of this utterance is to reiterate Dent's demand to

be involved in Gordon's plans. Dent's utterance observes the maxim of *relation* as it is related to Gordon's request for search and seizure warrants. Compared to Dent's utterances in DS1:4a-4b and DS1:10a-10b, this challenge is milder and reflects his change of strategy to optimize on Gordon's more candid responses to his utterances (DS1:11a-11c).

The perlocution of DS1:12a is reflected in Gordon's continued resistance. Gordon flouts three maxims in his response (DS1:13a). First, he flouts the maxim of *relation* by not telling Dent his action plan. Second, he flouts the maxim of *manner* by stating in an obscure and ambiguous manner that he can give Dent the names of the banks. Third, he flouts the maxim of *quantity* by withholding information on the specific purpose of the warrants. By flouting these maxims, Gordon implicates his final decision to exclude Dent from his plans.

The illocution of Gordon's utterance in DS1:13a is to convey his lack of complete trust in Dent. Despite Gordon's openness and aggressive defence in DS1:11a-11c, he now resumes his earlier strategy of speaking vaguely and in a bureaucratic and official way to flout the maxims of *manner* and *quantity*. In this shot, the camera uses a *medium close-up* (Figure 4.2.5) to focus on Gordon to show his decisiveness (manifested in an intense gaze at Dent) in excluding Dent from his plans.

The perlocution of DS1:13a is reflected in Dent's backing down in a reaction to Gordon's final resistance. Dent shows his appreciation of Gordon's offer to supply the names of the banks by interpreting it as a positive gesture and makes a final plea for his trust (DS1:14a-14b).

Figure 4.2.5 A *medium close-up* shot of Gordon emphasizes his final decision not to include Dent in his plan to clean up Gotham City

Speaker	Utterance	Ref
Table 4.6: Dent's final strategy - take advantage of Gordon's effort to mend their relationship by baiting him		
Speaker	Utterance	Ref
Gordon	**(15a)** Oh, you don't have to sell me, Dent. **(15b)** We all know you're Gotham's White Knight.	DS1:15a-15b
Dent	**(16a)** Yeah, well, I heard they have a different name for me down at M.C.U.	DS1:16a
Gordon	**(17a)** I wouldn't know about that.	DS1:17a

In the closing of the scene, Dent asked Gordon about his nickname at M.C.U. (DS1:16a). It functions as a signal from Dent to Gordon that he wishes to continue the conversation. Dent is trying to "bait" Gordon by building on Gordon's positive feedback in DS1:15a-15b in a final attempt to get Gordon to reveal his plans. Dent observes the maxim of *relation*. The analysis reveals Dent's persistence and duplicity in capitalising on Gordon's gratitude and change in attitude to achieve his sub-goal of getting Gordon to reveal and include him in his plans.

The perlocution on Gordon is reflected in his attempts to opt out of the conversation. Gordon flouts the maxim of *quality* by asserting that he does not know Dent's nickname, even though he clearly knows it[7]. Gordon flouts the *quantity* maxim by not revealing Dent's nickname and flouts the *manner* maxim by speaking in an unclear manner. The implicature that Gordon intends to convey to Dent is that he does not wish to continue with this particular topic. DS1:17a reveals Gordon's attempt to end the interaction so as to escape from Dent's constant manipulations. The final interaction confirms the *ambivalent* relationship between Gordon and Dent at the closing of the scene. Despite their verbal conflict due to Gordon's rejection of his involvement, Dent still accedes to Gordon's request for the search and seizure warrants for the mob owned banks (DS1: 14b), indicating their close interdependent relationship.

The visual analysis of this shot shows a *medium close-up* shot of Gordon (Figure 4.2.6) turning his head away from the camera in an *oblique angle* away from Dent. The intersemiotic relation between the utterance by Gordon in DS1:17a and the visual analysis of the camera shot shows an *intersemiotic attitudinal dissonance* [8] (Tan, 2005). This corroborates the fact that Gordon is lying, that is, he breaks the maxim of *quality*. Gordon does not want to risk provoking Dent or continue his argument with Dent. Hence, he turns his head in an *oblique angle* away from Dent, which serves a strategic purpose of *opting out* of the interaction after he flouts the maxims to signal the end of their conversation. The visual analysis thus provides evidence for Gordon's wish to preserve their close or interdependent relationship.

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[7] In Scene three Gordon was able to state Dent's nickname of Two-Face when pushed by Dent.
[8] The *intersemiotic attitudinal* dissonance is between the linguistic utterance (DS1:17a) that is directed from Gordon to Dent but Gordon's gaze is averted away from Dent suggesting opposite meaning between linguistic and visual modalities.

Figure 4.2.6 A *medium close-up* shot of Gordon turning his head in an *oblique angle* away from Dent indicates his visual opting out of the dialogue

4.2.8 Conclusion of Analysis – Competition and Cooperation between Dent and Gordon

In Scene One, Grice's maxims indicate cooperation between Dent and Gordon but the analysis by the speech acts reveals an intense competition for power. Dent is trying to establish control while Gordon is holding his ground. The cooperation and competition between Dent and Gordon contributes to the ambivalence in their relationship.

- *Cooperation* - Dent and Gordon's explicit knowledge of each other's main goals - cleaning Gotham City of the mob; symmetrical information in relation to their main goals, overt information in their main goals.

- *Competition* - Dent's asymmetrical knowledge of Gordon sub-goals, he does not know about Gordon's plans. Gordon's asymmetrical information, he does not know the integrity of the District Attorney office's staff. Their asymmetrical sub-goals – Dent wants to be included in Gordon's plans but Gordon wants fewer people to know about his plans to ensure success.

These conflicts resulted in the build up of tension in the verbal interaction. The tension is also shown in the visual analysis in section 4.2.5 where both men are shown in

shot-reverse-shots in separate frames. Despite the tension, Gordon and Dent highly regarded each other. This is corroborated by linguistic evidence where both men try to praise the other. The visual analysis also reveals their cooperation (their desire to understand each other's goals and intentions). This is evident in the absence of physical conflicts. The framing of both men in the same shot section 4.2.2 signals their cooperation. The two men begin and end their conversations in a highly friendly manner. At the closing of their verbal interaction, Gordon politely backs away from Dent's bait in order to preserve their relationship.

Data Set 2

4.3 Analysis of Scene Two – Batman's interrogation of the Joker

In this scene the intense competition between Batman and the Joker results in a battle of wits and physical violence. The Joker tries to control the interrogation by misleading Batman using a strategy of information and disinformation while Batman tries to counteract it through the use of violence. As a result conflicting interpretations arises from analyses using the individual frameworks in the IMM (Lim, 2004). However, a holistic analysis using the IMM (Lim, 2004) reveals the full picture.

In the preceding scene, the Joker has been interrogated by Gordon without success. As such, Gordon lets Batman take over the interrogation.

4.3.1 "Non-Cooperation" of the Joker

4.3.1.1 Batman's strategy of intimidation by violence – the big bad vigilante

Table 4.7: Batman's strategy of intimidation by violence – the big bad vigilante		
Speaker	**Utterance /Description of scene or action**	**Reference**
Gordon steps out. The overhead light COME ON. Batman is behind him. The Joker BLINKS in the HARSH WHITE LIGHT.		
WHAM! The Joker's face HITS the table – comes up for air – CRACK! CRACK! To the		

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head. Batman is in front of him. The Joker stares, fascinated. Bleeding.		
Joker	**(1a)** Never start with the head. **(1b)** The victim gets all fuzzy. **(1c)** He can't feel the next.	DS2:1a-1c
CRACK! Batman's fist SMACKS down on the Joker's fingers.		
Joker	*(calm)* **(2a)** See?	DS2:2a
Batman	**(3a)** You wanted me. **(3b)** Here I am.	DS2:3a-b

Batman's strategy to disorientate the Joker with violence is evident in the opening of this scene. The Joker is first 'blinded' with the sudden change in lighting and Batman proceeds to hit him on the head (*transactional action process*). A *close-up shot* of the Joker in the foreground with Batman's middle body shown in the background (Figure 4.3.1) foreshadows the intense violence that Batman is to inflict on the Joker throughout this scene.

Figure 4.3.1 A *close-up shot* of the Joker foreshadows Batman's use of violence on him throughout the scene

However, the acts of violence do not work as the Joker uses them as opportunities to taunt Batman, pointing out to him how ineffective the tactics are. The Joker's response in DS2:1a-1c flouts the maxim of *quantity*. Rather than react in pain or stay silent, he responds by advising Batman that his violent tactics do not work. The Joker flouts the maxim of *relation* as he is not reacting in the manner of someone who is hit on the head. The illocution of the Joker's utterance is to tell Batman that he knows what Batman is up to and that he is

not intimidated. The perlocution of this utterance is reflected in Batman's punch on the Joker's fingers.

This further assault by Batman does not work either as the Joker taunts Batman in DS2:2a. The Joker flouts the maxim of *relation* as he is not reacting in the manner of someone who is hit on the hands. The illocution of the Joker's utterance in DS2:2a is to demonstrate to Batman that his strategy of violence does not work, "See [what I mean, I don't feel the pain]."

Figure 4.3.2 An *extreme close-up shot* of Batman's punch on the Joker's fingers

An *extreme close-up shot* (Figure 4.3.2) shows a conceptual structure of an *analytical process* where the Joker's hand is the possessive attribute and the *close-up shot* of the Joker shown earlier (Figure 4.3.1) is the carrier. It serves to orientate the audience by first showing the carrier, followed by his possessive attributes. The shot also indicates the *transactional action process* that occurs. The use of a *transactional action process* in *extreme close-up shot* emphasises the violence that occurs throughout the scene. There is also *intersemiotic meronymy* where the part of the Joker's body – his hand (Figure 4.3.2) is shown in relation to his linguistic utterance where he refers to himself using the pronoun "He" (DS2: 1c) and noun phrase "the victim" (DS2: 1b). The meronymic relations emphasise the violence inflicted on vital parts of the Joker's body by Batman. The visual shots highlight the brutality

of the interrogator (Batman) and helplessness of the suspect (the Joker) and accentuate the significance of the moral ambiguity in this scene.

The perlocution of the Joker's utterance in DS2:2a is reflected in Batman's assertion that the Joker wanted to see him (DS2:3a). Batman adheres to the maxim of *relation* by responding to the Joker's taunts. The illocution of DS2:3a-3b is twofold, first to convey to the Joker is that his tricks do not work and second, that Batman is there to make the Joker's life unbearable.

The analysis above suggests that the Joker is in control of the situation and is forcing Batman to resort to more violence. In doing so, the Joker manipulates Batman into providing an opening for his strategy of information/disinformation to derail the interrogation. This becomes more evident when we continue with the analysis.

4.3.1.2 Joker's strategy of information/disinformation one - Guilt

Table 4.8: Joker's strategy of information/disinformation one - Guilt		
Speaker	**Utterance /Description of scene or action**	**Ref**
Joker	**(4a)** I wanted to see what you'd do. **(4b)** And you didn't disappoint. **(4c)** You let five people die. **(4d)** Then you let Dent take your place. **(4e)** Even to a guy like me, that's cold.	DS2:4a-4e
Batman	**(5a)** Where's Dent	DS2:5a
Joker	**(6a)** Those mob fools want you gone so they can get back to the way things were. **(6b)** But I know the truth. **(6c)** There's no going back. **(6d)** You've changed things. **(6e)** Forever.	DS2:6a-6e

Batman's statement/question in DS2: 3a-3b, "You wanted me. Here I am", provides the Joker with an opening to launch his information/disinformation strategy, inverting the roles of interrogator and suspect. The Joker fulfils the maxim of *relation* by stating why he wanted to meet Batman in DS2:4a. As such he fulfils the Cooperative Principle in order to continue his interaction with Batman. In DS2: 4a-4e, the Joker adheres to the maxim of *relation* by responding to Batman's indirect question on why the Joker wanted to see him. However, he breaks the maxim of *quantity* by linking his direct response in DS2: 4a using

DS2: 4b-4d to point to Batman's guilt, topping his taunt with DS2: 4e to insinuate that Batman is even more cold-blooded than him. The illocution of the Joker's utterances DS2: 4a-4e is to taunt Batman into defending himself.

The perlocution of the Joker's utterances in DS2:4a-4e is reflected in Batman's attempt to force the Joker back on track. Batman flouts the maxim of *relation* by asking for Dent's location. The illocution of Batman's utterance in DS2:5a it to tell the Joker that he is not interested in the Joker's game. The Joker's response in DS2:6a-6e flouts the maxim of *relation*. Instead of revealing Dent's location, the Joker diverts Batman by revealing the mob's motive for trying to kill Batman. The Joker offers his opinion that it is futile since things have changed. The illocution of the Joker's utterances in DS2: 6a-6e is to engage Batman's interest and to derail Batman's attempt to get the interrogation back on track.

Batman's utterance in DS2: 7a suggests that he is playing along with the Joker to find a breach in the Joker's defences since his direct attempt in DS2: 5a does not work. However, this provides the Joker the opportunity to execute the second step of his strategy – humiliate Batman by bringing Batman down to his level.

4.3.2 Batman's Cooperation With the Joker

4.3.2.1 Joker's strategy of information/disinformation two – Bring Batman down to his level

Table 4.9: Joker's strategy of information/disinformation two – Bring Batman down to his level		
Speaker	**Utterance /Description of scene or action**	**Ref**
Batman	**(7a)** Then why do you want to kill me?	DS2:7a
The Joker starts LAUGHING. After a moment, he's laughing so hard it sounds like SOBBING.		
Joker	**(8a)** I don't want to kill you. **(8b)** What would I do without you? **(8c)** Go back to ripping off mob dealers? **(8d)** No, no. No. No, you…you complete me.	DS2:8a-8d
Batman	**(9a)** You're garbage who kills for money.	DS2:9a

Joker	(10a) Don't talk like one of them. (10b) You're not. (10c) Even if you'd like to be. (10d) To them, you're just a freak like me. (10e) They need you right now but when they don't they'll cast you out like a leper. (10f) You see, their morals, their code, it's a bad joke. (10g) Dropped at the first sign of trouble. (10h) They're only as good as the world allows them to be. (10i) I'll show you. (10j) When the chips are down these civilised people… they'll eat each other. (10k) See, I'm not a monster. (10l) I'm just ahead of the curve.	DS2:10a-10l

Batman adheres to the maxim of *relation* by responding to the Joker's assertion in DS2: 6a-6e. When the Joker shifts the topic from Dent's location to the mob's desire to get rid of Batman, Batman accedes to the Joker by asking the Joker why (DS2:7a). Batman's adherence to the maxim of *relation* is strategic. By allowing the Joker to control the topics of the conversation, Batman plans to let the Joker have his say in the hopes that he will let slip Dent's location.

The perlocution of Batman's utterance in DS2:7a is reflected in the Joker's response in DS2:8a-8d. The Joker is aware of Batman's attempt to bait him and responds by taunting Batman further. The Joker adheres to the maxim of *relation* but flouts the maxim of *quantity* by elaborating on his symbiotic relationship with Batman. The illocution of the Joker's response is to taunt Batman into defending himself. The explicit assertion in DS2:8d is designed to provoke a response. The perlocution of this utterance is reflected in Batman's retort in DS2:9a. Batman adheres to the maxim of *relation* by countering the Joker directly. Like DS2:7a, the co-operation in this utterance is strategic. The illocution of the Batman's utterance is to forcefully deny the Joker's suggestion of a symbiotic relationship by putting the Joker down. However, the illocution is ignored by the Joker.

The perlocution of DS2:9a is reflected in the Joker's further attempts to taunt Batman. The Joker adheres to the maxim of *relation* and provides a sharp retort to comment on Batman's assertion in DS2: 9a. However, he flouts the maxim of *quantity* to use his response as an opportunity to attack Batman's public persona and "enlighten" Batman on what the

public really thinks of him. In DS2: 10a-10l, the illocution of the Joker's utterances is to humiliate Batman and bring Batman down to his level. The Joker insinuates that Batman is an outcast just like him, a 'freak' and a 'leper' that will be cast out by society once he outlives his usefulness.

The Joker's strategy is to agitate Batman and convey to him that the tactics to trick him into submission do not work, just like the earlier futile attempt to intimidate him. The Joker's strategy apparently works as Batman responds by resuming his violence.

4.3.2.2 Joker's strategy of information/disinformation three – Playing with rules

Speaker	Utterance /Description of scene or action	Ref
Table 4.10: Joker's strategy of information/disinformation three – Playing with rules		
Speaker	Utterance /Description of scene or action	Ref
Batman hoists the Joker up by the neck.		
Batman	**(11a)** Where's Dent?	DS2:11a
Joker	**(12a)** You have these rules, and you think they'll save you.	DS2:12a
Gordon	**(13a)** He's in control.	DS2:13a
Batman	**(14a)** I have one rule	DS2:14a
Joker	**(15a)** Oh, then that's the rule you'll have to break to know the truth.	DS2:15a
Batman	**(16a)** Which is?	DS2:16a
Joker	**(17a)** The only sensible way to live in this world is without rules. **(17b)** And tonight you are going to break your one rule.	DS2:17a-17b
Batman	**(18a)** I'm considering it.	DS2:18a

The perlocution of the Joker's utterance in DS2:10a - 10l is reflected in Batman's physical response. Batman hoists the Joker by the neck to look him in the eye, conveying to the Joker that he is not taking any more nonsense from him and repeating his demand on Dent's location in DS2: 11a. The visual analysis of the scene suggests Batman's "loss of control" after his attempts to seek information on Dent's location is repeatedly frustrated.

A *two-shot* frames Batman and the Joker in the centre of the shot (Figure 4.3.3) and depicts Batman lifting up the Joker (*transactional action process*). A *bidirectional reactional*

process is also shown visually when the two antagonistic characters gaze at each other, connected by a vector at a close distance. The tight framing of the shot also indicates the increasing tension between the two men.

Figure 4.3.3 A *two-shot* emphasises increasing tension between Batman and the Joker

Batman flouts the maxim of *relation* by refusing to respond to the Joker's taunt and repeats his demand on Dent's location. The illocution of Batman's utterance in DS2: 11a is to indicate to the Joker that he is not taking any more nonsense. However, it does not work as the perlocution of the utterance is reflected in the Joker's counteraction of digressing to a talk about rules. The Joker flouts the maxim of *relation* by refusing to provide Dent's location and shifts to the topic of rules. The illocution of the Joker's utterance in DS2: 12a is to torment Batman and force Batman to counteract his taunts with violence. The perlocution of the Joker's utterance is evident in the visual analysis where Batman utilises *transactional action process* of violence.

The linguistic and visual analysis up to this point seems to suggest that Batman has been manipulated by the Joker and has now lost control and resort to violence. However, further linguistic and visual evidence suggests that Batman's co-operation with the Joker and his acts of violence is pre-mediated. Gordon and the members of M.C.U. who are observing

the interrogation through a glass panel make no attempts to intervene. Gordon's utterance, "He's in control." in DS2:13a indicates that the acts of violence are planned by Gordon and Batman.

