

Universidade Federal de Santa Catarina
Centro de Comunicação e Expressão
Pós-Graduação em Letras Inglês e Literatura Correspondente

**Sound and language in discourse:
Relationships and representations in the film *Mulholland Drive***

Maiza de Lavenère Bastos

Florianópolis, Fevereiro de 2007

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Dissertação submetida à Universidade Federal de Santa Catarina em cumprimento
parcial dos requisitos para a obtenção do grau de
MESTRE EM LETRAS

Florianópolis, Fevereiro de 2007

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I dedicate this thesis to my sister, Binha,
for being my best friend and, many times, my motivation.
And for being the natural born academic!

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ABSTRACT**Sound and language in discourse:
Relationships and representations in the film *Mulholland Drive***

Maiza de Lavenère Bastos

UNIVERSIDADE FEDERAL DE SANTA CATARINA

2007

Supervisor: Prof. José Luiz Meurer, PhD.

Bearing in mind the increasing interest for multimodal analysis of different types of media, my objective in this study is to investigate how relationships and representations among some of the characters of the film *Mulholland Drive*, by David Lynch, are established through non-verbal and verbal modes. The analysis focuses on elements of the soundtrack and the linguistic choices of specific characters in four scenes of the film. The theoretical basis for the analysis of the elements of the soundtrack derives from the area of multimodality according to the semiotic of sound as proposed by van Leeuwen (1999). And the theoretical perspective for the analysis of the verbal elements draws on aspects of Systemic Functional Linguistics as proposed by Halliday (1984; Halliday & Matthiessen, 2004). Results enable the understanding of the establishment of relationships among characters and classification of important details in the film, which are evidenced by the use of voice quality together with their linguistic choices. Such findings may contribute to the understanding of how representations and relationships may be built through non-verbal and verbal communication.

Keywords: Discourse Analysis, Multimodality, Systemic Functional Linguistics, soundtrack, voice quality, film.

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RESUMO**Sound and language in discourse:
Relationships and representations in the film *Mulholland Drive***

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UNIVERSIDADE FEDERAL DE SANTA CATARINA

2007

Professor Orientador: Dr. José Luiz Meurer

Tendo em vista o crescente interesse por análises multimodais de diferentes tipos de mídia, meu objetivo neste trabalho é investigar como as relações e representações entre alguns dos personagens do filme “Cidade dos Sonhos”, de David Lynch, são estabelecidos através de elementos não-verbais e verbais. Os elementos analisados são aspectos da trilha sonora e as escolhas lingüísticas dos personagens em quatro cenas do filme. Para isso, base teórica para a análise de trilha sonora desenvolvida neste trabalho se situa na área de multimodalidade, mais especificamente na área de semiótica do som proposta por van Leeuwen (1999). Somados à análise de elementos da trilha sonora, a perspectiva teórica aplicada à análise dos elementos verbais tem como base aspectos da Gramática Sistêmica Funcional proposta por Halliday (1984; Halliday & Matthiessen, 2004). Os resultados possibilitam o entendimento da construção de relações entre os personagens e classificação de detalhes importantes no filme, que são evidenciados pelo uso de qualidade de voz, juntamente com as escolhas lingüísticas dos personagens. Tais conclusões podem contribuir para o entendimento de como uma comunicação não-verbal e verbal pode construir relações e representações.

Descritores: Análise do Discurso, Multimodalidade, Gramática Sistêmica Funcional, trilha sonora, qualidade de voz, cinema.

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CHAPTER 1

INTRODUCTION

1.1 Contextualization of the research

Not only in contexts of personal communication, but in other contexts such as magazines, television, billboards in the streets, and many others, most of the time communication is realized by combinations of different signs. So in a cinematic text, for example, the combination of a number of different visual elements, with several sonic elements, together with verbal elements contributes to the creation of the whole message the cinematic text intends to convey.

Concerned with such issues, some discourse analysts started to focus attention not only on verbal languages, but also on non-verbal ones, such as visual and sonic languages (for example, Kress & van Leeuwen, 1996, 2001; van Leeuwen, 1999). In many contexts the use of these other resources may be as important as the presence of verbal language in the production of meanings. They are different *modes* of communication and this is what the area of multimodality is concerned with.

The study of multimodality within the trend of discourse analysis which this research belongs to is strongly influenced by the works developed by Kress and van Leeuwen (1996) who, building on the Systemic Functional Linguistics framework proposed by M.A.K. Halliday (1973, 1984, 1994), have developed methods for analyzing mediums where different modes are exploited as to build meaning.

The importance of awareness about the use of different modes in communication has been frequently pointed out, and the support to enable people understanding them

has started to be developed. For example, Unsworth (2001) has been concerned with the context of the classroom; Martin (2004) has discussed the construction of meanings in the context of the terrorist attacks on September, 11th; Ravelli (2006) has developed an investigation on museums environment; and Wodak (2006) has analyzed media and the news.

Although the number of studies developed within the area is increasing, the majority of them are concerned with the relation of verbal and visual languages. There is still a need for studies which tap the use of sound in different contexts, as well as its potential for the production of meaning. Thus, the present dissertation intends to make a small contribution by analyzing elements of the soundtrack and elements of verbal interaction in specific scenes of the film *Mulholland Drive*¹ by David Lynch.