The patterning of the utterances in the next few exchanges in DS2:14a to DS2:18a again indicates that Batman fulfil the maxim of *relation* by adhering to the Joker's conversational topics. This occurs despite of the Joker's attempts to derail the interrogation by taunting Batman. The statement made by Batman in DS2:18a, "I am considering it" in response to the Joker's taunt in DS2:17b, "And tonight you are going to break your one rule", suggests that Batman is determined to go to all extent to achieve his goal of obtaining Dent's location. It also suggests that Batman still believes he is in control.

The Joker's strategy to lead Batman into a discussion of rules is a prelude to his next step, where he uses the revelation of Rachel's abduction as a trump card to force Batman into a corner.

4.3.2.3 Joker's strategy of information/disinformation four – Rachel as a trump card

Speaker	Utterance /Description of scene or action	Ref
Table 4.11: Joker's strategy of information/disinformation four – Using Rachel as a trump card		
Joker	**(19a)** There's only minutes left, so you'll have to play my little game if you want to save one of them.	DS2:19a
Batman	**(20a)** Them?	DS2:20a
Joker	**(21a)** You know, for a while there, I thought you really were Dent. **(21b)** The way you threw yourself after her	DS2:21a – 21b
Batman DROPS the Joker. RIPS up a bolted-down chair. Batman jams the chair under the doorknob, picks up the Joker and HURLS him into the two-way glass. The glass SPIDERS. The Joker, bleeding from nose and mouth, LAUGHS at Batman.		
Joker	**(22a)** Look at you go	DS2:22a
Gordon moves for the door.		
Joker	**(23a)** Does Harvey know about you and his little bunny?	DS2:23a
Batman SMASHES the Joker into the wall. The Joker slides to the floor. Batman stands over		

the Joker, a man possessed.

The Joker's response to Batman's utterance in DS2:19a flouts the *relation* maxim by shifting away from the topic of 'rules'. He flouts the maxim of *manner* as the new subject is presented in an ambiguous manner by the use of the pronoun "them". To accentuate the impact of his statement, the Joker flouts the *quantity* maxim when he uses the phrase "one of them" to keep Batman in suspense. The illocution of the Joker's utterance is to surprise Batman with the knowledge that someone is abducted along with Dent to bait him. The perlocution of this utterance is reflected in Batman's enquiry in DS2:20a which gives the Joker the opportunity to reveal the identity of the other victim to stun him.

The Joker's revelation of the other victim's identity is designed to both stun and torment Batman. The Joker refers to the event that occurs during his intrusion at the fund raiser that Bruce Wayne held for Dent as the launch pad for attack. DS2:21a refers to Batman rushing to Rachel's rescue after Dent is hidden in the safe room. DS2:21b refers to the act of Batman diving out of the window to save Rachel after the Joker drops her off the building. The illocution of the utterances in DS2:21a-21b is a calculated move to shock Batman into taking desperate measures. This becomes more evident when we review this utterance in the context of Batman's earlier declarative, "I am considering it [breaking my one rule not to kill]" in DS2:18a. The illocution of the Joker's utterance in DS2:21a-21b is to force Batman to violate his own moral code of not killing. The perlocution of the Joker's utterance is reflected in the visual analysis of Batman's action.

Batman drops the Joker and rips a bolted down chair. A *long shot* shows Batman jamming the door with a chair to prevent Gordon from coming in (Figure 4.3.4). This is a *transactional action process*. Batman's action suggests that he has gone beyond what he has agreed with Gordon on using violence to intimidate the Joker into revealing Dent's location. He is now prepared to resort to all means, including killing the Joker, to achieve his purpose.

Figure 4.3.4 A *long shot* of Batman jamming the door with a chair suggests his intention to break his moral code of not killing

A second shot is a *medium close-up shot* (Figure 4.3.5) of Batman slamming the Joker's head into the glass wall, emphasising Batman's persistent use of *the transactional action process*.

Figure 4.3.5 A *medium close-up shot* emphasises Batman's persistent use of *transactional action processes*

Further evidence of Batman's intention to break his moral code is evident in Gordon's act of reaching for the door in an attempt to intervene. In DS2:22a and DS2:23a, the Joker pushes Batman further by hitting him where it hurts the most, his affection for Rachel (which the Joker infers based on Batman's protective attitude towards Rachel at the fundraiser event). The reference to Batman's deed and behaviour in DS2:21b and Rachel's relation to Dent and Batman in DS2:23a is to further accentuate the impact to the utterance by

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insinuating that both Dent's and Rachel's predicament is a result of their relationship to Batman.

The purpose of the Joker's strategy in this section is to build on his earlier steps in executing the tactics of information/disinformation. In doing so, the Joker derails the whole interrogation, disorientates Batman and, heightens the sense of urgency so that Batman will accept what the Joker said/revealed without question. This becomes evident in the following analysis in section 4.3.2.4.

4.3.2.4 Joker's strategy of information/disinformation five – Chance and choices

Table 4.12: Joker's strategy of information/disinformation five – Chance and choices		
Speaker	**Utterance /Description of scene or action**	**Ref**
Batman	**(24a)** Where are they?	DS2:24a
Joker	**(25a)** Killing is making a choice.	DS2:25a
Batman PUNCHES the Joker across the face. HARD.		
Batman	**(26a)** Where are they?	DS2:26a
Joker	**(27a)** Choose between one life or the other. **(27b)** Your friend, the District Attorney or his blushing bride-to-be.	DS2:27a - 27b
Batman PUNCHES the Joker again. The Joker laughs.		
Joker	**(28a)** You have nothing, nothing to threaten me with. **(28b)** Nothing to do with all your strength. **(28c)** Don't worry, I'm going to tell you where they are, both of them. **(28d)** And that's the point. **(28e)** You'll have to choose. **(28f)** He's at 250 52nd Street and she's on Avenue X at Cicero.	DS2:28a-28f
Batman DROPS him. Batman RACES past Gordon.		
Gordon	**(29a)** Which one you going after?	DS2:29a
Batman	**(30a)** Rachel	DS2:30a
Gordon	**(31a)** We're getting Dent! **(31b)** 250 52nd Street.	DS2:31a – 31b

In DS2: 24a and DS2: 26a, Batman tries to demand for an answer twice. The illocution of Batman's utterances is to force the Joker to stop his digressions and reveal Dent and Rachel's locations. The perlocution of Batman's demands and relentless physical

assaults only result in the Joker's further taunts as he forces Batman to choose who to save, Dent or Rachel. Both the Joker and Batman flout the maxim of *relation* as Batman tries to assert his demands and the Joker digresses to a game of chance and choices to counteract his demands.

The perlocution of both utterances is reflected in the last frames of this sequence. A *medium close-up shot* (Figure 4.3.6) shows the Joker after being punched by Batman. A *transactional action process* of a series of two punches to the Joker's head emphasises Batman's determination to elicit an answer from the Joker on Dent and Rachel's locations.

Figure 4.3.6 A *medium close-up shot* conveys Batman's use of a *transactional action process* on the Joker

The Joker flouts the maxim of *quantity* by declaring the helpless situation that Batman is in and providing more information than is required when he reveals the hidden locations to Batman (DS2: 28a-28f). However, the Joker adheres to the maxim of *relation* by providing Batman with Dent and Rachel's locations. The illocution of the Joker is twofold. The first is to declare his superiority over Batman. The second is to close his strategy by pushing Batman into immediate action so that Batman will not suspect his lies. In DS2: 28f, the Joker also violates the maxim of *quality* when he misleads Batman by giving him the opposite locations of Dent and Rachel. The effect on Batman is immediate.

The perlocution of this utterance is reflected in Batman's release of the Joker and his race to rescue Dent and Rachel. Batman completely ignores the Joker's utterances in DS2:28a-28b and takes what the Joker said as the complete truth. Besides the linguistic evidence provided by the utterances, the visual evidence also suggests the Joker's complicity.

A *close-up shot* used to highlight the Joker's facial expression shows his calm and confident expression, with the hint of a smile. The expression resembles that of an accomplished actor who has successfully closed a performance rather than an adversary who concedes defeat. Hence, there is an incongruity between the Joker's *linguistic revealing* of Dent and Rachel's hidden locations and the visuals showing *his facial expression*. There are *intersemiotic attitudinal dissonance*[9] and *intersemiotic antonym*[10] here.

Figure 4.3.7 *Intersemiotic Attitudinal Dissonance* **and** *Intersemiotic Antonym* **between the** *close-up shot* **that emphasises the Joker's confidence and the linguistic utterance "revealing" Dent and Rachel's hidden locations**

Similarly, there is also *intersemiotic attitudinal dissonance and intersemiotic antonym* with regard to the *camera angle* that positions the Joker to contrast his power with Batman

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[9] The veracity expressed in the visuals showing his *facial expression* (real and involuntary) and his *linguistic utterance* revealing the location of Dent and Rachel (violates the maxim of *quality* because Dent and Rachel's locations are not told truthfully) is incongruent.

[10] The truth values of the meanings expressed by the visuals showing the Joker's facial expression (real and involuntary) and his linguistic revealing of Dent and Rachel's hidden locations (not the truth – violates the maxim of quality) are opposite.

when the Joker discloses Dent and Rachel's locations in DS2:28f. On the one hand, the camera angle shows the Joker with a *high angle shot,* placing the Joker at a position of lower power (Kress and Van Leeuwen, 1996). On the other hand, the camera angle shows Batman with a *low angle shot* that emphasises his strength and power. In the scene however, the Joker holds the higher power as he is able to manipulate Batman throughout the interrogation. This is supported by the Joker's declaration in DS2:28a-28b, "You have nothing, nothing to threaten me with. Nothing to do with all your strength." Thus there is also *intersemiotic attitudinal dissonance*[11] and *intersemiotic antonym*[12] between the *camera techniques* used to display the power relationships between Batman and the Joker and the Joker's utterance (DS2:28a-28b).

Figure 4.3.8 A *low angle shot* places Batman in a position of *Superiority* which is recontextualised by the Joker's utterances (DS2:28a-28b), to create *Intersemiotic Attitudinal Dissonance* and *Intersemiotic Antonym*

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[11] The power relationship between Batman and the Joker expressed through the camera positioning and the linguistic utterance in DS2: 28a –282b is incongruent.

[12] The meanings depicting the power relationship between Batman and the Joker expressed through the camera positioning and the linguistic utterance DS2: 28a – 28b are opposite.

Figure 4.3.9 A *high angle shot* **places the Joker in a position of** *Inferiority* **which is recontextualised by the Joker's utterances (DS2:28a-28b) to create** *Intersemiotic Attitudinal Dissonance* **and** *Intersemiotic Antonym*

The Joker's strategy is to push Batman to the limit with a game of chance and choices. The purpose is to ensure that Batman is too disorientated and desperate to evaluate the truth of his information. This is vindicated in the later scene. As Batman and Gordon reach the locations, they discover that the Joker has deliberately switched the information on Dent and Rachel's locations to mislead them.

4.3.3 Conclusion

This scene challenges the usual schema of the 'good cop' and 'bad cop' routine in the interrogation of suspects in action thrillers. First, the roles of the interrogator and suspect are inverted. Second, the action of the interrogator highlights the issue of moral ambiguity. Last, the scene provides a unique perspective to the co-operation and competition of the interrogator and the suspect.

4.3.3.1   Inversion of Interrogator and Suspect Role – Breaking of Schema in interrogation of suspects

Although Batman exerts dominance over the Joker at the beginning of the interrogation through acts of violence, he is continuously derailed by the Joker who feeds him information/disinformation. The Joker finally demolishes his strategy with the revelation of Rachel's abduction. This becomes evident when we examine the Joker's strategy.

- Guilt – Table 4.8, DS2:4a to DS2:6e

- Bring Batman down to his level – Table 4.9, DS2:7a to DS2:10l

- Playing with Rules – Table 4.10, DS2:11a – DS2:18a

- Using Rachel as a trump card – Table 4.11, DS2:19a – DS2:23a

- Chances and Choices – Table 4.12, DS2:24a – DS2:31b

Batman utilises different strategies to interrogate the Joker, he tries to disorientate, intimidate and finally play along with the Joker in the hope that the Joker will inevitably tell the truth. However, Batman himself becomes misled by the Joker who digresses to prolong the interrogation and uses Rachel's abduction as a trump card to destroy Batman's strategy. Eventually both Batman and Gordon are misled by the Joker who switches the actual locations of Dent and Rachel.

Instead of himself submitting to Batman's interrogation, the Joker taunts and humiliates him. There is a sense of situation irony in that, an "unarmed", "helpless" man holds more power in his dialogue than the brute force of his interrogator. This is emphasised in the Joker's last utterances to Batman DS2:28a-28f, where the information on Dent and Rachel is given as "an act of mercy".

4.3.3.2 Moral ambiguity and ambivalence of Batman

Initial analysis of Batman's utterances and kinesics seems to suggest that Batman intends to intimidate the Joker with violence at the start of the interrogation and thus is derailed by the Joker's taunts and Batman finally loses control after being manipulated by the Joker. However a more detailed analysis of the linguistic and visual evidence contradicts this impression.

In Section 4.3.2.2 after the Joker taunts and humiliates him, Batman hoists the Joker against the wall. Although it suggests that Batman is beginning to lose control, Gordon's utterance, "He's in control" (DS2:13a) and the lack of intervention by the police of M.C.U. suggest that Batman's actions are part of the plan initiated by Gordon. Batman's response to the Joker's taunt on breaking his moral code of not killing, "I'm considering it" (DS2:18a) suggests that Batman is prepared to resort to all extremes to obtain the information on Dent's location.

In Section 4.3.2.3, when Batman realises that Rachel is also abducted, he seems to go into a desperate frenzy, escalating his litany of violence against the Joker. However, Batman's simple act of jamming the door with a chair indicates that Batman is aware of what he is doing and acts to prevent any intervention from Gordon and members of the M.C.U.

Based on the linguistic and visual analysis, the moral ambiguity of Batman in the use of violence becomes a key point. Batman breaks his moral code as he intends to force the Joker to reveal Dent's location, regardless of the cost. He is prepared to maim the Joker or even kill him. The only reason he does not do so is the Joker's revelation of Dent and Rachel's locations before he has a chance. Batman's scheme with Gordon (who represents the law) to use physical violence to break the Joker (an unarmed suspect) raises the ethical question on whether the ends (saving two innocent victims) justify the means (using unlawful methods of interrogation).

4.3.3.3 Competition and cooperation between the Joker and Batman

The linguistic analysis reveals the competition between the Joker and Batman. The constant flouting and violation of the maxims by the Joker indicates his desire to delay the revelation of Dent and Rachel's locations. The Joker's delay is strategic – he intends to derail Batman by continuously digressing from the key question on Dent's location to disorientate Batman and build up his anxiety. It serves to prevent Batman from noticing that the final information he "revealed" on the hidden locations of Dent and Rachel is false.

The visual analysis reveals the performance of the Joker's kinesic actions and gazes (Narrative Representation). The linguistic analysis reveals the initial cooperation of Batman with the Joker. Batman adheres to the maxim of *relation* during the 'interrogation' to play along. The Joker's linguistic analysis reveals the competition of the Joker who constantly flouts and violates maxims to taunt Batman. The visual analysis (Interactive metafunction) reveals the hidden power of the Joker where his linguistic utterances (DS2:28a-28b) assert that Batman with his (brute) power cannot do anything to him. This linguistic utterance re-semiotises the *low angle shots* to become Batman's loss of power and his sacrifices that are used to deal with the Joker. The linguistic utterances (DS2:28a-28b) also provide a subtle hint to Batman that the locations he provided him are false.

Data Set 3

4.4 Analysis of Scene Three - Dent's Hospitalisation at Gotham General Hospital and Interaction With Gordon

In this scene the key role of camera shots in foregrounding Dent's rapidly deteriorating relationship with Gordon is highlighted. The visual semiotic resource contributes to the build up of tension that leads to the climax of the denouement in this scene. The short dialogue and limited linguistic semiotic resource by Dent are effectively re-

semiotised by the visual semiotic resources to foreground the antagonistic attitude of Dent towards Gordon.

4.4.1 The "Non-Cooperation" of Dent with Gordon

Table 4.13: Gordon's remorse		
Speaker	Utterance /Description of scene or action	Ref
Int. Hospital Room – Continuous *Gordon enters. Dent stares to one side. He looks normal.*		
Gordon	**(1a)** I'm sorry about Rachel.	DS3:1a
Dent	**(2a)** (Nothing)	DS3:2a
Gordon	**(3a)** The doctor says that you're in agonising pain but that you won't accept medication. **(3b)** That you're refusing to accept skin grafts.	DS3:3a-3b
Dent	**(4a)** Remember that name you all had for me when I was at Internal Affairs? **(4b)** What was it, Gordon?	DS3:4a-4b
Gordon	**(5a)** Harvey, I…	DS3:5a
Dent	**(6a)** Say it. **(6b)** Say it!	DS3:6a-6b
Dent's anger makes Gordon flinch. He looks away. Ashamed.		
Gordon	**(7a)** Two-face. **(7b)** Harvey two-face.	DS3:7a-7b

This scene depicts Gordon's visit to Dent in hospital to investigate and identify the corrupt policemen in his department who abducted both Dent and Rachel. Dent is traumatised by his disfigurement and is grieving for Rachel.

The scene opens with an utterance by Gordon to empathise with Dent on Rachel's death in DS3:1a. A *medium close-up* shows Gordon turning his face in an *oblique angle* away from the camera to the side and looking downwards to the left side of the frame. His gesture suggests that he is lowering his head in remorse over his inability to prevent the tragedy and accentuates the sincerity of his apology to Gordon. Thus Gordon thus fulfils the maxim of *quality.*

Figure 4.4.1 An *oblique angle* **of Gordon turning his face away from the camera foregrounds his fulfilment of the maxim of** *quality*

The complete *silence* from Dent in DS3:2a indicates his desire to opt-out of the dialogue. A *medium close-up shot* shows Dent's face at an *oblique angle*, emphasising the lack of eye contact and the absence of a *bidirectional reactional process* from Dent. The break in connection between the two men is highlighted through the use of *medium close-up shots* that place the two men in the same frame. The lack of a bidirectional vector that connects their gazes foregrounds their rapidly deteriorating relationship and highlights Dent's rejection of Gordon's apology.

Figure 4.4.2 An *oblique angle* **of Dent with a lack of** *bidirectional reactional process* **foregrounds Dent's rapidly deteriorating relationship with Gordon**

In DS3:3a-3b, Gordon tries to initiate a new topic by enquiring about Dent's refusal to accept treatment in the hospital. In response, Dent flouts the maxim of *relation* by responding with a question to Gordon on the nickname that M.C.U. gave to him (DS3:4a-b).

In flouting the maxim of *relation*, Dent implicates and expresses his intense negative emotions. In contrast to Scene One, where Dent accepts Gordon's claim of ignorance, Dent persists in this scene. He uses *imperatives* to force Gordon to say the name out loud. The second repeated imperative has louder amplitude which increases the illocutionary force on Gordon to obey what Dent commands (DS3: 6a-6b).