In accordance with the many studies within critical discourse analysis and multimodality, this dissertation draws on Hallidayan Systemic Functional Linguistics and on Kress & van Leeuwen's discussions about multimodality in order to analyze aspects of the interface between sonic and verbal language. More specifically, it is based on van Leeuwen's (1999) discussion about the meanings of sound, and on Halliday's (1973, 1984, 1994) framework for Transitivity. Moreover, specific parts of the discussion are underlined by Fairclough's (1989) discussion on *power*.

1.2 Purpose of the study

Aligned with Kress and van Leeuwen's (2001) assumption that "within a social-cultural domain, the 'same' meanings can often be expressed in different semiotic

¹ A presentation of the specific sequences, as well as a brief overview about the film will be developed in Section 1.3 in this chapter.

modes” (2001, p.1), this research investigates meanings produced by soundtrack and linguistic choices in order to discuss how verbal language and sound are multimodally built as resources to produce meanings within selected scenes of the film *Mulholland Drive*.

1.2.1 Hypothesis and research questions

When watching the film *Mulholland Drive*, it is possible to see that some of its characters² are taking part in a negotiation in order to decide important features of a film that is being produced. Within such negotiations, different types of relationships and of representations are shown. However, such relationships and representations are not always clear. While some characters seem to have a higher power position in relation to others, their roles are drastically obscure, making it difficult to understand where their power comes from, and how they exercise it.

Thus, with the analysis of sonic and linguistic features, it was possible to better understand how such relationships and representations are structured. Furthermore, it was possible to trace possible roles for the scenes and to establish a relationship of cause and consequence between them, facilitating the understanding of their functions, either in relation to one another, or in relation to the entire film. As an example, the first scene analyzed could be considered as a basis for the definition and identification of one of the main conflicts in the film, namely, a situation where the film’s producers are imposing a specific girl as lead actress for the film’s cast, but the director does not seem to understand that he must comply with what he is being told to do.

² All the characters are introduced in Section 1.3.1, in the synopsis of the film. And the specific characters considered in this study are revealed in Section 1.3.2, in the presentation of the sequences analyzed.

Within this relationship of cause and consequence, in the first scene there is the identification of a problem; in the second, a confirmation of this problem; in the third, there is a summary of the conflict and a preparation for a possible solution; and in the fourth, there is the revelation of the solution. This can be seen when watching the movie, but it becomes clearer and more evident by analyzing how elements of the soundtrack together with linguistic choices were manipulated in order to build such meanings.

Based on such assumptions, two main hypotheses underlie my considerations in this dissertation. They are:

- I. The four scenes analyzed (introduced in Section 1.3.2) are part of a cause-consequence relationship in which the first one has the function of classifying and identifying a conflict; the second one is a confirmation of the problem revealed in the first one; the third one is a summary of the conflict and its consequences, and a preparation for the following scene; the fourth scene is both the confirmation of Adam Kesher's lack of power of decision, and a guide to a possible resolution.
- II. The character Adam Kesher is required to perform a number of actions and to hold a number of values by the other characters interacting with him, but at the same time he is not attributed with the power to realize them. Thus, he stays stuck throughout the film, until a character named the Cowboy gives him the key to solve this.

Bearing those hypotheses in mind, and in order to accomplish the goals of this research, the following questions will be addressed:

1. How do elements of the soundtrack and of verbal language build the cause-consequence relationship between the scenes analyzed?
2. How are the relationships among characters instantiated by the voices' qualities and linguistic choices they performed in the film?

1.3 The data

In this section a synopsis of the entire film is given, including the introduction of its characters and actors. In addition, a brief commentary is presented about the selected scenes for the analysis.

1.3.1 Synopsis of the film

The film takes place in Hollywood³. One of its first scenes happens in a street called Mulholland Drive, where a woman (acted by Laura Elena Harring) escapes from being killed in a car accident but loses her memory as a result of the accident. In this situation, she meets a young woman (Betty Elms, acted by Naomi Watts) who came to Los Angeles for an audition to a film. Betty tries to help the amnesiac woman, who says her name is Rita, to find out who she really is, but, instead, a puzzle of troubled relationships and violence begins to unfold.

Meanwhile, a young and respected film director (Adam Kesher, acted by Justin Theroux) is threatened and pressured by his producers to choose an unknown actress (Camilla Rhodes, acted by Melissa George) as part of his film's cast. As Adam first

³ A DVD with the entire film is available in the last page of the dissertation

refuses to accept his film's producers' pressure, he starts to experience very dangerous and strange events which develop until the point where the production of the film threatens Adam's life in case he does not choose a certain course for his film.

Suddenly, a break happens and the plot goes to an unexpected point in which the characters' roles are exchanged, and the film becomes obscure and confusing. This break takes place in a club called Silencio. The club is a theater where the limit between reality and illusion is purposefully not clearly shown. From this point on, the film develops as a mixture of dream and reality, where the narrative presented previously in the film gets blurred and the characters' identities as well as the relationships among them change.

1.3.2 The selected scenes

The scenes analyzed (further presented in Chapter 2, Section 2.1.4) are the ones where the character Adam Keshner (acted by Justin Theroux, as already mentioned) interacts with his film's producers, with his secretary, a hotel owner and an obscure character named The Cowboy. In the first one (in Chapter 4 of the DVD, from minute 26' 18" to minute 23' 00"), Adam is having a meeting with his manager, Robert Smith (acted by David Schroeder), and the producers. In the second (in Chapter 6, from minute 44' 31" to 45' 06"), Adam talks on the phone with his secretary and discovers that all the staff of the film has been fired. In the third scene (in Chapter 7, from minute 55' 18" to 59' 13"), he is hidden in a small hotel where it is revealed to him that his bank account and his credit card have been mysteriously cancelled. In the fourth scene (in Chapter 8, from minute 101' 50" to 106' 22"), Adam talks with The Cowboy

(Lafayette Montgomery) where he is told what he has to do in order to save his film and life.

The scenes where Adam negotiate with the producers, and interacts with his secretary, with the hotel owner, and with the Cowboy are crucial for the development and solution of the situation involving the two women, Betty and Rita. When Adam decides to follow what he has been told to do throughout the film, the two narrative lines start to develop together and it becomes possible to trace a connection between Betty Elms, Rita, Camilla Rhodes and Adam Kesher. For this reason, the scenes portraying Adam's attempt to solve the conflicts involving his film were selected to be analyzed.

1.4 Studies about Mulholland Drive

Because of an apparent lack of cohesion and coherence, the films by David Lynch have been strongly criticized by laypeople. Indeed, most of his films unfold in an untraditional structure in which it is difficult to make sense of the plot as a whole. Most of them are dreamlike films. Indeed the film in discussion in the present study, *Mulholland Drive*, is reviewed by theorists and film critics as being a story of a dream (Fuller, 2001). The film starts with a typical Hollywood aesthetics that is suddenly broken. One of the points commonly raised about it is that the film seems to make some sort of criticism of the film industry (Chion, 2003). Maybe this can be an explanation for its "unstructured" structure, its nightmarish atmosphere, its "lack" of coherence and cohesion.

An interesting instance of a study that deals with unusual structure is in the article “The Death of the Subject in David Lynch’s *Lost Highway* and *Mulholland Drive*”, where the author, David Roche (2004), discusses the idea that David Lynch deals with a break of the character’s identity construction that is promoted by the end of the diegesis⁴ in order to increase the mysterious atmosphere in many of his films.

Thus, Roche defends the idea that in breaking the linearity of the narratives, and putting all the responsibility of making connections between the scenes upon the spectator, Lynch destroys the diegesis, and consequently the identities within it. So, instead of being constructed as human subjects, the characters end up being constructed only as artistic compositions (Roche, 2004, p. 42). As a result, the spectator is assigned a more active role in the construction of the film’s identities and meanings.

Another aspect commonly discussed about the film concerns a more psychoanalytic perspective when reflecting upon the possible meanings of the construction of characters’ identities. It is common to find studies that try to solve the film’s mystery by analyzing the psyche of its characters. Such studies also consider great part of the film as being a dream of one of the characters (for example, Bruzzin, 1997; Hughes, 2001; Nochimson, 2002; Sheen & Davidson, 2003). Thus, the discussion about the limits between dream and reality, identity and memory is very strong in such studies (Fuller, 2001).

These studies about *Mulholland Drive* are concerned with the relationship between the two protagonist characters, Betty Elms/ Diane Selwyn and Rita/ Camilla Rhodes, regarding the conflict among them, and their problematic identities in the film. Nonetheless, in spite of the importance of the several studies concerned with the

⁴ The diegesis is the universe within a story. It refers to the fictional universe (Bordwell & Thompson, 1997).

construction of identities of these two characters and their relationships, the focus of the present study is another character which is also one of the main characters in the film and the conflict surrounding him: Adam Keshar.

1.5 Structure of the dissertation

Chapter 2 contains the method followed to carry out this study. It includes brief comments and descriptions of the selected data, a brief synopsis of the four scenes analyzed together with the transcription of the dialogues, as well as a description of the procedures for the analysis. As for the theoretical basis, I have decided to present it in the chapters where the analyses are carried out in order to optimize its use.

Chapter 3 presents a review of theoretical literature on multimodality. In Section 3.1 the term multimodality is briefly introduced and issues related to sound are shown together with the analysis and discussion of the selected data.

Chapter 4 presents a review of the theoretical literature of Systemic Functional Framework that grounds the linguistic analysis. Section 4.1 contains explanation of the theoretical basis utilized for the analysis; Section 4.2 contains a brief introduction of the exercise of power instantiated through language; and Section 4.3 contains the analysis and discussion of the linguistic data.

Chapter 5 presents a discussion of the results under the light of the referred hypotheses and research questions. In addition, it includes with final remarks about the research developed as well as its limitations and ideas for further studies.

Three appendixes are added to the chapters. Appendix 1 contains the pilot scrip for the TV series where the film Mulholland Drive originates from; Appendix 2 brings the entire transitivity analysis; Appendix 3 provides details of the transitivity analysis.