Table 4.14: Dent's exposition of Two-Face		
Speaker	**Utterance /Description of scene or action**	**Ref**
Dent	**(8a)** Why should I hide who I am?	DS3:8a
Gordon	**(9a)** I know you tried to warn me. **(9b)** I'm sorry. **(9c)** Wuertz picked you up. **(9d)** Was he working for them?	DS3:9a-9d
Dent	**(10a)** (Nothing)	DS3:10a
Gordon	**(11a)** Do you know who picked up Rachel?	DS3:11a
Dent	**(12a)** (Nothing)	DS3:12a
Gordon	**(13a)** Harvey, I need to know which of my men I can trust.	DS3:13a
Dent	**(14a)** Why would you listen to me now?	DS3:14a
Gordon	**(15a)** I'm sorry, Harvey.	DS3:15a
Dent turns to face Gordon – the left side of Dent's face is DESTROYED – skin blackened and shriveled. Molars visible. The eye a ball and socket. Dent manages a small smile with the good side of his face.		
Dent	**(16a)** No. No, you're not. **(16b)** Not yet.	DS3:16a-16b

After Gordon is forced to utter the name, Dent responds with a *rhetorical question* (DS3:8a). Haverkate (1997: 222-223) suggests that formulating a rhetorical question can also serve as a secondary, non-literal illocutionary act that is often assertive. Dent's utterance in DS3:8a serves two functions. First, Dent asserts that he has been transformed into Two-Face. Second, he expresses his intense negative *emotions* towards Gordon. The implicature that Dent intends to convey is that Gordon, the chief of M.C.U. (whose corrupt policemen picked

up Dent and Rachel) is the one responsible for Rachel's death and his transformation into Two-Face.

In his response, Gordon fulfils the maxim of *relation* by acknowledging his error in not acting on Dent's warning (DS3:9a) and attempts to find out more about Wuertz, the policeman who picked up Dent (DS3:9c-9d) and to find out who picked up Rachel (DS3:11a).

Dent's response to Gordon's interrogatives is a series of silences, indicating his desire to *opt out* of the conversation. (DS3:10a and DS3:12a). When Gordon makes a final appeal to Dent (DS3:13a), Dent responds with another rhetorical question (DS3:14a).

Dent's strategy in DS3:14a is similar to his rhetorical question in DS3:8a. Dent's utterance serves two functions. First, he implicates that since Gordon has not listened to him earlier (in Scene One), it is pointless for him to supply Gordon with the information now. Second, he again expresses his intense negative *emotions* towards Gordon. This time he implicates to Gordon that if Gordon has heeded his warning about the integrity of the policemen in M.C.U., the tragedy could have been averted. This illocution is not lost on Gordon, who apologies for the third time (DS3:15a).

Dent's final utterance in this scene is a harbinger to his attempt to enact vengeance on Gordon in the last scene of the film, making Gordon goes through the same pain in losing a loved one. The simple terse statement in DS3:16a, "No. No, you're not" serves to implicate that Gordon is not truly sorry for his actions and that his apologies are underlined by his ulterior motive to obtain information from Dent. The parting statement in DS3:16b, "Not yet" implicates his desire to get even with Gordon by acting as the prelude to the unspoken "I will make you sorry". Dent's utterance in DS3:16b strongly suggests his desire for vengeance and signals a veiled threat to Gordon. What we infer from this utterance is vindicated in the last

scene of the film, where Dent abducts Gordon's family and torments him by forcing him to make choices between his wife and his son.

There is largely non-cooperation between Dent and Gordon in this scene. Dent does not accede to Gordon's persistent requests for information. At the same time, Dent also flouts the maxim of *quantity* by repeatedly rejecting Gordon's apologies through silences (DS3: 2a, 10a &12a), Dent implicates his intense negative emotions and his overwhelming desire not to forgive Gordon repeatedly in DS3:8a, DS3:14a and the stronger and more direct statement in DS3:16a to suggest his desire for vengeance.

4.4.2 Dent's Intense Negative Emotions and His Rapidly Deteriorating Relationship with Gordon

When Dent utters the rhetorical question (DS3:8a) asserting that he should not hide who he is, the camera utilizes a *close-up shot* to show Dent slowly turning his face, as if to reveal his scarred left side in a *frontal angle* towards Gordon. The camera shot is also a *point of view shot* from the perspective of Gordon that comes after a *medium close-up shot* of Gordon. This is contrasted with Dent's earlier silences where the camera shots portray him in an *oblique angle* that does not face the camera directly.

Figure 4.4.3 A *close-up shot* of Dent as he slowly turns his face towards the camera/Gordon

This shot keeps the audience in suspense as it does not reveal the scarred side of Dent's face to them yet. Thus, on the level of cinematic text to audience interaction, there is flouting of the maxims of *quantity and quality*. The editing that cuts from the earlier shot of Dent's side profile to the *medium close-up shot* of Gordon does not provide the needed information on Dent's condition.

From the viewpoint of the audience both the *quality* and *quantity* maxims are flouted. The *quality* maxim is flouted because the aural presentation does not match the visual presentation (McGinty, 1997). This is because Dent is not shown to the audience in the shot as he speaks. Instead, the shot cuts to Gordon, depicting his reaction to Dent's utterance.

Figure 4.4.4 A *medium close-up shot* of Gordon

The purpose of the editing is twofold. Firstly, it emphasises Gordon's facial expression in a *medium close-up shot* when Dent utters the rhetorical question (DS3:8a). The camera shot places the audience in Dent's perspective by utilising a *point of view shot* to see Gordon's facial expression as Dent utters his rhetorical question. The *medium close-up shot* shows Gordon's eyebrow lowering which signals his resignation and remorse over Dent's tragedy. The purpose of the *point of view shot* is to enable the audience to better understand Gordon's *sincerity* in his expressions of apology towards Dent's physical and emotional trauma. On the level of character to character interaction, the *medium close-up shot* fulfils the

maxim of *quality* visually by emphasising Gordon's *apologetic expression* when faced with Dent's horrific physical and mental traumas.

The withholding of Dent's facial expression from the audience flouts the maxim of *quantity*. It plays on the audience *anticipation* on what the scarred side of Dent's face looks like. Such camera and editing techniques help to build up the tension of the scene to the climax when Dent finally reveals the scarred side of his face at the closing of this scene.

When Gordon questions Dent on the specific identities of the corrupt policemen in his department, two *close-up shots* (Figure 4.4.5) again show Dent in an *oblique angle*. An angle that is similar to the earlier scene where Gordon apologises to Dent for the loss of Rachel (DS3:1a).

Figure 4.4.5 Two *close-up shots* emphasise Dent's deteriorated relationship with Gordon and his *opting out* of the dialogue

An *oblique angle shot* represents detachment. It embodies the message that what is being shown is *not* part of our world, it is *their* world, and something we are not involved with (Kress and van Leeuwen, 2006: 136). The shots thus emphasise to the audience Dent's mental isolation as a result of his mental and physical traumas. Furthermore, they indicate that Dent no longer views Gordon as a close ally but as someone who is responsible for everything that Dent has lost. The *oblique angle* camera shots foreground the rapidly deteriorating relationship between the two men as a result of Dent's transformation. The lack of a *bidirectional reactional process* is also evident, as Dent does not make any eye contact or gaze at Gordon in the shots above. This corroborates their distancing from each other due to the lack of a connecting vector.

The climax of the scene is finally reached when Dent turns his face in a *frontal angle* towards the camera revealing the scarred side of his face as he utters his powerful indictment of Gordon and his desire for vengeance, "No. No, you're not. Not yet". (DS3:16a-16b). This is contrasted with all the other shots in the scene which do not show the scarred side of Dent's face in a *frontal angle*. However, the restoration of a *bidirectional reactional process* in the form of connecting gazes creating vectors between the two men does not indicate the restoration of their relationship. Instead, the direct gaze of Dent, combined with his stare of cold disdain, constitutes an 'image act' which demands that the viewer and Gordon enter into a subordinated relationship with Dent. The illocutionary force which is depicted by the visuals showing the *frontal angle* of Dent is that he intends Gordon to see for himself the physical and emotional trauma that Dent is experiencing. The *frontal angle* of the *close-up shot* increases the illocutionary force of Dent's linguistic utterances (DS3:16a-16b) where he re-contextualises Gordon's apology in (DS5: 15a) to flout the maxim of *quality* to implicate his desire for revenge via a veiled threat.

Figure 4.4.6 A *close-up shot* of Dent showing the scarred side of his face in a *frontal angle*

The *frontal angle* is the angle of involvement where what the audience sees is part of their world, something they are involved with (Kress and van Leeuwen, 2006: 136). This effectively puts the audience in Gordon's place, enabling them to see (and be shocked by) the destructive effect of Dent's physical disfigurement from Gordon's perspective. The audience is then able to share the full force of Dent's physical and emotional traumas that transformed him into the anti-hero "Two-Face" with a twisted sense of righteousness in subsequent scenes. As such, the audience is now in a position to understand the powerful emotional effect of Dent's linguistic utterances (DSC3:16a-16b). The short utterance, "Not yet" is re-semiotised from a veiled threat to a powerful statement of Dent's desire for vengeance by the visual semiotics. This is corroborated through the *close-up shot* that shows his steady gaze, slow turning of his head to reveal his scarred side of his face and controlled speech (Bordwell and Thompson, 2008: 7).

4.4.3 Conclusion of Analysis of Scene Three – Competition between Gordon and Dent

The linguistic analysis (using Attardo's cognitive contextual categories) reveals the competition between Dent and Gordon. Dent's goal is now different from Gordon's. The linguistic analysis suggests that Dent's goal is to seek vengeance to get even with those who

he believes are responsible for his condition (including Gordon). Gordon's goal is to clean up the mob's spies (or corrupted policemen) in his office. There is also *asymmetrical information* held by Dent regarding the specific identities of the mob's spies (or corrupted policemen) which he does not convey to Gordon. There is *covert knowledge* of the information about the identities of the mob's spies (or corrupted policemen) that Dent possesses but Gordon does not.

The visual analysis reveals the deteriorated relationship between Gordon and Dent by showing Dent's face in an *oblique angle* away from Gordon in most of the camera shots except for the last shot. The linguistic analysis on its own reveals the ambiguous nature (flouting of the maxims of *manner* and *quantity*) of the short utterances by Dent in his replies to Gordon. The visual analysis complements the linguistic analysis by accentuating the short utterances spoken by Dent to re-semiotise the milder veiled threats in Dent's utterances to become powerful statements of his desire for vengeance.

Data Set 4

4.5 Analysis of Scene Four - Dent's Hospitalisation at Gotham General Hospital and Corruption

In this scene, Grice's (1975) Cooperative Principle suggests that the Joker has successfully established communication with Dent. However, the analysis using Austin's (1962) Speech Act reveals the full extent of the antagonism between Dent and the Joker. This is complemented by the visual analysis which foregrounds Dent's intense hatred of the Joker. The camera shots thus play a key role in understanding Dent's four short utterances to the Joker. Dent's kinesics and facial expressions as depicted through the camera shots provide us a deeper insight into the relationship between the two men.

While the findings using individual frameworks in the IMM (Lim, 2004) seem to contradict each other, a holistic analysis of the scenes using Attardo's cognitive contextual categories shows that a new meaning arises from the synthesis of the analysis using the different linguistic and visual frameworks. This becomes evident when we review the cooperation and competition in terms of the protagonists' goals, (a)symmetrical information possessed by the interlocutors and the (c)overtness of the information. The notions of cooperation and competition will be elaborated on in the conclusion of the analysis.

Talib (2010) defines the *schema* as a collection of the generic properties of a meaningful category which is stored in a person's memory for future retrieval. In a visual form of narrative, these schemas are usually triggered by places and objects. Kress and van Leeuwen (1996: 110) define a symbolic suggestive process as image(s) that conveys the mood or a concept of a scene.

Under normal circumstances, the setting of a hospital room with a patient lying in bed, an X-Ray on the wall and the presence of a nurse clasping the patient's hand is reminiscent of a heart warming scene from a medical drama on TV. In Nolan's presentation of Scene Four, the schema is inverted. The image of Dent helplessly restrained to the bed and struggling to escape the enforced intimacy of the Joker dressed as a nurse in a grotesque clown make-up is reminiscent of a horrific rape scene. The image of the head in the x-ray that pervades throughout the scene realises a symbolic suggestive process that defines the scene as the Joker's rape of Dent's mind.

The analysis below reveals the Joker's strategy of corrupting Dent in four steps: first, establishing a communication channel, second, overwhelms Dent with truths and half truths to disorientate him, third, turn Dent's idealism against himself and lastly, corrupting Dent.

4.5.1 Opening a Communication Channel for Corrupting Dent

Speaker	Utterance /Description of scene or action	Ref
Table 4.15: Joker's strategy of corruption one – proclaiming innocence?		
Int. Hospital Room – Day *The Joker draws closer to Dent's bed. Dent STRAINS at the leather cuffs binding him to the bed.* ***Joker removes his mask; Dent struggles violently to get out of his restraints.***		
Joker	**(1a)** Hi. **(1b)** You know, I don't want there to be any hard feelings between us, Harvey. **(1c)** When you and…er...	DS4:1a-1c
Dent	**(2a)** Rachel!	DS4:2a
Joker	**(3a)** Rachel were being abducted I was sitting in Gordon's cage. **(3b)** I didn't rig those charges.	DS4:3a-3b
Dent	Dent: **(4a)** Your men, your plan.	DS4:4a

The first linguistic exchange DS4:1a to DS4:2a fulfils the Cooperative Principle. Despite the hostility between them, Dent completes the Joker's utterance in DS4:1a-1b by responding to his prompt in DS4:1c and shouts Rachel's name. Similarly, when the Joker violates the maxim of *quality* to proclaim his innocence, Dent responds with a sharp retort that the Joker's men are responsible.

When we analyse DS4:1a to DS4:2a using Austin's (1962) Speech Act, the Joker's strategy to bait Dent becomes evident. Although DS4:1c seems like a lapse in memory, the illocution is to provoke Dent and open a channel of communication, by suggesting that Rachel is so *insignificant* that the Joker cannot even remember her name. This is reflected in the perlocution of the statement, as Dent *shouted* out Rachel's name aggressively. Similarly, the proclamation of innocence in DS4:3a-3b is deliberately targeted to provoke Dent's response. The illocution of the Joker's utterance is to bait Dent into responding so as to break down Dent's wall of silence and penetrate Dent's mental barrier.

This is vindicated by the visual analysis. When Dent utters DS4:2a, the *medium shot* (Figure 4.5.1) shows Dent's aggressive facial expression as he directs a *reactional transactional process* towards the Joker. Dent's direct gaze and his aggressive facial

expression foreground his antagonistic relationship with the Joker. The loud amplitude of Dent's tone of voice further accentuates the intensity of his resentment.

Figure 4.5.1 A *medium shot* of Dent foregrounds his antagonistic relationship with the Joker

The *medium shot* (Figure 4.5.2) of Dent when he provides a sharp retort (DS4:4a) to the Joker's proclamation of innocence (DS4:3a-3b) also reveals his resentment. As Dent speaks, his *reactional transactional process* is not fully trained on the Joker and his gaze darts around, as if looking for a way to get out of his restraints. Dent's eye movements suggest that his desire is to escape from the situation.

Figure 4.5.2 A *medium shot* of Dent indicating his darting gazes suggests his desire to get out of his restraints

Having created an opening, the Joker proceeds to the next step of his strategy, to overwhelm Dent to provoke and push him to his breaking point.

4.5.2 Disorientating Dent For Corruption

Table 4.16: Joker's strategy of corruption two – what I am, what I am not and what I am doing		
Speaker	**Utterance /Description of scene or action**	**Ref**
Joker	**(5a)** Do I really look like a guy with a plan? **(5b)** You know what I am?	DS4:5a- 5b
Joker	**(5c)** I'm a dog chasing cars. **(5d)** I wouldn't know what to do with one if I caught it. **(5e)** You know?. **(5f)** I just do things.	DS4:5c-5f
Joker	**(5g)** The mob has plans. **(5h)** The cops have plans. **(5i)** Gordon's got plans. **(5j)** You know, they're schemers. **(5k)** Schemers trying to control their little worlds.	DS4:5g-5k
Joker	**(5l)** I'm not a schemer.	DS4:5l
Joker	**(5m)** I try to show the schemers how pathetic their attempts to control things really are. **(5n)** So when I say …Ah. **(5o)** Come here.	DS4:5m-5o
The Joker comes closer to Dent, put his hands over Dent's restrained hands and pats them.		
Joker	**(5p)** When I say that you and your girlfriend was nothing personal you'll know that I'm telling the truth.	DS4:5p
The Joker begins to remove the restraints from Dent's left hand.		
Joker	**(5q)** It's the schemers that put you where you are.	DS4:5q
The Joker walks to the other side of the bed to remove the restraints from Dent's right hand.		
	(5r) You were a schemer, you had plans and look where that got you	DS4:5r
The Joker loosens the restraints from Dent's right hand. Dent's right hand immediately reaches out for the Joker's throat.		

In response to Dent's retort in DS3:4a, the Joker begins his long litany with an interrogative question in DS4:5a and a declarative sentence in DS4:5b functioning as rhetorical questions. While the utterances fulfil the maxim of *relation* as they are direct responses to Dent's retort in DS4:4a, a more detailed analysis reveals the Joker's intention to deprive Dent of his speaker's rights (Wilson, 1989). The rhetorical questions suggest the Joker's creation of a secondary, non-literal illocutionary act (Haverkate, 1997: 222-223). The Joker's utterances in DS4:5a-5b is to assert that he is not a schemer. In doing so, the Joker turns Dent's attention away from the tragedy of Dent's injury and Rachel's death and

ultimately redirects the responsibility for the tragedy to Dent using a process consisting of seven steps.

Step one – The Joker defines himself as a person without any definite aims, like a dog chasing cars, a meaningless activity. (DS4:5b-5f)

Step two – The Joker compares the rest of the players involved in the tragedy to schemers with plans to control their own interests. (DS4:5g-5k)

Step three – The Joker re-iterates that he is not a schemer like the rest. (DS4:5l)

Step four – The Joker "reveals" the motive and reason for his action and claims that it is directed at the schemers.(DS4:5m-5o)

Step five – The Joker "reassures" Dent that his action is not personal and attempts to connect with Dent. (DS4:5p)

Step six – The Joker redirects the responsibility for the tragedy to the schemers. (DS4:5q)

Step seven – The Joker redirects the responsibility for the tragedy to Dent by asserting that since he is a schemer, he is responsible for his own tragedy. (DS4:5r)

The lack of a response from Dent suggests that the interaction above fulfils the co-operative principle. It seems to paint the picture of the manipulative Joker who violates the *quality* maxim to deceive a submissive Dent in order to convince Dent of his innocence.

However as we examine the illocution of the Joker's utterances, a different picture emerges. After creating an opening in Dent's silent resistance (Table 4.15), the Joker is trying to overwhelm Dent's unstable mind by bombarding him with deliberate lies, half truths and guilt, trying to push him to breaking point. Utterances DS4:5c-5f are deliberate statements rather than lies to deceive Dent. The Joker is aware that Dent knows of his involvement in the abduction. Utterances DS4:5g-5k are half truths as everyone involved in the Joker's capture and Dent's and Rachel's abduction are schemers because they participated in both plans. In utterances DS4:5m-5r, the Joker uses a combination of his lies and half truths to prey on Dent's guilt. DS4:5r is direct reference to Dent's scheme in masquerading as Batman to capture the Joker. Although Dent is immobile, his limited gestures suggest his desperate attempts to resist the Joker. The perlocution of the Joker's utterances becomes evident when we perform the visual analysis which shows that Dent's silence is not consent but dissent.

When the Joker comes closer to Dent (DS4:5m-5o), a *close-up shot* of Dent (Figure 4.5.3) shows a restrained Dent resisting the Joker. The *close-up shot* has a vector pointing to the left of the frame which shows Dent tilting his head backwards, to avoid the Joker's gaze.

Figure 4.5.3 A *close-up shot* of Dent showing his head in a left moving vector foregrounds his antagonistic relation with the Joker

The use of the linguistic phrase "come here" in DS4: 5o is significant in showing the Joker's focus on his physical attempt to reduce the social distance between the two men. The

linguistic phrase "come on" is usually used as an opener when we try very hard to convince someone that what we say is true. The phrase is used as an opening as a means to emphasise our point. The linguistic phrase "come here" on the other hand is usually used as an opener when we try to warm up to someone. It is a means to indicate the interlocutor's intention to get closer.

The Joker uses the phrase 'come here' to reduce the antagonism between him and Dent so that he can proceed with his plan to corrupt Dent. In this scene, the use of the phrase "come here" is ironic as Dent is physically immobile and the physical act to get closer is executed by the Joker, who moves closer to Dent. The Joker also physically restrains him in an attempt to calm Dent down as a precursor to the process to corrupt Dent.

When the Joker tries to "reassure" Dent in DS4:5p, an *analytical process* uses an *extreme close-up shot* to emphasise the Joker's clasping of Dent's hand (Figure 4.5.4) suggesting their closing of social distance. The goal of the Joker is to increase the intimacy between the two men to assist in his corruption of Dent. Following the division of our spatial world made firstly by Hall (1963), the spatial distance between the Joker and Dent has reduced to approximately 0-45 centimetres through the Joker's movement and shown by the *extreme close-up shot* in figure 4.5.4 below. This distance signifies intimate distance (Sturges and Minor, 1999: 5) which encourages communication between people when they speak. The relationship between frame-size and social distance may be represented in Table 4.17:

Table 4.17: Social Distance as conveyed by the Cinematic Frame		
Size of Visual Frame	**Social Distance (Proxemics)**	
Extreme close-up	MAXIMALLY CLOSE	Close personal
Close-up		
Medium close-up		Far personal
Medium shot		Close social
Medium long shot		
Long shot		Far social

Extreme long shot	MAXIMALLY DISTANT	Public

The *extreme close-up shot* in figure 4.5.4 below reinforces the maximally close social distance (proxemics) between Dent and the Joker. The Joker thus increases the illocutionary force of his persuasion. Furthermore, following Heslin's (1974) different types of touching, the Joker's holding of Dent's hands belongs to the category of intimate touch. Through the use of touch, the Joker intends to transmit intimacy, which takes place at the beginning and the end of a meeting between people (Argyle, 1987: 38). However, visual evidence conveys the opposite meaning as a further *analytical process* shows Dent's legs[13] jerking about in the background suggesting his desire to escape (Figure 4.5.4). This shows Dent's futile resistance. The *intrasemiotic relations* among the two visuals is thus in an antonymic relationship.

While the linguistic (the use of "come here") and visual evidence in the foreground (clasping of Dent's hand and touch to indicate the closing of social distance) suggests that the Joker is calming Dent down, the visual evidence in the background (jerking of Dent's legs) shows that the Joker is actually suppressing Dent's hostility.

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[13] Dent is **the carrier** and his legs are his **possessive attributes** shown in the background of the *extreme close-up shot* of the Joker's hands clasping Dent's right hand.

Figure 4.5.4 *Intrasemiotic antonym* between the analytical process of the Joker's hands clasping Dent's right hand in the foreground and the analytical process of Dent's legs jerking in the background

When the Joker loosens Dent's restraints, Dent's right hand immediately darts out in a *transactional action process* that is directed at the Joker's throat. A *two-shot* (Figure 4.5.5) followed by a *medium close-up shot* (Figure 4.5.6) depicts Dent's action.

Figure 4.5.5 A *two-shot* foregrounds Dent's intense hatred of the Joker

Figure 4.5.6 A *medium close-up shot* provides another perspective of Dent's intense hatred of the Joker

The use of the two consecutive shots is to *orientate* the audience and fulfil the maxim of *manner* because the editing of the shots simulates the movement of the eye (McGinty, 1997). First shot – a *two-shot* shows the audience all the participants in this scene in relation

to the hospital setting. The *two-shot* thus orientates the audience to see who Dent is reaching out for, using his right hand. Furthermore, the *two-shot* enables the audience to see Dent's hand utilizing a *transactional action process*, and forming a vector with the Joker's throat. This foregrounds his hostility towards the Joker. Second shot – a *medium close-up shot*, next places the audience in the perspective of the Joker, to allow them to experience, through a first person perspective, the intense antagonistic feelings that Dent harbours towards the Joker.

After pushing Dent to breaking point, the Joker embarks on his next strategy to turn Dent against his own past beliefs in law and order.

4.5.3 The Joker's Strategy To Turn Dent against himself

Table 4.18 : Joker's strategy of corruption three – what I did, what they did, what they are and what you are - expendable		
Speaker	**Utterance /Description of scene or action**	**Ref**
Dent struggles to get up but was forced down by the Joker.		
Joker	(**6a**) I just did what I do best. (**6b**) I took your little plan and I turned it on itself. (**6c**) Look what I did to this city with a few drums of gas and a couple of bullets. (**6d**) Hm?	DS4:6a-6d
Joker	(**6e**) You know what I noticed? (**6f**) Nobody panics when things go "according to plan". (**6g**) Even if the plan is horrifying. (**6h**) If tomorrow I tell the press that, like a gangbanger will get shot or a truckload of soldiers will be blowing up nobody panics. (**6i**) Because it's all part of the plan. (**6j**) But when I say that one little old mayor will die, well, then, everyone loses their minds.	DS4:6e-6j

As Dent struggles to get out of bed to attack the Joker, he is forcibly held down by the Joker, who continues his litany, to push him over the edge. When the Joker proceeds to elaborate on what he has done (DS4-6a-6d), Dent realises the futility of his resistance and stops struggling.

The Joker exploits the turn of events by suggesting that ordinary people are expendable in plans by schemers (DS4:6e-6j). In a slight change of tactics, the Joker uses a

mixture of real events and hypothetical situations to push Dent further. Utterances DS4:6b-6d refer to the events leading to Dent and Rachel's abduction and the explosions in the warehouse that disfigured Dent and killed Rachel. In utterances DS4:6e-6i, the Joker hypothesises how the schemers will react when ordinary people are threatened. Utterance DS4:6j refers to an earlier event when the mayor receives a death threat and the whole police force is deployed to protect him. In doing so, the Joker's illocution is to impress on Dent that he and Rachel are expendable in the plans of the schemers. They are not important enough, unlike the mayor.

The perlocution of the Joker's utterances is reflected Dent's reaction. When the Joker removes his hands from Dent's wrists when he utters DS4:6j, Dent does not struggle or attempt to attack the Joker; instead he calmly waits for the Joker's next move.

After subduing Dent and turning Dent's mind to identify himself as the victim of the schemers whom he works with, the Joker executes his next move to condition Dent to accept the new "order" of anarchy and chaos. This is evident in the next sequence where the Joker instructs and shows Dent what he needs to do.

4.5.4 The Joker's Strategy to Guide Dent to Become "Two-Face"

Table 4.19 : Joker's strategy of corruption four – what you need to do, Be like me		
Speaker	**Utterance /Description of scene or action**	**Ref**
The Joker takes out a gun and holds the handle of the gun for Dent to take it.		
Joker	**(7a)** Introduce a little anarchy.	DS4: 7a
The Joker puts the gun in Dent's hand and leans in.		
Joker	**(7b)** Upset the established order	DS4: 7b
The Joker presses the gun's barrel to his own head.		
Joker	**(7c)** and everything becomes chaos.	DS4:7c
The Joker positions the gun's barrel to the centre of his own forehead.		
Joker	**(8a)** I'm an agent of chaos. **(8b)** Oh, and you know the thing about chaos? **(8c)** It's fair.	DS4:8a-8c

In a calculated move, the Joker exploits Dent's change of behaviour by giving him a gun and tempting Dent to shoot him, while using imperatives DS4:7a-7c to guide Dent into the world where "everything become chaos". A *medium close-up shot* shows the process. The Joker dangles the gun as he utters DS4:7a, he then puts the gun in Dent's hand as he utters DS4:7b and presses the gun's barrel to his own head as he utters DS4:7c.

Figure 4.5.7 A *medium close-up shot* of the Joker corrupting Dent

The Joker continues with utterances DS4:8a-8c, declaring that he is the "agent of chaos" and that chaos is "fair". A *medium close up shot* shows the Joker guiding the gun's barrel to the centre of his own forehead. (Figure 4.5.8)

Figure 4.5.8 A m*edium close-up shot* of the Joker guiding Dent to point the gun at his forehead

The illocution of the Joker's utterances and kinesics (Table 4.19) is to convey to Dent that he should do what the Joker says and what the Joker does as well. Thus the Joker implicates to Dent that like the Joker, he should play a game of chance with life, because it's fair.

The perlocution of the Joker's utterances and kinesics (Table 4.19) is reflected in Dent's facial expressions. The corrupting influence of the Joker is evident in the visual analysis. As the Joker utters DS4:8b-8c, a *close-up shot* of Dent (Figure 4.5.9) reveals his straight gaze in a *reactional transactional* process that forms a *bidirectional vector* with the Joker suggesting that Dent is aligning himself with the Joker. This occurs when the Joker utters the word "fair" in DS4:8c. The visual image suggests that Dent is engaging in a *mental process* (self-reflexive) to formulate his plan of getting even with those who he believes are responsible for his tragedy. This is complemented by the aural semiotic modality that foregrounds the diegetic sound of Dent's heavy breathing which suggests Dent's suppression of his intense hatred of the Joker. Both the visual and aural presentation strongly suggests that Dent is finally aligned with methods of the Joker.

Figure 4.5.9 A *close-up shot* of Dent shows his gaze forming a *bidirectional reactional transactional process* with the Joker

The success of the Joker's strategy to condition Dent to the "new order" of chaos where decisions are made on a game of chances and not choices becomes evident in the next sequence, where Dent emulates the Joker.

4.5.5 Dent's Corruption and Adoption of the Joker's Methods

Table 4.20 : Dent's transformation – chances not choice		
Speaker	**Utterance /Description of scene or action**	**Ref**
Dent looks into the Joker's eyes. Finding meaning. Dent looks down at the coin in his hands. Turns it over, feels its comforting weight. Shows the Joker the good side.		
Dent	**(9a)** You live.	DS4:9a
Joker	**(10a)** Mm-hm.	DS4:10a
He turns the coin over. The flipped side is deeply scarred.		
Dent	**(11a)** You die.	DS4:11a
Joker	**(12a)** Mmm. Now we're talking	DS4:12a
Dent FLICKS the coin into the air. Catches it. Looks.		

Dent's utterance in DS4:9a is a breakthrough for the Joker as it indicates that Dent is responding to the Joker's tactics to corrupt him. The linguistic analysis reveals the co-operation between the Joker and Dent in their conversational interaction. This is evident in the Joker's adherence to the maxim of *relation* when he agrees with Dent by using single word acknowledgments in DS4:10a as speech support/encouragement. It signals his agreement when Dent flips his coin to decide whether to kill the Joker or let him go. Dent has adopted the Joker's own methods of chaos/anarchy for his own purposes of seeking justice and fairness for his losses. In utterance DS4:12a, the Joker uses the pronoun "we" to claim in-group membership with Dent. The use of the pronoun serves to increase the illocutionary force of his persuasion.

The visual analysis however reveals that the relationship between Dent and the Joker is not as close as it seems and the co-operation is driven by Dent's motive for revenge. This is evident in the *close-up shot* (Figure 4.5.10) of Dent when he says "You die" (DS4:11a). The *close-up shot* shows Dent's aggressive facial expression manifesting in a snarl and a stare of cold disdain, suggesting his intense hatred for the Joker. They constitute an 'image act' which demands the viewer, the Joker, enter into a subordinated relationship with Dent (Kress and van Leeuwen, 2006: 118).

Figure 4.5.10 A *close-up shot* foregrounds Dent's intense hatred for the Joker

The intersemiotic relationship between Dent's utterance "You die" (DS4:11a), and the visuals that show Dent with a *high angle shot*, is incongruent. There is *intersemiotic antonym* here. The *high angle shot* shows Dent having a *lower power* than the Joker, as he is placed in a lower position on the hospital bed. However, the linguistic utterance communicates the meaning that Dent has power over the Joker. In order to resolve the interesting relationship and provide a reason as to the *intersemiotic antonymic* relation between the visual and linguistic modalities, we have to look at the contexts in which the modalities occur.

There is *performance* at work here, in relation to both the Joker and Dent. The Joker performs for Dent in order to corrupt him. The actions that Dent performs follow the Joker's instructions. The Joker indicates to Dent how he should perform his new alter-role of "Two-

Face". Thus, the Joker is the "teacher". Seen in this light, the Joker occupies the higher power position and Dent occupies the lower power position, as shown by the *high angle shot* that reveals Dent to the audience. The performance or the "teaching" (corruption) of Dent by the Joker on how to be "Two-Face" explains the incongruent intersemiotic relationship between the meanings conveyed by the linguistic and visual modalities.

Kress and van Leeuwen (1996: 108-109) define a *symbolic attributive process* as one where the carrier is redefined by the symbolic attribute. In the short sequence above, Dent's (the carrier) gesture of flipping the coin (the symbolic attribute) signals his transformation from Gotham's White Knight to Two-Face. It also redefines his new role as a dark avenging vigilante out to get even with those who failed him, using a game of chance to determine their fate.

4.5.6 Conclusion of Analysis – Cooperation and Competition between Dent and the Joker

The linguistic analysis (using Attardo's cognitive contextual categories) reveals the competition and cooperation between Dent and the Joker. Dent's goal is different from the Joker's. The linguistic analysis suggests that that Dent's goal is to find a way seek vengeance on those who are responsible for his losses. The Joker's goal is to corrupt Dent and hinder Batman and Gordon's efforts in cleaning up the mob. The Joker and Dent's goals are thus similar in that they now view Batman and Gordon as enemies. There is asymmetrical information held by the Joker that Dent does not know of, i.e. his goal to corrupt Dent and turn him into "Two-Face". Dent is too mentally and physically drained to realise this. There is symmetrical information possessed by both interlocutors that the Joker is responsible for everything that Dent has lost.

The visual analysis reveals the resistance of Dent in relation to the corruption of the Joker. However, his resistance is futile as he is helplessly restrained. Dent's lower power is shown by the *high angle shots* when the Joker "teaches" Dent the methods for seeking vengeance. The linguistic analysis using Grice's maxims on its own reveals the cooperation of both men. The visual analysis and Austin's (1962) Speech Acts complements the linguistic analysis by providing evidence to show the resistance of Dent and his involuntary cooperation   with   the   Joker.

Tables 4.21 – 4.22 summarises the analysis in this chapter by giving a two page overview on how the linguistic and visual modalities interact with each other to create the overall meanings in the four scenes. In the next chapter, I will attempt to relate the analysis in this chapter to the narrative themes of the cinematic text.

Table 4.21: Summary of Integrated Multi-modal Analysis of Scenes – Part 1			
Scene 1	**Scene 2**	**Scene 3**	**Scene 4**
Summary of interactional strategies in Scene			
Dent's strategy 1 - verbal irony 2 - trivialises Gordon's work 3 - cuts Gordon off 4 – attacks M.C.U. police's integrity 5 - accedes to Gordon's request, final plea for Gordon's trust 6 - baits Gordon Gordon's strategy Resists Dent until request granted.	Batman's Bad vigilante strategy uses violence to intimidate Joker Joker's strategy Taunts and provokes Batman 1 – Batman's guilt 2 – Brings Batman down to his level 3 – Playing with rules 4 – Reveals Rachel's abduction 5 – Chance and choices	Gordon's strategy - expresses remorse, admits failings and try to elicit information Dent's strategy - forces Gordon to admit nickname of Two-Face - reminds Gordon of his lack of trust (scene 1) and consequences - hints of vengeance	Joker's strategy 1 – proclaims 'innocence' 2 - what I am and what I am not 3 – what I did, what they did and what they are 4 – be like me, it's fair Overwhelms Dent with truths and half-truths before indoctrinating him. Dent's transformation Chances not choice, it's fair
Linguistic Analysis – key emphasis			
- Verbal tension between Dent and Gordon - Eventual co-operation and mending fences at end of interaction	- Batman's strategic co-operation with Joker - Succeeded by repeated linguistic demands (reinforced by intensified violence). - Joker accedes to Batman's demand but declares Batman's powerlessness.	- Dent counters Gordon's strategy by launching attack on Gordon's failings and to suggest his desire for vengeance. - Dent's limited utterances and silence suggest antagonism.	- Initial analysis suggests communication and co-operation between Joker and Dent. - Further analysis shows Dent's silence and limited utterances are resistance rather than co-operation.
Visual Analysis – key emphasis			
- No physical conflict. - Visual framing reveals cooperation between both protagonists. - Gordon's maintenance of physical control despite	- Physical violence suggests Batman's 'loss of control'. - Kinesic action of Batman barring door with chair suggests premeditated violence (Figure 4.3.4).	- Camera shots mostly focus on Gordon's remorseful expressions and Dent's profile in *oblique angle*. - Strategy of concealment accentuates tension and	- Visual analysis reveals close co-operation is forced upon the restrained Dent by the Joker. - In Figure 4.5.4, *intrasemiotic antonym* is evident in the

verbal tension evident in Figure 4.2.2	- Joker's revelation at end of scene reveals *Intersemiotic Attitudinal Dissonance* and *Intersemiotic Antonym* (Figure 4.3.7).	creates audience's empathy for Dent in final shot where disfigured face is revealed in full (Figure 4.4.6).	contrast between Joker's clasp of support and Dent's legs jerking in the background.