CHAPTER 2

METHOD

The present chapter is divided into two main sections. Section 2.1 includes a few comments about and a description of the selected scenes, and presents the transcriptions of their verbal components.

2.1 Initial Remarks

The only script⁵ available on the Internet is a screenplay of a pilot David Lynch developed for a television series to be broadcast through the North American TV station ABC, which decided not to air the series. As the series was not broadcast, the director transformed it into a movie; however, the new script is not accessible. For that reason, in order to develop the analysis it was necessary to transcribe parts of the dialogues from the film itself.

The scenes of the film *Mulholland Drive* selected for this research are the ones in which the character Adam Kesher, a young film director, interacts with characters related to his film production. In such scenes, the intriguing aspect is that there is an imposition being made over Adam, but as he refuses to follow it, different consequences start to take place. In-between such happenings, questions of how the characters represent themselves and each other is evidenced by the use of their linguistic choices and by the use of their voices as sound elements start to stand out. This corroborates the idea developed by Kress and van Leeuwen (2001, p.1) that in a specific domain meanings are encoded simultaneously in different semiotic systems.

⁵The referred pilot script of the four scenes equivalent to the ones of the film which were analyzed is available in Appendix 1 as provided on <http://www.lynchnet.com/mdrive/mdscript.html/> , last retrieve Feb 20th , 2007.

2.1.1 Scene 1: “It’s no longer your film”

In this scene⁶ Adam Keshner (Justin Theroux) and his manager, Robert Smith (David Schroeder), are in a meeting with film producers, Ray and Mr. Darby (Robert Katims and Marcus Graham) in order to discuss who the lead actress of Adam's movie will be. The Castigliane Brothers (acted by Angelo Badalamenti and Dan Hedaya) also present in the meeting, pressure Adam to choose a specific actress – Camilla Rhodes – for the lead, but Adam explicitly disagrees with that and has a strong argument with all of them.

Scene 1: “It’s no longer your film”⁷

Robert Smith: You see, Adam... There are some suggestions which are to be brought forward ... and I know you said you would entertain suggestions and that's all anybody here is asking you to do.

Adam: What're you talking about?

Robert Smith: An open mind ... You're in the process of recasting your lead actress and I'm... We're asking you to keep an open mind.

Mr. Darby: What was it last time? Okay, let's try the next one.

Ray: He isn't gonna like it.

Mr. Darby: We'll see.

Ray: Ah... the Castigliane brothers. Let me introduce you around... please... sit down. This is Mr. Darby whom you know and this is the director Adam Keshner and his manager Robert Smith.

Ray: Ah she's very pretty.

Mr. Darby: May I offer you gentlemen anything?

Luigi Castigliane: Espresso.

Vincenzo Castigliane: Nothing.

Adam: Uh what's the photo for?

Mr. Darby: One espresso ... no, that's it. I think you're going to enjoy your espresso this time... I've been doing quite a bit of research knowing how hard you are to please... this one comes highly recommended.

Adam: What's the photo for?

Ray: A recommendation... a recommendation to you, Adam.

Vincenzo Castigliane: It's not a recommendation.

Luigi Castigliane: This is the girl.

Adam: What girl? For what? What is this Ray?

Ray: We'd be happy to put her in the list for considerations ... you'd be pleased to know there's quite a lot of interest in this role.

Adam: Interest?! There's six of the top actresses that want this thing.

Luigi Castigliane: This is the girl.

Adam: Ray, you take care of this.

Robert Smith: Hold on ... hold on, Adam.

Adam: Hold on!!!!!!!? There's no way, there's no way!!!

⁶ As mentioned in Chapter 1, this scene can be watched in the CD attached. It is in the fourth chapter of the DVD, and goes from minute 26:18 to 32:00.

⁷ Appendix 1 contains a description of the action going on, together with the verbal interaction.

Luigi Castigliane: Napkin.
Espresso man: Pardon?
Luigi Castigliane: Napkin.
Espresso man: Of course. Excuse me. Will that be all, Sir?
Luigi Castigliane: Shit!
Ray: I'm sorry. That was a highly recommended...
Mr. Darby: That's considered one of the finest espressos in the world, Sir.
Adam: Wait a minute!! What's going on here? There's no way that girl is in my movie!
Luigi Castigliane: That is the girl.
Adam: Hey!!!! That girl is not in my film!!!
Vincenzo Castigliane: It is no longer your film.

2.1.2 Scene 2: “I’m going home”

After the meeting with his manager and producers, Adam calls his secretary, Cynthia (Katharine Towne), and she tells him that Ray has fired everyone in the staff. She asks him to meet her at the office in order to solve the problem related to the firing of the staff. Because this situation requires quick action, for Cynthia it seems strange when Adam implies he is not going to do anything by repeating that he is going home.