Table 4.22: Summary of Integrated Multi-modal Analysis of Scenes – Part 2			
Scene 1	**Scene 2**	**Scene 3**	**Scene 4**
Integrated multi-modal analysis – key emphasis			
- Convergent meaning between linguistic and visual. - Subtle tension in linguistic modality due to divergent sub-goals. - Both men united, as reflected in the linguistic and visual modalities, by their higher goal of fighting crime in Gotham City.	- Divergent meaning intrasemiotically and intersemiotically. - Physical violence suggests Batman's "loss of control" but kinesic action of barring door with chair suggests premeditated violence. - Joker's final revelation suggests his acceding to Batman's demand, but visual shot suggests an actor who completed a successful performance.	- Convergent meaning between visual and linguistic. - Concealment of Dent's disfigurement by *oblique angle shot* accentuated by long lapses of silence between limited utterances. - Dent's final statement conveys antagonism towards Gordon and provides a strong hint to audience that antagonism will be realised in Dent's acts of vengeance.	- Divergent meaning intrasemiotically and intersemiotically. - Dent's silence and short utterances suggests cooperation but visual scene suggests enforced intimacy reminiscent of a rape scene. - Dent's final change realised by symbolic act of holding coin with two faces and flipping it in a game of chance and choices (Figure 4.5.10).
Overall Meaning			
Overall meaning created suggests subtle tension in the cooperation between Dent and Gordon implying lack of complete trust between them.	Overall meaning created suggests the moral ambiguity that surrounds Batman's actions due to Joker's hidden power over him, forcing premeditated violence. Struggle of power between antagonist and protagonist is evident.	Overall meaning created suggests rapidly deteriorated relationship between Dent and Gordon. Scene analysis suggests complete lack of trust between Dent and Gordon.	Overall meaning created suggests enforced cooperation by Joker forcing Dent to become aligned with his methods. Dent remains antagonistic to the Joker despite embracing his methods.

CHAPTER FIVE

UNCOVERING THE NARRATIVE THEMES OF *THE DARK KNIGHT* AND

IMPLICATIONS OF ANALYSIS

5.1 Aim of Chapter

This chapter builds on the detailed analysis (using the IMM in Chapter Four) to analyse the narrative themes. In this chapter, I explore the relationship between the micro-level character interactions and the higher level narrative themes and how they correlate with the sociocultural ideology of the place in which the film is made in and the people who made the film. An integrative view of the proposed framework, whose workings are demonstrated in Chapter Four, will be taken into account to demonstrate the importance of a *holistic* stance taken when analysing cinematic texts. The rationale for discussion of the narrative themes is twofold.

First, narrative themes and perspectives of cinematic texts may provide insights into general features and influences of a film genre. Although *The Dark Knight* is an action-based blockbuster based on a comic character, the approach taken in its adaptation of Batman is based on the *adult graphic novel* genre. It is a genre that "presented dark and violent musings on the vigilante subtext of the superhero genre mixed with intertextual references to comic book history and critical takes on American politics" (Lopes, 2009:112). In *The Dark Knight*, Nolan's depiction of flawed heroes in ethically challenging situations and the sense of moral ambiguity that pervades throughout the movie help provide an insight into the genre of film adaptations based on the adult graphic novel.

Second, narrative themes are important indicators of how characters are depicted; of their character development and their relationships as the film progresses. Hence narrative themes can be used as a cohesive tool to bind together the micro-level discussions in Chapter

Four. This chapter utilises the research questions formulated in Chapter One as a guide for discussion of the narrative themes and discusses the implications of the analysis. The questions reflect an attempt to establish a correspondence between the discussion on the narrative themes of the cinematic text and the IMM (Lim, 2004) proposed for film analysis.

Tseng's (2009) filmic thematic configuration is adopted to provide a high-level macro view of Dent's character development and his relationship with Gordon. Tseng's (2009) filmic thematic configuration also pinpoints the exceptional use of process types to provide a more nuanced understanding of Dent's character development and the characterisation of Batman (The Dark Knight) and Dent (The White Knight). Tseng's (2009) filmic thematic configuration is integrated into the proposed IMM (Lim, 2004). The detailed filmic thematic configurations of the four scenes can be found in Appendix Two. The rationale for doing so is to demonstrate the versatility of an integrated multimodal approach for film analysis and its ability to synthesise several approaches for film analysis and yet remain stable for a *holistic* interpretation of film texts.

In the next section, I draw on the research questions formulated in Chapter One and Tseng's (2009) filmic thematic configuration as an entry to discuss the narrative themes of the cinematic text on a macro level.

5.2 Discussion In Relation to Narrative Themes

5.2.1 Escalation, Moral Ambiguity and The Triumph of Evil Over Good

Table 5.1: Semantic Relations of Dent for Scene One	
ver/r rea/ph s/ver a/ntr ─ D ─ a/tr r/rea	
Process Types of Dent	**Number of occurrences**
Passive Processes	
Verbal Process - Recipient	7
Reactional Process - Phenomenon	7
Active Processes	
Non-Transactional Action Process - Actor	1
Transactional Action Process - Actor	3
Verbal Process - Speaker	7
Reactional Process - Reactor	7

Table 5.2: Semantic Relations of Gordon for Scene One	
ver/r rea/ph s/ver a/ntr ─ G- ─ a/tr r/rea	
Process Types of Gordon	**Number of occurrences**
Passive Processes	
Verbal Process - Recipient	7
Reactional Process - Phenomenon	7
Active Processes	
Non-Transactional Action Process - Actor	1
Transactional Action Process - Actor	1
Verbal Process - Speaker	7
Reactional Process - Reactor	7

Table 5.3: Semantic Relations of Dent for Scene Three

ver/r   rea/ph   s/ver

a/ntr   D   a/tr

r/rea
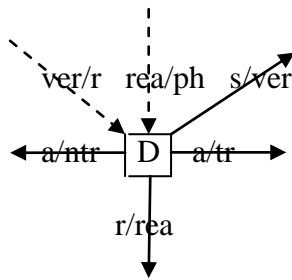
Process Types of Dent	Number of occurrences
Passive Processes	
Verbal Process - Recipient	8
Reactional Process - Phenomenon	8
Active Processes	
Non-Transactional Action Process - Actor	6
Transactional Action Process - Actor	2
Verbal Process - Speaker	5
Reactional Process - Reactor	2

Table 5.4: Semantic Relations of Dent for Scene Four
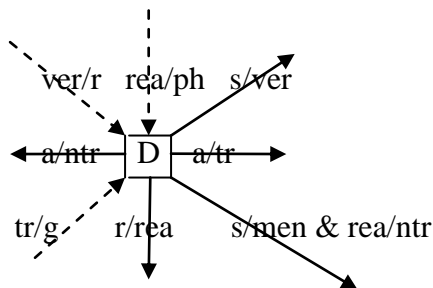
ver/r   rea/ph   s/ver

a/ntr   D   a/tr

tr/g   r/rea   s/men & rea/ntr

Process Types of Dent	Number of occurrences
Passive Processes	
Verbal Process - Recipient	9
Reactional Process - Phenomenon	10
Transaction Action Process - Recipient	4
Active Processes	
Mental Process – Sensor & Non-Transactional Reaction Process - Reactor	3
Non-Transactional Action Process - Actor	4
Transactional Action Process - Actor	5
Verbal Process - Speaker	3
Reactional Process - Reactor	8

i.a. *How is the protagonist Harvey Dent characterised and how does his character change in the scenes analysed?*

In Scene One, Dent's ambitious leanings are revealed in the integrated multimodal analysis. Analysis of the utterances at the start of the scene, using Grice's maxims, suggests that Dent is co-operative and follows Gordon's conversational topics in eradicating crime from Gotham. As the interaction continues, Dent flouts the maxim of *relation* to cut Gordon off, to exert his authority over him and to put him down. Dent intends to undermine Gordon's power, so that he can establish control over the interaction and force Gordon to accede to his demands to be included in Gordon and Batman's crime fighting alliance.

Further analysis of Scene One, using Austin's (1962) Speech Act Theory, reveals the manipulative and opportunistic traits of Dent's character. For example, Dent changes his tactics to deal with Gordon's resistance to his demands in a dynamic chameleon-like fashion. He first uses verbal irony to put Gordon down. Then he trivialises Gordon's efforts in using irradiated bills to trace the mob's illegal hoard of cash. When both tactics do not work, he embarks on an aggressive strategy by cutting Gordon off and demanding to meet Batman. Upon resistance from Gordon, he makes a final plea, followed by veiled threats. In the final interactions of Scene One, he backs down and offers a compromise to Gordon. However, he tries to capitalise on Gordon's goodwill by baiting him into continuing the conversation in a final bid to entrap him. The analysis suggests that beneath the idealism that exudes from the White Knight persona, Dent is a schemer who plots to achieve what he wants regardless of the consequences.

In Scene Three, the analysis using Austin's (1962) Speech Act Theory reveals the intense negative emotions emanating from Dent towards Gordon. The illocution of the rhetorical questions that Dent formulates foregrounds his intention to shift the blame for the tragedy to Gordon who failed to take action on the corrupt policemen in M.C.U. despite

Dent's advice. These rhetorical questions flout the maxim of *quality* and implicate Dent's exposition of Two-Face. The linguistic evidence foreshadows the development of Dent into an antagonist who is no longer a champion of the law, a White Knight but a dark avenger, a vigilante who acts beyond the law.

Tseng's (2009) filmic thematic configuration for Scene Three complements the linguistic analysis. The thematic configuration reveals that Dent only executes the *transactional action process* twice. This seems unremarkable, as Dent is immobile due to his physically injuries and mental trauma. However, both processes are significant, as the *transactional action processes* of Dent turning his head to face the camera creates and builds up the suspense. The first *transactional action process* reveals the side profile of the face to tempt the audience. In the second *transactional action process*, Dent's face finally turns in a frontal angle towards the camera to reveal his transformation into Two-Face. The purpose is to shock the audience into empathy with Dent, enabling them to see and feel the impact of his horrific transformation. The audience can now better understand the *intense negative emotions* of Dent and his change from a champion of justice to a dark avenger obsessed with vengeance.

In Scene Four, Tseng's (2009) filmic thematic configuration of Dent's verbal process types in the speaker role reveals that Dent speaks even less in his interaction with the Joker compared to his earlier interaction with Gordon. This foregrounds Dent's intense hatred for the Joker and their antagonistic relationship. The analysis using Grice's maxims in Scene Four suggests that there is communication between them. However, further analysis using Austin's (1962) Speech Act Theory and the visual analysis using Kress and van Leeuwen's (1996, 2006) visual grammar reveals that Dent is manipulated by the Joker into communicating/co-operating with him. The Joker provokes Dent into responding, overwhelms him with truths and half-truths to confuse him, indoctrinates him with theories of

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chaos and finally 'teaches' him on how to get even with those who betrayed him. The presence of the additional sensor, or a mental process in Dent's semantic relations of process types, signals his final transformation into the vigilante character Two-Face. It reflects his mental evaluation of the Joker's proposal to gain fairness for what he has lost. The *transactional action process* of Dent flipping the coin to decide on the Joker's fate is a symbolic gesture. It represents his alignment with the Joker's philosophy of chaos and anarchy, and his adoption of the Joker's practices for vengeance.

i.b. How does the relationship between Harvey Dent and Gordon develop as the film progresses?

In Scene One, Tseng's (2009) filmic thematic configuration complements the analysis by showing us the interdependent relationship between Gordon and Dent on a higher level of cooperation. This is seen in the high frequency of similar process types that is executed by Gordon and Dent in the scene. However, Dent's *transactional action process* of hurling the irradiated bills on the table reflects his agitation. This exceptional behaviour supports the analysis findings of the underlying tension in the interaction. It suggests that the initial meeting between Gordon and Dent is not as co-operative as it seems. The integrated multimodal discourse analysis of the scene is able to foreground this subtle tension between Dent and Gordon, and provides important clues on the underlying distrust between the two men.

The visual analysis also complements Tseng's (2009) filmic thematic configuration in revealing the underlying distrust between the two men. For example, the *shot-reverse-shot* used later in this scene (as opposed to a single shot of a *two shot* at the beginning) foregrounds the separation of the two men in relation to their asymmetrical sub-goals

discussed. In summary, the integrated analysis reveals that there is a lack of complete trust between Dent and Gordon in their first meeting.

In Scene Three, the analysis using Grice's maxims reveals a breakdown in communication between Dent and Gordon. Dent ignores Gordon's queries and apologies, punctuating the interaction with long periods of silence. These long periods of silence provide further evidence of the lack of co-operation between the two men. They also provide key insights into the rapidly deteriorating relationship between Dent and Gordon. Dent holds Gordon responsible for the physical and mental traumas that he is going through and is determined to get even. The analysis using Austin's (1962) Speech Act also foregrounds Dent's animosity, for instance in Dent's use of rhetorical questions to point to Gordon's disregard of his warning about corrupt policemen in M.C.U. Kress and van Leeuwen's (1996, 2006) visual analysis complements the linguistic analysis, by showing Dent positioning his head at an *oblique angle* to avoid Gordon's gazes.

Tseng's (2009) filmic thematic configuration of process types triangulates the evidence uncovered through the linguistic and visual analysis. It shows that *passive process types* dominate Dent's interaction with Gordon. Dent is the recipient of Gordon's verbal process for eight times. He is also a phenomenon of Gordon's reactional process (subject of Gordon's gaze) for eight times. This foregrounds his refusal to interact with Gordon. The active process includes the non-transactional process of Dent, which occurs six times, where he turns his head away from Gordon, emphasising his disconnect with Gordon. In Dent's speech, the verbal process occurs a total of five times. However, a qualitative analysis of the contents of Dent's speech reveals that most of his utterances are challenges to Gordon's utterances. For instance, Dent's first utterance flouts the maxim of *relation* to ask Gordon about his nickname at M.C.U., instead of answering Gordon's indirect question of why he refuses to accept medical treatment. He breaks the *quality* maxim to undermine Gordon's

final apology by implicating his refusal to accept Gordon's apologies with a veiled threat to get even with him. In summary, the integrated analysis reveals Dent's complete lack of trust towards Gordon in Scene Three.

i.c. *How does the micro analysis indicating changes of Dent's character and his relationship change with Gordon relate to the macro themes of the text?*

The micro analysis relates to the idea of escalation, the theme of moral ambiguity and the theme of triumph of evil over good.

5.2.1.1 Escalation[14]

The change of Dent's character symbolises the idea of *escalation*. In Scene One, we see Dent and Gordon's alliance to combat crime in Gotham City. The bright lighting in the District Attorney's Office symbolically positions Dent and Gordon as the champions of good against evil. The bright lighting also symbolises the purity of their alliance at the start of the movie. After Dent's tragedy in the explosion engineered by the Joker, the micro analysis using the integrative framework in Scene Three reflects the worsening situation in Gotham through the change of Dent's character and Dent's deteriorating relationship with Gordon. The scarred side of Dent's face symbolically replaces Dent's White Knight persona with the dark avenger Two-Face. In Scene Four, the Joker corrupts Dent and makes the final push/catalyst to transform Dent into Two-Face. The *symbolic attributive process* where Dent flips the coin completes his transformation. The idea of *escalation* is now complete. The worsening situation in Gotham is represented symbolically in Dent's full transformation into Two-Face, erasing the White Knight persona that Batman sees as his only chance for a legitimate hero for Gotham City.

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[14] The idea of *escalation* has been defined in Chapter one section 1.6.2.

5.2.1.2 Moral ambiguity

This theme is reflected in the relationship between Dent, Gordon and Batman. In Scene One, Dent represents the legal authority who upholds the law and Gordon represents the power that executes it. Their positions in the system of law and order dictate their moral obligations to act within the system to ensure justice. However, both compromise their positions when they opt to work with Batman, a vigilante who works outside of the law, creating a sense of moral ambiguity which is best exemplified in the two short utterances below:

Dent: Save it, Gordon. I want to meet him. (DS1:4a-4b)

Gordon: Official policy is to arrest the vigilante known as Batman on sight. (DS1:5a)

Dent, whose responsibility is to uphold the system of law and order, demands to meet Batman, who works outside of the law. Gordon, whose responsibility is to execute the system of law and order, reminds Dent that it is illegal, although he is working with Batman to fight crime. The two utterances suggest that there are three sides to the system of law and order. The right side of the law is represented by Dent and Gordon. The wrong side of the law is represented by the criminal elements. A morally ambiguous grey area between the two, where exceptional measures are taken to combat crime is the domain of Batman, the vigilante.

5.2.1.3 Triumph of evil over good

This theme is reflected in Dent's descent from being the White Knight of Gotham to Two-Face, the dark avenger. In Scene One, we see the idealistic, ambitious and righteous

character of Dent. However, our analysis also reveals his darker side, the manipulative and opportunistic character traits (*i.a*). The tragedy and the darker traits of Dent's character become undercurrents that push Dent to the edge of criminality. This is evident in his non-cooperative behaviour towards Gordon (*i.a* and *i.b*) and his final utterance to Gordon in Scene three:

Gordon: I am sorry, Harvey. (DS3:15a)

Dent: No. No, you're not. Not yet. (DS3:16a)

Besides the veiled threat to Gordon, what the micro-analysis reveals is the change in Dent's attitude towards justice. He is no longer concerned with law and order but becomes obsessed with the idea of vengeance. He is preoccupied with executing a warped sense of 'an eye for an eye' justice on those that he believes is responsible for his tragedy. His fragile mental state and his obsession with getting even make him a prime target for the Joker's indoctrination to the theory of chaos and anarchy. In Scene Four, the transformation of Dent to a dark angel of vengeance becomes complete when the Joker corrupts him and guides him in a quest to achieve 'fairness' for everything that he had lost. (*i.a*)

5.2.2 The Theme of the Symbology of Batman, Moral Ambiguity, Good Versus Evil and the Defeat of Evil

Table 5.5: Semantic Relations of Batman for Scene Two

Process Types of Batman	Number of occurrences
Passive Processes	
Verbal Process - Recipient	14
Reactional Process - Phenomenon	14
Active Processes	
Transactional Action Process - Actor	12
Verbal Process - Speaker	9
Reactional Process - Reactor	14

Table 5.6: Semantic Relations of the Joker for Scene Two

Process Types of the Joker	Number of occurrences
Passive Processes	
Verbal Process - Recipient	9
Reactional Process - Phenomenon	14
Transaction Action Process - Recipient	10
Active Processes	
Non-Transactional Action Process - Actor	2
Transactional Action Process - Actor	0
Verbal Process - Speaker	14
Reactional Process - Reactor	14

i.a. How is the protagonist Batman characterised?

The analysis of Scene Two using Grice's maxims shows that Batman is strategically cooperating with the Joker. The Joker is counteracting Batman's strategy by consistently flouting the maxim of *relation* and violating the maxim of *quality* to control the direction of

the dialogue. Austin's (1962) Speech Act Theory provides us an insight into the strategies and tactics Batman adopted in the interaction. The process begins with Batman's violent acts on the Joker, his strategic co-operation with the Joker and concludes with a cycle of renewed violence that came close to breaking his moral code of not killing. The Joker counteracts Batman's strategy and tactics through digressions, taunts and humiliations, and tops them off with the revelation of Rachel's abduction to derail Batman.

Tseng's (2009) filmic thematic configuration complements the analysis. It reveals the *ambivalent* character attributes of Batman as a *vigilante* who acts outside the jurisdiction of law. The evidence comes from the table above which shows the semantic relations of Batman. Out of Batman's twelve *transactional action processes*, ten of them are directed towards the Joker. All nine of Batman's verbal processes are directed towards the Joker. This shows the combination of (soft) linguistic and (hard) physical violence that Batman uses to find out Dent and Rachel's locations from the Joker. The characterisation of Batman in this scene foregrounds the ambivalence of Batman as a vigilante who upholds law and order but is not restricted by its rules.

i.c. *How does the micro analysis of Batman's characterisation relate to the macro themes of the text?*

Batman's moral ambiguity in Scene Two highlights the conflict between utilitarian ethics (where the ends justify the means) and deontological ethics (acting within moral principles and the judicial system). In Scene Two, this is realised in Batman's premeditated violence against an unarmed suspect (the Joker) in order to extract information to save the lives of innocent victims (Dent and Rachel).