Scene⁸ 2: “I’m going home”

Adam: What did you say?
Cynthia: They fired everyone.
Adam: Who fired everyone?
Cynthia: Ray did! Wait! I’m talking on the phone. And they closed the set. Adam, everybody’s gone. You’d better get down here, Adam.
Adam: No.
Cynthia: You gotta talk to Ray. You’ve gotta fix this.
Adam: I’m going home.
Cynthia: Home? Meet me at the office, we gotta do something. You gotta do something, Adam.
Adam: I’m going home, Cynthia.
Cynthia: Adam, this isn’t like you. Please, come to the office. There’s gotta be something we can do!
Adam: I’m going home.

⁸ This scene is in the sixth chapter of the DVD attached, minutes 44:31 to 45:06.

2.1.3 Scene 3: “It’s been a very strange day”

In this scene⁹ Adam is in a hotel where he tries to hide from some men who are looking for him, which is conveyed through information that is not clear for the spectator. The hotel manager tells Adam that his bank account, as well as his credit cards have been cancelled and that men went to the hotel looking for him. In order to investigate the problem with his bank account, Adam calls his secretary Cynthia, who confirms this information. In this phone call, Cynthia tells him about a man called "The Cowboy" (Lafayette Montgomery), who seems to be related to all these problems and who wants to meet Adam for a conversation.

Scene 3: “It’s been a very strange day”

Adam: Yeah, what is it, Cookie?

Cookie: I’m sorry, Mr. Keshner, but there seems to be some problem with your credit cards.

Adam: What? I pay you cash, Cookie.

Cookie: Listen, two guys from your bank came by.

Adam: My bank? How’d they know I was here?

Cookie: I don’t know.

Adam: What’d they say?

Cookie: I’m afraid they said to tell you that you’re maxed out at your bank and that your line of credit has been canceled.

Adam: That’s unbelievable. Well, look, I don’t know what’s going on. That is so much baloney. But I got enough cash for you, Cookie.

Cookie: I know. I know. Don’t worry. But I’m sorry; it’s my duty to inform you. Listen. Man, whoever you’re hiding from they know where you are.

Adam: Right.

Cookie: I’m sorry.

Cynthia: Hello.

Adam: Someone maybe shut off my money.

Cynthia: I know. Where are you, Adam?

Adam: Sorry, what do you mean you know?

Cynthia: Somebody called, when they couldn’t get you, they told me you were as good as broke. I didn’t believe them, so I made a few calls.

Adam: And?

Cynthia: You’re broke.

Adam: I’m not broke!

Cynthia: I know, but you’re broke. Where are you?

Adam: I’m at Cookie’s downtown.

⁹ This scene can be seen in the seventh chapter of the DVD attached, minutes 55:18 to 59:13.

Cynthia: Do you know somebody called “The Cowboy”?

Adam: “The cowboy”?

Cynthia: Yeah. “The Cowboy”. This guy, the cowboy, wants to see you. Jason said he thought it would be a good idea.

Adam: Oh, Jason thought it would be a good idea for me to go see the Cowboy. Should I wear my 10-gallon hat and my six-shooters?

Cynthia: Listen, something tells me that this guy is connected to what is happening. Adam, I think you should do it, and you should do it right away.

Adam: What’s going on, Cynthia?

Cynthia: It’s been a very strange day!

Adam: And getting stranger. So, where do I meet this Cowboy? I mean, do you have to ride out to the range?

Cynthia: Sort of, funny boy. If I tell him the meeting’s on, you’ll go to the top of the Beachwood Canyon, there’s a corral up there where he’ll be.

Adam: You’ve gotta be kidding me.

Cynthia: Will you meet with him?

Adam: Yeah. Sure. This has been that kind of a day. When?

Cynthia: I’ll call him right away and then I’ll call you back. You know, you could stay at my place, if you wanted.

Adam: No, Cynthia, I don’t think that’d be a good idea.

Cynthia: I was just offering a place to stay

Adam: Yes, and I appreciate the offer, Cynthia. I’ll find a place. Just go on and give that cowboy a yodel and get on back to me.

Cynthia: Ok. But you don’t know what you’re missing.

Adam: Right. Just get along, little doggie. And call me back.

2.1.4 Scene 4: “How many drivers does a buggy have?”

This scene¹⁰ starts with Adam driving to the meeting with the Cowboy. The place is a dark corral where the Cowboy appears from an unknown place. There, the Cowboy makes it clear that if Adam does not choose the specific girl as the lead actress, he will cope with difficult consequences.

Scene 4: How many drivers does a buggy have?”

Cowboy: Howdy!

Adam: Howdy to you.

Cowboy: Beautiful evening.

Adam: Yeah.

Cowboy: Sure wanna thank ya for comin’ all the way up here to see me from that nice hotel downtown.

Adam: No problem. What’s on your mind?

Cowboy: Well now, here’s a man who wants to get right down to it. Kinda anxious to get to it are ya?

Adam: Whatever

¹⁰ This scene is on the eighth chapter of the DVD, minutes 101: 50 to 106: 22.

Cowboy: A man's attitude ... a man's attitude goes some ways the way his life will be. Is that somethin' you might agree with?

Adam: Sure

Cowboy: Did you answer cause that's what you thought I wanted to hear or did you think about what I said and answered cause you truly believe that to be right?

Adam: I agree with what you said...truly

Cowboy: What did I say?

Adam: That a man's attitude determines to a large extent how his life will be.