Batman's confrontation with the Joker in the interrogation scene symbolises the conflict between Good and Evil. In our initial analysis, the theme of the defeat of evil is

highlighted in Batman's success in not breaking his moral code of not killing despite his desperation to save Dent and Rachel and the Joker's deliberate digressions to withhold the information on their locations. The Joker's disclosure of Dent and Rachel's locations also suggests the triumph of good over evil. However a further analysis reveals that there is an ambiguity in the denouement. The Joker's utterance, "You have nothing, nothing to threaten me with. Nothing to do with all your strength" (DS2:28a-28b) is a harbinger of the defeat of good. When Batman and Gordon rush to save Dent and Rachel, they discover that the Joker has switched their locations.

Batman's success in overcoming the challenges of the Joker in Scene Two symbolises the triumph of an incorruptible hero. In our initial analysis, Batman remains steadfast in not breaking his moral code of not killing. He upholds this code despite the Joker's tactics to push him beyond his limits, using the revelation of Rachel's abduction to shock him into a sense of desperation. However, a further analysis reveals that while he did not physically maim or kill the Joker, he is prepared to resort to all means to extract the information of Dent and Rachel's locations. His act of ripping up a bolted chair reveals his desperation after learning about Rachel's abduction. His subsequent act of jamming the door with the chair is a calculated move to prevent intervention from Gordon or members of M.C.U. His actions reveal his vulnerability to the Joker's influence, as well as his willingness to compromise his moral code. He is not incorruptible.

The ambiguity in the characterisation of Batman in this scene provides us with an insight into the features of a film adaptation based on a superhero character from an adult graphic novel. The flawed superhero, caught in ethically challenged situations, faces the moral ambiguity of his action.

i.d. *How does the macro analysis relate to our society?*

Although a movie is not a picture perfect reflection of society, the macro analysis of a movie often helps us understand the socio-cultural values and beliefs of the place in which the film is made in and the people who made the film, revealing what Quart and Uster (2002) noted as "something of the dreams, desires, displacements and in some cases, social and political issues confronting American society".

The Dark Knight helps reveal the issues that United States citizens face. In the face of the 9-11 attack on United States soil, the United States government introduces anti-terrorists laws such as the PATRIOT Act to deal with the growing threat of terrorism. Such acts introduce expedient measures to deal with terrorism, for instance, detention of suspects without trial and interrogation of suspects in violation of established laws. These acts infringe on the rights of individuals, and deny them the due legal process in a democratic society. The detention of suspected terrorists that posed a threat to the United States in Guantanamo Bay, the torture which consisted of both physical and mental abuses of the suspects bring about serious questions on the validity of the expedient measures taken. The United States media, for example, the New York Times (2005) reflects the public sentiment when it denounced the practice as "un-American".

These ethical issues are paralleled in the scenes of *The Dark Knight* and reflect the theme of moral ambiguity that pervades the film. For example, in Scene One, Harvey Dent (the representative of justice) goes all out in a bid to join the alliance of Gordon and Batman to combat crime in Gotham City. Gordon (the enforcer of law and order) conspires with Batman (a vigilante who do not follow the law) to fight crime in Gotham City. In Scene Two, Batman (the interrogator) uses brutal violent tactics on an unarmed suspect (the Joker) to extract information.

5.3 Implications of Analysis

5.3.1 Holistic Nature of Cinematic Text Uncovered Through an Integrative Model

ii.a. What are the different meanings conveyed through the visual and linguistic modalities of a cinematic text?

This study reveals the multiple interpretations that are created when we analyse the different meanings conveyed through the visual and linguistic modalities of a cinematic text using different frameworks. For instance, analysing linguistic modality from the perspective of Grice's maxims helps us focus on the communication between the interlocutors. It enables the analyst to discover the unidirectional or bidirectional movement of communication between interlocutors. Austin's (1962) Speech Act Theory focuses on the meaning of an utterance that goes beyond its semantics. The utterance's illocution focuses on the speaker's intention and the perlocution focuses on the addressee's uptake of the linguistic utterance being conveyed. Attardo's cognitive contextual categories provide a bridge to understand the different meanings uncovered from the linguistic modalities using Grice's and Austin's frameworks. It highlights that the different goals, information possessed by the interlocutors are reasons for the strategies adopted by interlocutors on a lower level communication.

The visual modality provides the context for anchoring the different meanings created from the linguistic modalities that arises from the use of different linguistic analysis frameworks. It provides us visual cues for interpretation through the kinesic action of the interlocutors, gestures, body movements and eye gazes through the camera angles and editing techniques. The incorporation of the camera techniques into Kress and van Leeuwen's (1996) model (originally designed for analysis of static visuals) enables the analyst to apply it in the analysis of a film text.

ii.b. Do the different linguistic and visual modalities interact to produce a divergent and/or convergent meaning in the text?

    i.   *Are the final meanings produced multiplicative?*

The analysis in Chapter Four shows that the different linguistic and visual modalities sometimes interact to produce both convergent and divergent meanings in a text. An example of a convergent meaning is shown in Scene One analysis. Gordon's maintenance of physical control is reflected in the *medium close up shot* that shows him gazing at the camera in a frontal angle. This is congruent with the linguistic analysis that reveals the underlying tension between Dent and Gordon, highlighting their subtle competition for power. However, a multiplicative meaning is still produced when convergent meanings are created. In Scene One, the overall meaning created is that there are no actual physical conflicts between Dent and Gordon despite the subtle tension that is present linguistically due to their divergent sub-goals (as revealed by Attardo's cognitive contextual categories).

The production of a divergent meaning when the linguistic and visual modalities interact/collide with each other to produce a multiplicative meaning in the text is more significant. This is most apparent in Scenes Two and Four. In Scene Two, the utterance of the Joker when he mentions that Batman, with all his brute power, can do nothing to him, recontextualises the visual and linguistic modalities. These include the camera angle and the linguistic modality of the Joker's utterance when revealing Dent and Rachel's locations. The recontextualisations serve to undermine Batman's power and to invert the Joker's confession to violate the maxim of quality. The multiplicative meaning created is the inversion of the audience schema. In the scene, the final meanings show that the Joker, despite being unarmed and powerless, is able to provoke Batman to the verge of breaking his moral code of not killing. In Scene Four, analysis of the linguistic modality shows that Dent is silent, which

provides the surface meaning that Dent is cooperating with the Joker. However, the visual modality shows that Dent is resisting. The overall multiplicative meaning shows that Dent's cooperation is forced upon him by the Joker.

ii.c. How do the different modalities in the cinematic text interact and coordinate to produce the final meanings in the cinematic text?

The Integrative Multisemiotic Model (Lim, 2004) has demonstrated that the different linguistic and visual modalities interact and coordinate with each other through intersemiosis, recontextualisation and resemiotisation to produce the final meanings in the cinematic text. The micro analysis in Chapter Four has demonstrated how the process is carried out in the analysis of the scenes.

ii.d. How are the linguistic pragmatic and visual analyses related to the narrative themes?

A more *holistic* understanding of the narrative themes is achieved when the Integrative Multisemiotic Model (Lim, 2004) is used to analyse how the linguistic and visual modalities coordinate and interact with each other to produce the overall meanings in the cinematic text. Each framework *builds up and integrates* with another to triangulate and give a more *holistic* interpretation of the scenes and reflect the narrative themes. Grice's (1975) Cooperative Principle allows the analyst to understand the *communication* between interlocutors and highlights whether there is unidirectional or bidirectional communication. This in turn reflects on the relationship between the characters. The relationships between characters and the changes of relationship are tied to the narrative themes. Austin's (1962) Speech Act Theory builds onto Grice's (1975) CP by allowing the analyst to understand the strategies adopted by the characters that are revealed by the speaker's intention and addressee uptake. This allows the analyst to give a more precise interpretation, based on the context of

the situation. The visual analysis of the camera techniques provides the important visual cues that are needed for the analyst to understand the relationships between the characters in a cinematic text. It complements Austin's (1962) Speech Act Theory and coordinates with Grice's (1975) Cooperative Principle to give a *holistic* understanding of the narrative themes.

CHAPTER SIX

CONCLUSION

6.1 Summary of Main Findings

In this thesis, I have proposed an Integrative Multisemiotic Model (IMM) (Lim, 2004) for the analysis of cinematic texts. My study emphasises that a *holistic* approach needs to be taken as cinematic texts are multimodal and consist of linguistic, visual and aural modalities. By using an IMM (Lim, 2004) that integrates frameworks from interactional discourse analysis and visual analysis, I demonstrated its ability to achieve the following.

- A study of the protagonists' characterisation and relationships that reveals the underlying motives of their behaviour and action in a scene. This is done through the complementary use of the interactional discourse analysis frameworks of Grice's (1975) Maxims, Austin's (1962) Speech Act and Attardo's cognitive contextual categories.

- A more comprehensive study than what is possible with previous models, of how the scene is staged, by integrating the use of camera techniques into Kress and Van Leeuwen's (1996, 2006) visual grammar, and how it relates to the protagonists' behaviour. These findings are then integrated with the findings of the linguistic analysis for a more holistic interpretation.

The key strength of the IMM (Lim, 2004) is its ability to integrate the multiple interpretations or conflicting meanings created by the various linguistic and visual analysis frameworks, to come up with a holistic understanding of an interaction. For example, while Grice's (1975) CP shows that there is communication between characters in a scene, the analyst can only see whether the communication is reciprocal. However, using Austin's

(1962) Speech Act to further analyse the interaction reveals their underlying motives, the strategies and the tactics they employ to control the interaction.

The dynamic structure of the IMM (Lim, 2004) also enables the analyst to introduce other related frameworks/concepts to build on its key strength, for example, in Scene One Watts' politeness theory is used to determine whether a protagonist's utterance reflects politic or polite/impolite behaviour in the context of the situation. Similarly, in Scene Four, the concept of proxemics is used, along with visual analysis, to determine whether the intimacy between Dent and the Joker is enforced. The versatility of the IMM (Lim, 2004) thus enables a stronger analysis.

The analysis of cinematic texts has to be anchored in the context of its place of production, the creators of the film and its objectives for a more nuanced understanding. For this reason, I have chosen to include the macro categories of genre and sociocultural ideology in the last two rows of the model that relate the film to the context of film production. I have attempted to relate the discussion of the narrative themes of the cinematic text to our sociocultural reality in the previous chapter.

6.2 Limitations of this study

A close analysis often means that the analyst has to select scenes from a full length feature film for detailed analysis. The scenes that best represent the narrative perspective and themes of the movie or a film genre are often chosen. However, the characterisation of the protagonists and their relationships change in the course of the movie and the narrative perspectives and themes often change as well. Hence, reconciling the detailed close analysis of the cinematic text of a selected scene with the macro narrative themes of the whole movie is often complicated. For instance, the detailed analysis in Scene Two casts a cloud of ambiguity on Batman as a symbol of an incorruptible hero. It reveals Batman as a flawed

hero who succumbs to the use of premeditated violence on the Joker when he realises that the life of his beloved, Rachel, is at stake. However, Batman's action in saving the Joker (at the end of the movie), so that the Joker faces the process of the law, shows a different side of Batman. He is an incorruptible hero who is able to suppress his hatred of the Joker (who caused Rachel's death) and the temptation for vengeance, for the greater cause of law and order.

The discrepancy in findings on Batman's symbology when the analyst examines two scenes involving the same character highlights another issue. Our understanding of the themes and characterisation of the protagonist is constantly redefined as the movie proceeds. A scene can only show the analyst what is happening at a particular point of time in the movie. It does not provide us with a *holistic* understanding of the entire movie. While Scene Two reflects the narrative perspective of the adult graphic novel in general, as it questions the super hero persona and introduces the sense of moral ambiguity, it does not provide a *holistic* picture of the symbology of Batman. To overcome these limitations, the analyst needs to do a high level review of the movie in order to understand the scene in the context of the movie and relate the theme revealed in the scene analysis, to that of the movie.

In a cinematic text, actions and behaviour of a character in a scene are often influenced by action in an earlier scene. For instance, the Joker's utterance, 'threw yourself after her' to taunt Batman during the interrogation in Scene Two may lead to the interpretation that Batman is lusting after Rachel. However, when we take into consideration an earlier scene, where Batman throws himself out of the window to save Rachel during the Joker's intrusion at Dent's fund raising event, the interpretation is different. The Joker is referring to Batman's protective instinct towards Rachel. To overcome this limitation, an utterance meaning needs to be analysed using both the current context of situation as well as past events.

Although the basic structure of the IMM (Lim, 2004) is dynamic, the primary framework used for the visual analysis is Kress and van Leeuwen's (1996) visual grammar, with some modifications to cater for the use of camera techniques. While these are adequate for the integrated multi-modal analysis in this thesis, there is a potential for integration of other visual frameworks that provide a more insightful analysis. For example, incorporating another visual framework that can consider other aspects, like ideological factors and spectator subjectivity, may provide an even deeper insight into the staging of the scene and its impact on the audience.

Despite the limitations above, the integrated multimodal approach using a close analysis of selected scenes is a powerful tool that enables a holistic analysis of movie scenes. It provides a further insight into the characterisation, character development, themes and narrative perspectives of the scene that enables a better understanding of the movie and the craft of the filmmaker.

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DVD Recording

The Dark Knight (Widescreen Edition). 2008. Produced by Christopher Nolan, Charles Roven and Emma Thomas; directed by Christopher Nolan. Warner Bros.

Film Script For Scenes 1-4

Note: The script for the film is slightly different from the official script found at Warner Bros. website. A full version of the official script by Jonathan Nolan and Christopher Nolan is available at http://warnerbros2008.warnerbros.com/assets/images/TheDarkKnight_Script.pdf

Data Set 1 - Scene One
Gordon's First Meeting With Dent

Int. Dent's Office – Day

Gordon stands as Dent enters.

Gordon: **(1a)** I hear you got a hell of a right cross. *(Gordon looks around and grabs a chair)*

(1b) Shame Sal's going to walk.

Dent: **(2a)** Yeah, well, good thing about the mob is they keep giving you second chances.

Dent picks up a bundle of bills from the heist.

Dent: **(2b)** Lightly irradiated bills. **(2c)** Fancy stuff for a city cop. **(2d)** Have help?

Gordon: **(3a)** We liaise with various agencies…

Dent: **(4a)** Save it, Gordon. **(4b)** I want to meet him.

Gordon: **(5a)** Official policy is to arrest the vigilante known as Batman on sight.

Dent: **(6a)** Mm-hm. **(6b)** What about that floodlight on top of M.C.U?

Gordon: **(7a)** If you got problems with malfunctioning equipment…I suggest you take them up with maintenance, councillor.

Dent tosses the bills back onto his desk. Annoyed.

Dent: **(8a)** I've put every money launderer in Gotham behind bars. **(8b)** But the mob is still getting its money out. **(8c)** I think you and your "friend" have found the last game in town and **(8d)** you're trying to hit them where it hurts, their wallets. **(8e)** It's bold. **(8f)** You gonna count me in?

Gordon: **(9a)** In this town, the fewer people know something, the safer the operation.

Dent: **(10a)** Gordon, I don't like it that you've got your own special unit, and **(10b)** I don't like it that it's full of cops I investigated at Internal Affairs.

Gordon: **(11a)** If I didn't work with cops you'd investigated while you were at making your name at I.A. I'd be working alone. **(11b)** I don't get political points for being an idealist. **(11c)** I have to do the best I can with what I have.

Dent: **(12a)** You want me to back warrants for search and seizure on five banks without telling me what we're after?

Gordon: **(13a)** I can give you the names of the banks.

Dent: **(14a)** Well, that's a start. **(14b)** I'll get you your warrants, but I want your trust.

Gordon: **(15a)** Oh, you don't have to sell me, Dent. **(15b)** We all know you're Gotham's White Knight.

Dent: **(16a)** Yeah, well, I heard they have a different name for me down at M.C.U.

Gordon: **(17a)** I wouldn't know about that.

Data Set 2 - Scene Two
Gordon and Batman's Interrogation of The Joker at the Major Crimes Unit (M.C.U.)
Interrogation Cell

Int. Interrogation, Major Crimes Unit, Gotham Central – Night

The overhead light COME ON. Batman is behind him. The Joker BLINKS in the HARSH

WHITE LIGHT.

WHAM! The Joker's face HITS the table – comes up for air – CRACK! CRACK! To the head.

Batman is in front of him. The Joker stares, fascinated. Bleeding.

The Joker: **(1a)** Never start with the head. **(1b)** The victim gets all fuzzy. **(1c)** He can't feel

the next.

CRACK! Batman's fist SMACKS down on the Joker's fingers.

The Joker: (calm) **(2a)** See?

Batman: **(3a)** You wanted me. **(3b)** Here I am.

The Joker: **(4a)** I wanted to see what you'd do. **(4b)** And you didn't disappoint. **(4c)** You let

five people die. **(4d)** Then you let Dent take your place. **(4e)** Even to a guy like me, that's

cold.

Batman: **(5a)** Where's Dent?

The Joker: **(6a)** Those mob fools want you gone so they can get back to the way things were.

(6b) But I know the truth. **(6c)** There's no going back. **(6d)** You've changed things. **(6e)**

Forever.

Batman: **(7a)** Then why do you want to kill me?

The Joker starts LAUGHING. After a moment he's laughing so hard it sounds like SOBBING.

The Joker: **(8a)** I don't want to kill you. **(8b)** What would I do without you? **(8c)** Go back to

ripping off mob dealers? **(8d)** No, no. No. No, you…you complete me.

Batman: **(9a)** You're garbage who kills for money.

The Joker: **(10a)** Don't talk like one of them. **(10b)** You're not. **(10c)** Even if you'd like to be. **(10d)** To them, you're just a freak like me. **(10e)** They need you right now but when they don't they'll cast you out like a leper. **(10f)** You see, their morals, their code, it's a bad joke. **(10g)** Dropped at the first sign of trouble. **(10h)** They're only as good as the world allows them to be. **(10i)** I'll show you. **(10j)** When the chips are down these civilised people… they'll eat each other. **(10k)** See, I'm not a monster. **(10l)** I'm just ahead of the curve.

Batman hoists the Joker up by the neck.

Batman: **(11a)** Where's Dent?

The Joker: **(12a)** You have these rules, and you think they'll save you.

Gordon: **(13a)** He's in control.

Batman: **(14a)** I have one rule.

The Joker: **(15a)** Oh, then that's the rule you'll have to break to know the truth.

Batman: **(16a)** Which is?

The Joker: **(17a)** The only sensible way to live in this world is without rules. **(17b)** And tonight you are going to break your one rule.

Batman: **(18a)** I'm considering it.

The Joker: **(19a)** There's only minutes left, so you'll have to play my little game if you want to save one of them.

Batman: **(20a)** Them?

The Joker: **(21a)** You know, for a while there, I thought you really were Dent. **(21b)** The way you threw yourself after her.

Batman DROPS the Joker. RIPS up a bolted-down chair.

Batman jams the chair under the doorknob, picks up the Joker and HURLS him into the two-way glass. The glass SPIDERS.

The Joker, bleeding from nose and mouth, LAUGHS at Batman.

The Joker: **(22a)** Look at you go

Gordon moves for the door.

The Joker: **(23a)** Does Harvey know about you and his little bunny?

Batman SMASHES the Joker into the wall. The Joker slides to the floor. Batman stands over

the Joker, a man possessed.

Batman: **(24a)** Where are they?

The Joker: **(25a)** Killing is making a choice.

Batman PUNCHES the Joker across the face. HARD.

Batman: **(26a)** Where are they?

The Joker: **(27a)** Choose between one life or the other. **(27b)** Your friend, the District

Attorney or his blushing bride-to-be.

Batman PUNCHES the Joker again. The Joker laughs.

The Joker: **(28a)** You have nothing, nothing to threaten me with. **(28b)** Nothing to do with all

your strength. **(28c)** Don't worry, I'm going to tell you where they are, both of them. **(28d)**

And that's the point. **(28e)** You'll have to choose. **(28f)** He's at 250 52nd Street and she's on

Avenue X at Cicero.

Batman DROPS him.

Batman RACES past Gordon.

Gordon: **(29a)** Which one you going after?

Batman: **(30a)** Rachel

Gordon: **(31a)** We're getting Dent! **(31b)** 250 52nd Street.

Data Set 3 - Scene Three
Dent's Hospitalisation After His Disfigurement at Gotham General Hospital and His
Interaction With Gordon

Int. Hospital Room – Continuous

Gordon enters. Dent stares to one side. He looks normal.

Gordon: **(1a)** I'm sorry about Rachel.

Dent: **(2a)** (Nothing)

Gordon: **(3a)** The doctor says that you're in agonising pain but that you won't accept

medication. **(3b)** That you're refusing to accept skin grafts.

Dent: **(4a)** Remember that name you all had for me when I was at Internal Affairs? **(4b)** What

was it, Gordon?

Gordon: **(5a)** Harvey, I…

Dent: **(6a)** Say it. **(6b)** Say it!

Dent's anger makes Gordon flinch. He looks away. Ashamed.

Gordon: **(7a)** Two-face. **(7b)** Harvey two-face.

Dent: **(8a)** Why should I hide who I am?

Gordon: **(9a)** I know you tried to warn me. **(9b)** I'm sorry. **(9c)** Wuertz picked you up. **(9d)**

Was he working for them?

Dent: **(10a)** (Nothing)

Gordon: **(11a)** Do you know who picked up Rachel?

Dent: **(12a)** (Nothing)

Gordon: **(13a)** Harvey, I need to know which of my men I can trust.

Dent: **(14a)** Why would you listen to me now?

Gordon: **(15a)** I'm sorry, Harvey.

Dent turns to face Gordon – the left side of Dent's face is DESTROYED – skin blackened and shriveled. Molars visible. The eye a ball and socket. Dent manages a small smile with the good side of his face.

Dent: **(16a)** No. No, you're not. **(16b)** Not yet.

Data Set 4 - Scene Four
Dent's Hospitalisation After His Disfigurement at Gotham General Hospital and His
Corruption by the Joker

Int. Hospital Room – Day

The Joker draws closer to Dent's bed. Dent STRAINS at the leather cuffs binding him to the

bed.

The Joker: **(1a)** Hi. **(1b)** You know, I don't want there to be any hard feelings between us,

Harvey. **(1c)** When you and…er

Dent: **(2a)** Rachel!

The Joker: **(3a)** Rachel were being abducted I was sitting in Gordon's cage. **(3b)** I didn't rig

those charges.

Dent: **(4a)** Your men, your plan.

The Joker: **(5a)** Do I really look like a guy with a plan? **(5b)** You know what I am? **(5c)** I'm a

dog chasing cars. **(5d)** I wouldn't know what to do with one if I caught it. **(5e)** You know?

(5f) I just do things. **(5g)** The mob has plans. **(5h)** The cops have plans. **(5i)** Gordon's got

plans. **(5j)** You know, they're schemers. **(5k)** Schemers trying to control their little worlds.

(5l) I'm not a schemer. **(5m)** I try to show the schemers how pathetic their attempts to control

things really are. **(5n)** So when I say …Ah. **(5o)** Come here. **(5p)** When I say that you and

your girlfriend was nothing personal you'll know that I'm telling the truth. **(5q)** It's the

schemers that put you where you are. **(5r)** You were a schemer, you had plans and look

where that got you.

The Joker loosen's Dent's restraints. Dent tries to get up but was forced down by the Joker.

The Joker: **(6a)** I just did what I do best. **(6b)** I took your little plan and I turned it on itself.

(6c) Look what I did to this city with a few drums of gas and a couple of bullets. **(6d)** Hm?

(6e) You know what I noticed? **(6f)** Nobody panics when things go "according to plan". **(6g)**

Even if the plan is horrifying. **(6h)** If tomorrow I tell the press that, like a gangbanger will get shot or a truckload of soldiers will be blowing up nobody panics. **(6i)** Because it's all part of the plan. **(6j)** But when I say that one little old mayor will die, well, then, everyone loses their minds.

The Joker takes out a gun and holds the handle of the gun for Dent to take it.

The Joker: **(7a)** Introduce a little anarchy.

The Joker puts the gun in Dent's hand and leans in.

The Joker: **(7b)** Upset the established order and

The Joker presses the gun's barrel to his own head.

The Joker: **(7c)** everything becomes chaos.

The Joker positions the gun's barrel to the centre of his own forehead.

The Joker: **(8a)** I'm an agent of chaos. **(8b)** Oh, and you know the thing about chaos? **(8c)** It's fair.

Dent looks into the Joker's eyes. Finding meaning.

Dent looks down at the coin in his hands. Turns it over, feels its comforting weight. Shows the Joker the good side.

Dent: **(9a)** You live.

The Joker: **(10a)** Mm-hm.

He turns the coin over. The flipped side is deeply scarred.

Dent: **(11a)** You die.

The Joker: **(12a)** Mmm. Now we're talking.

Dent FLICKS the coin into the air. Catches it. Looks.

Thematic Configuration Diagrams

Transcription Conventions:

Characters

B= Batman/Bruce Wayne,

D = Dent,

G = Gordon, and

J = Joker

Settings

Loc = Location,

D.A.'s office = District Attorney's office

G.C.P.D. = Gotham City Police Department

M.C.U = Major Crimes Unit

Transitivity processes

a/ntr = actor/non-transactional process,

a/tr = actor/transactional process,

tr/g = transactional process/goal,

r/rea = reactor/reactional process,

rea/ph = reactional process/phenomenon,

s/men = senser/mental process,

men/ph = mental process/phenomenon

s/ver = speaker/verbal process,

ver/r = verbal process/recipient

Note: Some of the dialogue lines have been included in the transitivity diagrams below but are not found in Chapter four for analysis. This is because the appendix provides a more comprehensive analysis of the linguistic and visual interaction between interlocutors in the scenes. However, not all dialogue lines are included in the transitivity diagrams below.

a/tr

stare

r/rea   rea/ph   r/rea   rea/ph

grab   ◄ a/tr   G   D   Loc   D.A.'s office

tr/g   s/ver   ver/r   ver/r   s/ver = Fulfils CP and relation

maxim in reply DS1: 2a

= Initiates Greeting Topic in DS1: 1a & DS1: 1b

chair   talk

Camera Technique used

= Two Shot

stare

r/rea   rea/ph   r/rea   rea/ph

hold ← a/tr ← D   G   Loc →   D.A.'s office

s/ver   ver/r   ver/r   s/ver =   DS1: 3a Flouts

quantity and

manner maxims

tr/g   ➔ Implicature = Not willing

to talk more

Initiates Topic on Gordon getting help from Batman DS1: 2b-2d

lightly irradiated bills   talk

Camera Technique used

= Shot Reverse Shot

stare

r/rea   rea/ph   r/rea   rea/ph

G   D   Loc   D.A.'s office

s/ver ver/r   ver/r   s/ver =   DS1: 6a – 6b

Continues topic on

Batman

Flouts quality maxim (Personal Level) DS1: 5a

Implicature = Not associated with Batman   a/r

talk   picks up

Camera Technique used   tr/g

= Shot Reverse Shot   pen

Tosses   tr/g   bills on desk (annoyed)

stare

r/rea   rea/ph   r/rea   rea/ph   a/tr

G   D   Loc   D.A.'s office

s/ver ver/r   ver/r   s/ver =   DS1: 8a – 8f

Continues topic on

Batman

Engaging in impolite behaviour by being overly polite DS1: 7a

Loses Linguistic control, maintains physical control   a/ntr

talk   hand gesture

Camera Technique used

= Shot Reverse Shot

159

stare

r/rea   rea/ph   r/rea   rea/ph

D   G   Loc   D.A.'s office

s/ver   ver/r   ver/r   s/ver =   DS1: 11a-11c

Assertive =

Maintains physical

control, loses

linguistic control,

weakness revealed

in defensive

position

Flouts relation maxim DS1: 10a-10b

→ Implicature = expresses annoyance

& forces Gordon to include him in plans

talk

Camera Technique used

= Shot Reverse Shot

stare

r/rea   rea/ph   r/rea   rea/ph

D   G   Loc   D.A.'s office

s/ver   ver/r   ver/r   s/ver =   DS1: 13a Flouts

manner and quantity

maxims

Implicature = Final

decision not to include

Dent in plans

DS1:12a = Interrogative asking Gordon what he is after

→ Expresses annoyance

& "pleads" with Gordon to include him in plans

talk

Camera Technique used

= Shot Reverse Shot

(Visual)

turns head away →Opts out of dialogue

Stare

smiles   r/rea   rea/ph   r/rea   rea/ph

a/ntr.

a/ntr   D   G   Loc   D.A.'s office

s/ver   ver/r   ver/r   s/ver =   DS1: 17a Flouts

quality,

quantity & manner

maxims

→   Implicature = Does

not want to

continue with Dent's

topic on

alter-name

DS1: 16a Declarative asking

Gordon different name M.C.U.

police calls him→ baits Gordon   talk

Camera Technique used

= Shot Reverse Shot

stare

r/rea   rea/ph   r/rea   rea/ph

B   J

a/tr   ver/r   tr/r   s/ver =

Loc   M.C.U. Cell

DS2: 1a – 1b

Flouts Relation

Maxim

➔ Speaks when being hit

on head

= Slams Joker's head on table

talk

Camera Technique used

= Medium Close-up Shots of Joker & Batman

Camera Technique used

= Medium Close-up Shots of Joker & Batman

stare

r/rea   rea/ph   r/rea   rea/ph

B   J   Loc   M.C.U. Cell

s/ver ver/r   ver/r   s/ver =   DS2: 4a – 4e

Fulfils Relation

Maxim

Provides Reason to

see Batman

= DS2: 3a - 3b

Initial Linguistic Exchange Greeting

talk

Camera Technique used

= Medium Close-up Shots of Joker & Batman,

Shot Reverse Shot

stare

r/rea   rea/ph   r/rea rea/ph

B   J   Loc   M.C.U. Cell

s/ver ver/r   ver/r s/ver =   DS2: 6a – 6e

Flouts Relation

Maxim

Implicature: Conveys

unwillingness to

reveal D's location,

asserts superiority

= DS2: 5a

Interrogative → Seeking D's location

Flouts Relation maxim → Implicature → Resumes interrogation

talk

Camera Technique used

= Medium Close-up Shots of Joker & Batman

166

laughs

stare

r/rea   rea/ph   r/rea   rea/ph

a/ntr

B   J   Loc   M.C.U. Cell

s/ver ver/r   ver/r   s/ver =   DS2: 8a - 8d

Fulfils Relation

Maxim

➔ Taunts Batman

➔ Goal : Makes him lose

control

= DS2: 7a

Interrogative ➔ Adheres to Relation maxim : Strategic, Goal = Gets

Joker to reveal D's location

talk

Camera Technique used

= Medium Close-up Shots of Joker & Batman,

Shot Reverse Shot

hoists

a/tr

stare

tr/g

r/rea   rea/ph   r/rea   rea/ph

B

J

Loc   M.C.U. Cell

s/ver   ver/r   ver/r   s/ver =   DS2: 12a

Flouts Relation

Maxim

Implicature

Refusal to reveal D's

location

Taunts Batman

= DS2: 11a

Interrogative → Seeking D's location

talk

Camera Technique used

= Medium Close-up Shot of Joker

168

hoists

a/tr   stare   tr/g

r/rea   rea/ph   r/rea   rea/ph

B   J   Loc   M.C.U. Cell

s/ver ver/r   ver/r   s/ver =   DS2: 15a

Fulfils Relation

Maxim

= DS2: 14a

Fulfils Relation Maxim

talk

Camera Technique used

= Medium Close-up Shots of Joker & Batman

hoists

a/tr

stare

tr/g

r/rea   rea/ph   r/rea   rea/ph

B

J

Loc

M.C.U. Cell

s/ver ver/r

ver/r   s/ver =

DS2: 17a – 17b

Fulfils Relation

Maxim

= DS2: 16a

Interrogative Fulfils Relation Maxim

talk

Camera Technique used

= Medium Close-up Shots of Joker & Batman,

Shot Reverse Shot

170

hoists

a/tr

stare

tr/g

r/rea   rea/ph   r/rea   rea/ph

B

J

Loc

M.C.U. Cell

DS2: 19a

s/ver ver/r   ver/r   s/ver =

Flouts relation,

manner and

quantity maxims

→ Implicature

→ Joker is in control

→ Prelude to stun

Batman on revelation

of Rachel's abduction

= DS2: 18a Fulfils Relation Maxim

talk

Camera Technique used

= Two Shot

slams

tr/g   stare   a/tr

r/rea   rea/ph   r/rea   rea/ph

J   B   Loc   M.C.U. Cell

s/ver   ver/r

a/tr   a/tr

rips up   jams

tr/g   tr/g

chair   door

DS2: 21a – 21b

Flouts manner & quantity maxims 'her'

Implicature → Taunts Batman

talk

Camera Technique used

=   Medium Close up shot of Joker,

Long shot of Joker on table,

Long shot of Batman jamming door

172

Slams head

stare

tr/g   a/tr

r/rea   rea/ph   r/rea   rea/ph

J   B   Loc   M.C.U. Cell

s/ver   ver/r

= DS2: 23a

Flouts manner & quantity maxims "his little bunny"

Implicature → Taunts Batman

talk

Camera Technique used

= Medium Close up shot of Joker

stare

r/rea   rea/ph   r/rea   rea/ph

B   J   Loc   M.C.U. Cell

s/ver ver/r   ver/r s/ver =   DS2: 25a Flouts

Relation Maxim

Implicature: Taunts

Batman

= DS2: 24a

Interrogative, Flouts Relation maxim, Implicature → Resumes interrogation

talk

Camera Technique used

= Low Angle Shot of Batman,

High Angle Shot of Joker

punches

stare

a/tr

tr/g

r/rea   rea/ph   r/rea   rea/ph

B   a/ntr   J   Loc   M.C.U. Cell

s/ver ver/r   laughs   ver/r s/ver =   DS2: 27a – 27b

Flouts Relation,

Quantity and

Manner Maxims

Implicature: Taunts

Batman

= DS2: 26a

Interrogative, Flouts Relation and Quantity maxims, Implicature → Resumes interrogation

talk

Camera Technique used

= Low Angle Shot of Batman,

High Angle Shot of Joker

Hoists and drops

stare

tr/g

a/tr

r/rea   rea/ph   r/rea   rea/ph

J

B

Loc

M.C.U. Cell

s/ver

ver/r

= DS2: 28f

Violates quality maxim →Intention to mislead B on D and R's locations

talk

Camera Technique used

= Low Angle Shot of Batman,

High Angle Shot of Joker

Scene Three
Dent's Hospitalisation After His Disfigurement at Gotham General Hospital and His
Interaction With Gordon

| Head oblique angle away from Gordon |

stare

r/rea   rea/ph   a/ntr

| head slightly downcast & eyes averted |

a/ntr   G   D   Loc | D's Ward |

s/ver   ver/r

= DS3: 1a

Apology → Fulfils quality maxim | talk |

Camera Technique used

= Medium Close up shots of D & G

Head oblique angle away from Gordon

stare

r/rea   rea/ph   a/ntr

G   D   Loc   D's Ward

s/ver ver/r   ver/r s/ver = DS3: 4a – 4b

Flouts Relation Maxim

➔ Implicature: Express

intense negative

emotions

= DS3: 3a – 3b

Declarative

➔ Asserts D's refusal to undergo treatment

talk

Camera Technique used

= Medium Close up shot of G

Head oblique angle away from Gordon

a/ntr

stare

Head downcast, eyes averted

rea/ph

r/rea

a/ntr

D

G

Loc

D's Ward

s/ver   ver/r

ver/r   s/ver = DS3: 7a – 7b

Fulfils Relation Maxim

= DS3: 6a – 6b

Imperative

→ Directs Gordon to say his alter-name

talk

Camera Technique used

= Medium Close up shots of G & D

179

Head turns to face Gordon

a/tr   stare   tr/g

r/rea rea/ph   r/rea rea/ph

D   G   Loc   D's Ward

s/ver ver/r   ver/r s/ver = DS3: 9a – 9b

Fulfils Relation Maxim

Apology

= DS3: 8a

Rhetorical Question

→ Flouts Quality maxim

→Implicature 1: Conveys intense negative emotions

→Implicature 2: Asserts he's a changed man

Camera Technique used

= Medium Close up shots of G & D

talk

Head turned back to oblique angle away from Gordon

stare

r/rea   rea/ph   a/ntr

G   D   Loc   D's Ward

s/ver ver/r   ver/r s/ver = DS3: 10a

= DS3: 9c – 9d

Interrogative

→ Seeking information about corrupt cops in Police Dept

Camera Technique used

= Medium Close up shots of G & D

talk

- Dotted lines indicate there should be a response but none has been produced by Dent.

Head turned away at oblique angle from Gordon

stare

r/rea   rea/ph   a/ntr

G   D   Loc   D's Ward

s/ver ver/r   ver/r s/ver = DS3: 12a

= DS3: 11a

Interrogative

talk

→ Continues seeking information about corrupt cops in Police Dept

Camera Technique used

= Medium Close up shot of G & Close up shot of D

• Dotted lines indicate there should be a response but none has been produced by Dent.