Cowboy: So since you agree I guess you must be a person who does not care about a good life.

Adam: How's that?

Cowboy: Well, just stop for a little second and think about it. Can ya do that for me?

Adam: Okay, I'm thinking.

Cowboy: No, you're not thinking. You're too busy being a smart aleck to be thinkin'. Now, I want ya to think and stop bein' a smart aleck. Can ya try that for me?

Adam: Look... where's this going? What do you want me to do?

Cowboy: There's sometimes a buggy. How many drivers does a buggy have?

Adam: One.

Cowboy: So let's just say I'm drivin' this buggy and if you fix your attitude, you can ride along with me.

Adam: Okay.

Cowboy: I want you to go back to work tomorrow. You were re-casting the lead actress anyway ... audition many girls for the part. When you see the girl that was shown to you earlier today, you will say "This is the girl.". The rest of the cast can stay- that is up to you, but that lead girl is not up to you. And you will see me one more time if you do good. You will see me two more times if you do bad. Good night.

2.2 Procedures

Having completed the transcription of the dialogues, I carried out the analysis according to the Multimodal Discourse regarding the uses of sound and to the SFL framework regarding transitivity. More specific details of the method of analysis are provided in chapters 3 and 4, where the theoretical and methodological bases are reviewed.

The analysis of the soundtrack, grounded on the categories of analysis proposed by Leeuwen (1999), was developed with the use of a television system and a DVD player. The analysis of the soundtrack is carried out in Chapter 3, and the analysis according to the SFL framework is presented in Chapter 4. In order to develop the analysis and to

make the statistics of the lexicogrammatical categories¹¹ used by the characters in the dialogues, a computer software was used. This software – Easy Transitivity¹² – makes it possible to analyze linguistic choices from the system of transitivity.

¹¹ Such categories are specified and explained in Chapter 3.

¹² The software was created by Anderson the Souza in 2003.

CHAPTER 3

Creating meaning with sound

As mentioned in Chapter 1 and Chapter 2, the present study deals with two central elements - sound and speech. The perspectives adopted for the analysis developed are Kress and van Leeuwen's Multimodal Discourse (2001) for the uses of sound, and Halliday's Systemic Functional Linguistics (2004). The present chapter presents a review of the theoretical basis together with its application in the analysis of the selected data. Section 3.1 presents a brief introduction to multimodality of sound as proposed by van Leeuwen (1999), and Section 3.2 presents the analysis and discussion of excerpts of soundtrack in the four selected scenes of the film.

3.1 Multimodality: a brief introduction

As the context where texts appear started to be considered as relevant as the texts themselves, attention had to be drawn to it. Thus, other resources beyond verbal language started to be analyzed and started to be seen not only as elements accompanying texts, but as modes of communication as important as verbal language. For that reason, as mentioned earlier, discourse analysts started to be concerned about multimodality – the different modes used for conveying messages.

Within such trend, Kress and van Leeuwen (1996) developed a grammar for visual analysis, based on the systemic functional view of language and its three strands of meaning production conveyed simultaneously when a message is encoded. Within the visual grammar the ideational, interpersonal and textual meanings are addressed as representational, interactive and compositional, respectively.

In addition to the visual grammar, van Leeuwen published a book in 1999 to tap with sound as a semiotic resource. The book (*Speech, Music, Sound*) aims at observing the links and relationships among speech, music and other sounds. According to the author, those three categories have commonly been addressed by different areas of study: speech has been studied within linguistics, music within musicology, and sound effects and noises are not studied by one specific area, but appropriated and investigated by different disciplines such as film studies.

In order to understand how the semiotic of sound is structured, van Leeuwen addresses two questions, they are “what can you ‘say’ with sound?” and “how can you interpret the things other people ‘say’ with sound” (1999, p.4). According to the author, to answer these questions it is necessary to classify some peculiarities of sound. These classifications follow a systemic-functional approach in which choices are related to one another in a scale of binary opposites within which features change gradually.

In addressing the two questions “what can you ‘say’ with sound?” and “how can you interpret the things other people ‘say’ with sound” (van Leeuwen, 1999, p.4, Sub-section 3.1.1) aims at observing the relations and possible meanings of what the author refers to as background, middleground and foreground sound¹³, as well as of the different types of voice quality instantiated in the selected scenes of the film.

The film takes place in Hollywood and it is very much related to the city and the cinematic practices it involves. The title of the film is the name of a Street from where it is possible to see the famous Hollywood sign. Within the film, references are frequently made to the city as a dream place¹⁴, putting emphasis on the city itself (Roche, 2004). As we will see in the four scenes analyzed, there is a reference to a sound that represents the city in all of them. Several times, this sound is mixed with a tense musical sound in

¹³ These terms are explained in the next sub-section.

¹⁴ Interestingly, the title of the film in Portuguese is “Cidade dos Sonhos”.

the function of field sound. This reference is made both to contextualize in an urban environment, in order to remind the spectator in a subtle way, as it is most of times a sound to be heard, not to be listened to, of the presence of the city underlining every event in the film. This sound, then, is utilized here as to build the city's identity, which many times is portrayed as related to danger and tension, what is in opposition to its potential as a dream place, and may hint to the possibility that a more nightmarish place lurks behind the music.

3.1.1 Perspective and social distance

Every represented thing relates to receivers in certain manners. For example, within visual representation, the thing portrayed establishes relations with receivers by means of size of frame and perspective. The distinction between different framings and perspectives in visual representational resources date back to the Renaissance period, where it was necessary to make pictures mobile in order to detach them from their original environment, and to convey determined and individual viewpoints in them (van Leeuwen, 1999, p.14).

According to van Leeuwen, from the Renaissance period also dates the invention of musical perspective that leads to sound perspective (*idem*). According to the author, sound perspective can be exploited within soundtrack of films, for example, in order to establish hierarchies among the things shown with and without sound. The term used by the author to refer to this exploitation is *soundscape*, and it is related to the construction of a whole environment through soundtrack. Similar to the different framings and visual perspectives, sound perspective may portray different types of relations.

Regarding soundscape, the author utilizes a terminology in which three categories are addressed: a) figure; b) ground; c) field. Figure is the focus of interest; ground creates a setting to the figure; and the field is where the portrayed situation takes place, a context. Figure is, as the author describes it, something “to listen to” and something that requires actions and reactions by the receiver, while the ground and field are simply “to be heard” (1999, p.16). Such categories are associated to the three zones of soundtrack: close distance, middle distance, and far distance. They are constructed in layers of sound and are used in order to determine the dynamics and hierarchies among the things portrayed with sound.

So, for instance, the first scene analyzed – “This is no longer your film” – starts with a lofi¹⁵ soundscape in which sounds of the city, such as the sounds of cars and automobiles in general, people talking and others, are blurred and mixed. At the beginning of the scene, because of the low volume, this sound represents physical distance with the objects – the city – which is heard from above: far distance. Up to this point there is the presence of only field sound contextualizing the scene. This field sound is interrupted by the sound of a car’s door being closed and then it continues, but even softer than before. So here we have the presence of field: the sounds of the city; and ground: the car’s door being closed and the subsequent sounds of the steps of the men who came out of the car.

Here the relation is only between field and ground. Field builds the context and ground sets the scene, this being the hierarchy between them. They are relating as voices in a song where when one of them needs to be heard the other gets softer in volume. That is what happens when the ground sound appears: the field sound gets a little softer; this is the dynamics between them. However, none of them are considered

¹⁵ Lofi soundscapes present a mixture of many different sounds in a way that individual sounds cannot be heard separately (van Leeuwen, 1999, p.17).

the focus of attention of the scene, because the focus is the figure. So while field and ground are only heard by the spectator requiring no action, nor reaction, figure is listened to, causing evident reactions.

In the scene “I’m going home”, when Adam Kesher drives his car, at a first moment there are two types of sound present in the scene: a continuation of a musical sound with marked and rhythmic drums that started in the previous scene as field, promoting cohesion between the two scenes and contextualizing the current scene so that the spectator is unconsciously reminded of the happenings in the previous scene. Together with this musical field, there is the ground sound which is the traffic sound, with a louder volume for the car Adam is driving, promoting sound perspective and distance. When Adam starts talking on the phone with his secretary, Cynthia, both field and ground sounds become lower in volume so that the sound of their conversation can be focus of attention, i.e., figure sounds.

3.2 Sound actions

As well as it is possible to do things with sound, it is possible to represent things with sounds, such as music, noises and speech. With sounds we can represent different types of atmosphere or milieu, as well as different types of relationships among people. Such representations are what the van Leeuwen (1999) refers to as “sound acts”. The sound acts considered in this study are the ones which refer to the use of voice: voice quality and timbre. Again, it is important to state that according to the author such aspects are a combination of different characteristics and that their meanings are intrinsically related to the context where they appear. In order to show how the uses of

voice can be interpreted and discussed as social semiotics a description of the Materiality¹⁶ of voice is developed.

Although the author develops a description of the qualities in terms of binary opposites, the types of voices present a set of such qualities in a combination that is what builds voice's Materiality. The first pair I consider in my analysis is **tense X lax** which refers to the degree of tension of the muscles of the throat. The tenser muscles are, the tenser, higher, sharper, brighter the voice becomes. With that, the tense sound produced also creates a meaning of tension which can make people tense.

The second pair considered is **rough X smooth** which are frequently related to how the vibrations of the vocal chords happen. If it is an aperiodic¹⁷ vibration, friction sounds and noises will be presented in the voice, and it is usually more evidenced by lower pitched voices. Commonly and also related to the context, these characteristics refer to strength, assertiveness, and maleness; whereas the smooth voice is characterized by a clean, pure voice where the absence of noises and frictions is usually understood as a soft, sweet, gentle sound.

The third pair considered is **high X low** voices and it refers to where the voice is projected when produced. Voices projected to the region of the chest are the low ones, and the ones projected to facial areas such as nose and front head are the high ones, this is what the author refers to as pitch register. Such distinctions are frequently associated with gender and age, because for biological and social reasons men usually have lower pitched voices, while women and children have higher pitched voices. Nevertheless, when men make use of a higher pitched voice it is usually related to an attempt to be assertive and dominant. On the other hand, when women make use of lower pitch voices, it is usually related to assertiveness and dominance as well.