Head turned away at oblique angle from Gordon

stare

r/rea   rea/ph   a/ntr

G   D   Loc   D's Ward

s/ver ver/r   ver/r   s/ver = DS3: 14a

Rhetorical Question

Flouts quality maxim

→ Implicature 1:

Express Intense

Negative Emotions

→ Implicature 2:

Asserts that Gordon

would never have

listened to him

= DS3: 13a

Declarative

→ Continues seeking information about corrupt cops in Police Dept

talk

Camera Technique used

= Medium Close up shot of G & Close up shot of D

Turns head to face Gordon in frontal angle

tr/g

stare

r/rea rea/ph   r/rea rea/ph   a/tr

G   D   Loc   D's Ward

s/ver ver/r   ver/r s/ver = DS3: 16a − 16b

Reformulates G's

apology to flout quality

maxim

→ Implicatures:

Expresses Intense

Negative Emotions,

Asserts his desire to have

revenge

Flouts manner and

quantity maxims

→ Implicatures:

Expresses Intense

Negative Emotions,

Asserts that G caused

R's death

= DS3: 15a

Apology

talk

Camera Technique used = Medium Close up shot of G & Close up shot of D

Scene 4
Dent's Hospitalisation After His Disfigurement at Gotham General Hospital and His
Corruption by the Joker

Aggressive Facial Expression

stare

r/rea rea/ph   r/rea rea/ph   a/ntr

J   D   Loc   D's Ward

s/ver ver/r   ver/r s/ver = DS4: 2a

Fulfils Relation maxim

= DS4: 1a – 1c

Incomplete utterance cut off by D   talk

→Provokes D to open communication channel

Camera Technique used

= Medium Close up shot of J & Long shot of D

Eyes darting around room

stare

r/rea   rea/ph   r/rea ntr

J   D   Loc   D's Ward

s/ver ver/r   ver/r s/ver = DS4: 4a

Fulfils Relation maxim

D's assertive

challenges J's

utterance

s/mem

Wants goal to get out

of restraints

= DS4: 1c – 3b

Violates quality maxim

→ Surface Intention to mislead D, Actual intention to provoke Dent to open communication

channel

talk

Camera Technique used

= Medium Close up shot of J & Long shot of D

186

Trying to get out of restraints

stare

r/rea   rea/ph   a/ntr

J   D   Loc   D's Ward

s/ver   ver/r

= DS4: 5a – 5b

Rhetorical Questions

→ Flouts and Violates Quality maxim

Implicature: Asserts that he does not plan things

Surface Intention to mislead D, Actual intention to disorientate D by providing him with

excessive information.

talk

Camera Technique used

= Medium Close up shots of J & D

187

Moves closer, clasp D's hand

Trying to get out of restraints

stare

head moving backwards away from J

a/tr   r/rea   rea/ph   a/ntr   a/ntr

J

tr/g

D

Loc

D's Ward

s/ver

ver/r   a/ntr

legs jerking in background

= DS4: 5c – DS4: 5m – DS4: 5p

Use of Rhetorics to corrupt D,   talk

J defining 'who he is' and 'who they are'. → Attempts to close interpersonal distance

between D and J.

Camera Technique used

= Extreme Close up shot of J's hands clasping D's hand,

Medium Close up shots of D & J

Loosens D's restraints

stare

a/tr   r/rea rea/ph   rea/ph   r/rea

J   tr/g   D   Loc   D's Ward

s/ver   tr/g   ver/r   a/tr

tries to strangle

talk

= DS4: 5q – DS4: 5r

Turning D away from his past self, Gordon and Gotham Police,

the Joker telling D 'Who are responsible for his physical disfigurement and and the death of

his beloved Rachel'

Camera Technique used

= Two Shot of J & D, P.O.V. shot of D

Forces Down

stare

a/tr   r/rea rea/ph   rea/ph r/rea

J   D   Loc   D's Ward

s/ver   ver/r

talk

= DS4: 6a- 6j

Speaking truths and half-truths

→Conveys to Dent that schemers do not care about expendable people such as D & R

Camera Technique used

= Two Shot of J & D,

Shot reverse shot

Puts gun in D's hand

stare

a/tr   r/rea   rea/ph   rea/ph   r/rea

J   tr/g   D   Loc   D's Ward

s/ver   tr/g   ver/r

a/tr   tr/g   a/tr

guides D to point gun at him   Points gun at J

talk

DS4: 7a – 7c

Imperative

→Teaching D to be "Two Face"

Camera Technique used

= Shot reverse shot

191

stare

Thinking what is "fair"

r/rea rea/ph   rea/ph r/rea   s/men & rea/ntr

J

D

Loc   D's Ward

s/ver   tr/g   ver/r

a/tr   tr/g   a/tr

guides D to point gun at him

Points gun at J

talk

= DS4: 8a - 8c

Imperative

→Teaching/Telling D what is "fair"

Camera Technique used

= Shot reverse shot

192

stare

r/rea   rea/ph   rea/ph   r/rea

D   J   Loc   D's Ward

s/ver ver/r   a/tr   ver/r s/ver = DS4: 10a & 12a

Discourse markers

agreeing with D

➔ Fulfils Relation

maxim

➔ Goads D on, final

corruption of D

a/tr   tr/g

turns   Points gun at J

tr/g

coin

= DS4: 9a & 11a

talk

Imperatives indicate D embracing J's methods

Camera Technique used

= Shot reverse shot

stare

r/rea rea/ph   rea/ph r/rea

D   J   Loc   D's Ward

a/tr

r/rea

looks at

a/tr

flips & catches   tr/g

Points gun at J

tr/g   rea/ph

coin   Symbolic attributive process → Symbolic gesture redefines D

as Two-Face

Camera Technique used

= Shot reverse shot

APPENDIX 3
Selected Transcription and Analysis Tables

Transcription and Analysis for Scene 1 Shot 09

Image Track	
Visual Shot	
Time/Shot No./Circumstance	00.43/09/Interior of District Attorney Harvey Dent's office
Verbal Description of Scene	Gordon and Dent sitting in the District Attorney's Office. Gordon resisting Dent's persistent attempts to bait Gordon to reveal his unofficial relationship with Batman.
Narrative Representations	RP: Actor/Reactor - Gordon (Front view) Process Type: Non-Transactional Action Process (Gordon sitting in the District Attorney's Office), Reactional Process – Gordon looking/gazing at Dent.
Conceptual Representations	Relational Process: Classificational – A senior high ranking official of Gotham City (Gordon – head of the Major Crimes Unit) Semiotic Process: Denotation: Categorisation/Typification: Professional working attire, sitting with an upright posture. Symbolic suggestive process: Sunlight shining on the books behind Gordon symbolises Gordon's role as a champion of light in Gotham City fighting against the criminal elements.
Camera Technique	A *medium shot* of Gordon. *Shot-Reverse-Shot.*

Lighting used (If any)	Daytime lighting used. Sunlight visible in background window.
Composition	*Selective* focusing or *Shallow focus* camera technique is used to place emphasis on Gordon. Salience: Foreground : Gordon Framing: Gordon is framed near the centre towards the right. Information Value: *Given* (Gordon has already been introduced in the previous scenes)
Linguistic Dialogue Track	
Speech	I suggest you take them up with maintenance, councillor.
Grice's CP	
Competitive or **Cooperative** or a **mixture** of the two	Cooperative and Competitive
Maxims **flouted**, **violated**, **opting out** or **clash**	Gordon flouts the maxim of relation by reinterpreting Dent's question to one that asks about the functional condition of the floodlight.
Implicature	Dissociates himself and M.C.U. from Batman. Implicates his loss of composure linguistically. Emphasises his tolerance of Dent's persistence on wanting to join Gordon and Batman's alliance has reached its limit.
Austin's Speech Act Theory	
Locutionary Act	Declarative asserting about the functional condition of the floodlight
Illocutionary Act	1. Make Dent feel out of place, 2. Counteract his attack, and 3. Stop his further demands.
Perlocutionary Act	Dent changes tactics and utilises a soft strategy as a final plea to ask Gordon to allow him to join Gordon's plans and his alliance with Batman.
Intersemiotic Relations	
Intersemiotic Complementarity	Intersemiotic Antonymy (Linguistic loss of composure versus Visual Maintenance of control)
Modality	Attitudinal Congruence (Similar attitudes in bureaucratic manner used to deny involvement with Batman seen in visuals and linguistic modalities).

Transcription and Analysis for Scene 2 Shot 44

	Image Track
Visual Shot	
Time/Shot No./Circumstance	02:29/44/Interior view of M.C.U. Interrogation Cell
Verbal Description of Scene	The Joker and Batman in the M.C.U. interrogation cell. The lights turn on as Gordon leaves the cell which reveals Batman standing behind the Joker. In this shot, Batman jams the door with a chair to prevent Gordon from entering.
Narrative Representations	RP: Actor – Batman Goal - Chair Process Type: Transactional Action Process – Batman jamming the door with a chair.
Conceptual Representations	Relational Process: Classificational – An "outcast" of Gotham City indexed by the costume that he wears – Batman. Semiotic Process: Denotation: Categorisation/Typification: Batman's mask and his body armour indexes his role. Symbolic suggestive process: The lighting used in the interrogation scene suggests an inversion of the audience schema of interrogation of suspects.
Camera Technique	*Long Shot* of Batman.

Lighting used (If any)	Artificial lighting used.
Composition	*Selective* focusing or *Shallow focus* camera technique is used to place emphasis on Batman. Salience: Foreground – Batman Framing: Batman is framed on the centre. Information Value: *Given* (Batman has already been introduced in the previous scenes)
Linguistic Dialogue Track	
Speech	None
Grice's CP	
Competitive or **Cooperative** or a **mixture** of the two	None
Maxims **flouted**, **violated**, **opting out** or **clash**	None
Implicature	None
Austin's Speech Act Theory	
Locutionary Act	None
Illocutionary Act	None
Perlocutionary Act	None
Intersemiotic Relations	
Intersemiotic Complementarity	None
Modality	None

Transcription and Analysis for Scene 2 Shot 58

Image Track	
Visual Shot	
Time/Shot No./Circumstance	03: 10/58/Interior view of M.C.U. Interrogation Cell
Verbal Description of Scene	The Joker and Batman in the M.C.U. interrogation cell. The lights turn on as Gordon leaves the cell which reveals Batman standing behind the Joker. This shot shows the Joker confidently revealing Dent and Rachel's hidden locations.
Narrative Representations	RP: Actor – Batman, Goal – The Joker Process Type: Transactional Action Process – The Joker being hoisted up by Batman.
Conceptual Representations	Relational Process: Classificational – 2 "outcasts" of Gotham City indexed by the makeup and costume that they wear – The Joker and Batman Semiotic Process: Denotation: Categorisation/Typification: The Joker's makeup and costume indexes his role as an antagonist. Batman's mask and armour indexes his role as Gotham's vigilante hero. Symbolic suggestive process: The lighting used in the interrogation scene suggests an inversion of the audience schema of interrogation of suspects.
Camera Technique	*High Angle Shot* of the Joker
Lighting used (If any)	Artificial lighting used.

Composition	*Selective* focusing or *Shallow focus* camera technique is used to place emphasis on the Joker. Salience: Foreground – the Joker Framing: The Joker is framed on the right. Information Value: *Given* (The Joker has been introduced in the previous scenes).
Linguistic Dialogue Track	
Speech	250 52nd Street and she's on Avenue X at Cicero.
Grice's CP	
Competitive or **Cooperative** or a **mixture** of the two	Competitive and Cooperative
Maxims **flouted**, **violated**, **opting out** or **clash**	The Joker observes the maxim of relation and flouts the maxim of quantity. The Joker violates the maxim of quality.
Implicature	The Joker conveys the hidden message that the locations he revealed to Batman are switched.
Austin's Speech Act Theory	
Locutionary Act	Declarative asserting that Batman is powerless over him.
Illocutionary Act	Declares his superiority over Batman, and closes his strategy with the intention to push Batman into immediate action so that Batman will not suspect his lies.
Perlocutionary Act	Batman's release of the Joker and his race to rescue Dent and Rachel.
Intersemiotic Relations	
Intersemiotic Complementarity	Intersemiotic Antonymy (Linguistic utterances by the Joker in DS2: 28a-b resemiotises the *high angle shot* of the Joker to highlight his hidden power), the veracity expressed in the visuals showing the Joker's confident *facial expression* (real and involuntary) and his *linguistic utterance* revealing the locations of Dent and Rachel (violates the maxim of *quality* because Dent's and Rachel's location are not told truthfully) is incongruent.
Modality	Attitudinal Dissonance (The meanings depicting the power relationship between Batman and the Joker expressed through the camera positioning and the linguistic utterance DS2: 28a – 28b are opposite), the truth values of the attitudes/meanings expressed by the visuals showing the Joker's confident facial expression (real and involuntary) and his linguistic revealing of Dent's and Rachel's hidden locations (not the truth – violates the maxim of quality) are opposite.

Transcription and Analysis for Scene 3 Shot 18

Image Track	
Visual Shot	
Time/Shot No./Circumstance	01.26/18/Dent's Ward in Gotham General Hospital
Verbal Description of Scene	Dent is lying on his bed in his ward. Gordon stands at Dent's bedside. Dent asserts that Gordon is not sorry.
Narrative Representations	RP: Actor/Reactor – Dent Process Type: Non-Transactional Action Process (Dent is lying on his hospital bed), Reaction (Dent gazes at Gordon).
Conceptual Representations	Relational Process: Classificational – Dent as a hospital patient indexed by the hospital pillow that his head rests on. Semiotic Process: Denotation: Categorisation/Typification: Dent's hospital pillow indexes his patient role. Symbolic suggestive process: Diffused sunlight that enters Dent's ward due to the blinds at the background suggests the darkness that is growing in Dent that is in conflict with his White Knight persona. The diffused lighting also suggests that the relationship between Gordon and Dent is in conflict.
Camera Technique	A *close-up shot* of Dent. The full *frontal shot* of Dent's scarred side of his face shocks the audience by delivering Dent's linguistic utterance that signals his desire to seek vengeance reinforced by the visual shot

	that shows his destroyed half of the face.
Lighting used (If any)	Diffused lighting used.
Composition	*Selective focusing or Shallow focus* camera technique is used to place emphasis on Dent. Salience: Foreground: Dent. Framing: Dent is framed near the centre towards the right. Information Value: *Given* (Dent has already been introduced in the previous scenes)

Linguistic Dialogue Track

Speech	No. No, you're not. Not yet.

Grice's CP

Competitive or **Cooperative** or a **mixture** of the two	Cooperative and Competitive
Maxims **flouted**, **violated**, **opting out** or **clash**	Dent observes the maxim of relation but flouts the maxims of manner and quantity.
Implicature	Expresses his desire for vengeance.

Austin's Speech Act Theory

Locutionary Act	Dent refuses Gordon's apology.
Illocutionary Act	Strongly suggests his desire for vengeance and signals a veiled threat to Gordon.
Perlocutionary Act	End of scene

Intersemiotic Relations

Intersemiotic Complementarity	Intersemiotic Synonymy
Modality	Attitudinal Congruence (Dent's intense negative emotions expressed in the linguistic and visual modalities)

Transcription and Analysis for Scene 4 Shot 19

	Image Track
Visual Shot	
Time/Shot No./Circumstance	01.18/19/Dent's Ward in Gotham General Hospital
Verbal Description of Scene	The Joker continues his plan to corrupt Dent by disorientating him with excessive information on what he is, what he is not and what he is doing.
Narrative Representations	RP: Actor – Dent's hand and the Joker's hand Process Type: - Non-transactional process (Dent lies on his bed, Dent's leg jerks about in the background). Transactional Action Process (The Joker clasped Dent's hand and pats Dent's hand).
Conceptual Representations	Relational Process: Classificational – Dent as a hospital patient indexed by the hospital costume that he wears. Semiotic Process: Denotation: Categorisation/Typification: Dent's hospital uniform indexes his role as a patient. Symbolic suggestive process: Diffused sunlight that enters Dent's ward due to the blinds at the background suggests the darkness that is growing in Dent that is in conflict with his White Knight persona. The diffused lighting also suggests that the relationship between the Joker and Dent is in conflict.

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Camera Technique	An *extreme close-up shot* of Dent's hand clasped by the Joker's hand tightly.
Lighting used (If any)	Diffused lighting is used.
Composition	*Selective* focusing or *Shallow focus* camera technique is used to place emphasis on Dent's hand being clasped by the Joker's hand. Salience: Foreground: Dent's hand being clasped by the Joker's hand. Framing: Dent's hand being clasped by the Joker is framed on the centre. Information Value: *Given* (Dent has already been introduced in the previous scenes)
Linguistic Dialogue Track	
Speech	and your girlfriend was nothing personal
Grice's CP	
Competitive or **Cooperative** or a **mixture** of the two	Cooperative and Competitive
Maxims **flouted**, **violated**, **opting out** or **clash**	The Joker violates the maxim of quality by diverting responsibility for Rachel's death to the mob, Gotham police, Gordon and past Dent. The Joker observes the maxim of relation.
Implicature	None
Austin's Speech Act Theory	
Locutionary Act	The Joker "reassures" Dent that his action is not personal and attempts to connect with Dent.
Illocutionary Act	The Joker attempts to connect with Dent to achieve his goal to corrupt Dent.
Perlocutionary Act	Dent's silent/restraint resistance to the Joker.
Intersemiotic Relations	
Intersemiotic Complementarity	Intersemiotic meronymy (Dent and his hand, the Joker and his hand).
Modality	None

Transcription and Analysis for Scene 4 Shot 45

	Image Track
Visual Shot	
Time/Shot No./Circumstance	02.53/45/Dent's Ward in Gotham General Hospital
Verbal Description of Scene	The Joker teaches Dent to be Two-Face.
Narrative Representations	RP: Actor/Reactor – Dent. Process Type: - Transactional Action Process – The Joker puts the gun in Dent's hand and guides Dent to point the gun at his forehead. Dent turns the coin with the blackened side to face the Joker. Reaction Process – The Joker looks at Dent. Dent looks at the Joker.
Conceptual Representations	Relational Process: Classificational – Dent as a hospital patient indexed by the hospital costume that he wears. Semiotic Process: Denotation: Categorisation/Typification: Dent as a hospital patient indexed by the hospital costume that he wears. Symbolic suggestive process: Diffused sunlight that enters Dent's ward due to the blinds at the background suggests the darkness that is growing in Dent that is in conflict with his White Knight persona. The diffused lighting also suggests that the relationship between the Joker and Dent is in conflict.

	Symbolic Attributive Process: The blackened side of Dent's coin attributes the identity of Two-Face to him and Dent becomes the dark avenger.
Camera Technique	*Medium close-up shot* of Dent.
Lighting used (If any)	Diffused lighting is used.
Composition	*Selective* focusing or *Shallow focus* camera technique is used to place emphasis on Dent. Salience: Foreground: The Joker. Middle Ground: Dent. Framing: Dent is framed on the centre. Information Value: *Given* (Dent has already been introduced in the previous scenes)
Linguistic Dialogue Track	
Speech	You die.
Grice's CP	
Competitive or **Cooperative** or a **mixture** of the two	Competitive and Cooperative
Maxims **flouted**, **violated**, **opting out** or **clash**	Dent observes the maxim of relation.
Implicature	None
Austin's Speech Act Theory	
Locutionary Act	Asserting that the Joker dies if the coin falls on the blackened side.
Illocutionary Act	Aligning with the Joker's methods to obtain fairness, but antagonistic relationship is foregrounded by the linguistic utterance.
Perlocutionary Act	The Joker agrees and goads Dent on.
Intersemiotic Relations	
Intersemiotic Complementarity	Intersemiotic Antonymy (*High angle shot* of Dent suggests Dent's lower power but Dent's use of an imperative suggests his power)
Modality	Attitudinal Congruence (Dent's intense negative emotions expressed in the linguistic and visual modalities)