¹⁶ The term Materiality is used by the author as the physiologic and acoustic qualities of the different types of voice.

¹⁷ Not defined vibration frequency (van Leeuwen).

According to the author, the combination of different pitch registers with formal distance can be a key for the exercise of dominance. As mentioned previously, it also is strongly influenced by gender, since women and men make use of a specific pitch registers in order to sound dominant. However, both female and male voices in high pitch registers combined with formal distance are able to reach the extension of large territories, and this brings strength to this type of voice (van Leeuwen, 1999, p. 205).

Also related to pitch register we have the presence of nasality. Nasality is the sound of a voice which is produced with the soft palate contracted, so that the air of speech can be released through the mouth and the nose at the same time. Also the nasal sound can be produced only by contracting the muscles on each side of the soft palate. Nasal sounds are produced in situations of fear, pain, and they usually have a negative connotation. It is frequently associated with inhibition, repression, control and restrains (van Leeuwen, 1999, p. 135).

The fourth pair considered is **soft X loud** which refers to the voice's volume and is related to distance, both physical and social distance. A loud voice is more audible than a soft voice, so "it claims more territory" (p.131).

Scene 1: "It's no longer your film"

Depending on the context where voice tension is created it can have different meanings, such as aggression, violence, repression, oppression, anguish, or simply it can be characteristic of public and formal speeches where the voice has to be high and controlled. In the scene "It's no longer your film", after the men (the Castigliane Brothers, two of Adam Kesher's film producers) who came out of the car gather in a

meeting room, the first sound to be heard is the voice of Robert Smith talking to Adam: “You see, Adam, here are some suggestions...”.

The field is silence, the ground is the sounds of the objects and people’s movements, for example when Adam moves in his chair. The figure is: Robert Smith’s voice which is tense, and implies that the indications he is talking about are not optional. The silence as field is interestingly used in a way that the figure – which is always the focus of attention – gets more evident. And it is interesting that what is being said is the central information, a conflict in the scene, namely, that Adam must follow what the Castigliane Brothers are indicating. In Chapter 4, this statement will be analyzed in terms of how it works in the classification of reality in a certain way.

The distinction between rough X smooth is clear when the Castigliane Brothers give the picture of an actress to Ray and Mr. Darby, which makes Adam start asking question about what is going on. Mr. Darby and Adam have smooth voices, which contrast with Luigi Castigliane and Vincenzo Castigliane’s voices. At an earlier point of the scene the sound of the opening door as figure announces the arrival of the Castigliani Brothers. They enter and take their sits. Silence still plays the role of field. The sounds of their movements and the objects’ movements are the ground. And as figure we have first, Ray’s tense, nasal and rough voice introducing them around; second, the sound of Luigi opening his briefcase – which is louder then the other sounds and announces something important which is about to be shown – and third, the sound of an envelope Luigi takes from his briefcase moving across the table’s surface – again another sound which announces something about to happen.

Mr. Darby and Ray open the envelope and take a photo from it, now the figure is their voices: “She’s very pretty”. We still have the same sounds for ground, but the field in this specific moment is not silence anymore, but a tense musical sound. Up to this

point the spectator does not know yet what the problematic of the scene is, but now because of the tension caused by the field sound it is becoming evident that there is a problem related to the girl in the photo shown.

Mr. Darby's smooth and tense voice comes in: "May I offer you, gentlemen, anything?". Luigi's answer comes in a rough and tense voice asking for his espresso, while Vincenzo, with the same voice qualities says "nothing", and is interrupted by Adam's voice which starts as figure, asking: "What are you talking about?", "What's the photo for?", "What is this, Ray?". However, in spite of its figure quality, his questions remain unanswered. This hints to a power struggle being established.

In the moment when Ray talks about the actress indicated for the role with a tense, and rough voice directed to the Castigliani Brothers ("We'd be happy to put her on the list for considerations."), his voice gets smoother and he utters "You'd be pleased to know there's quite a lot of interest in this role...". In this specific moment Adam interrupts him with a high pitched voice and goes on directing his speech to the Castigliani Brothers. Before addressing the Castigliani Brothers he beats the top of his finger on the table and it makes a strong high pitched sound which is what calls attention to what he is going to say and how he is going to say it. He is assertive and direct, which implies he is trying to protect his position from the oppositions uttered by the others.

An example of the distinction between soft X loud can be found at the end of the scene discussed so far. We have a conflict where all the speakers have loud voices, and there is an intervention by a loud scream by Vincenzo in the end of the scene. This again starts with the sound of the opening door for the waiter to bring Luigi's espresso. This interrupts Adam's voice and the field and ground are silence, and the figure are the sounds of Luigi taking his espresso, and spiting it. After that, we hear his rough, low

and soft voice comes: “It’s shit!”. From this point on, a musical field is always present in the scene; it presents a marked¹⁸ rhythm and leads to the point where the conflict of the scene takes place. It happens right after Luigi spits his espresso, when Adam gets highly irritated and they all start talking drastically loud.

The sounds of the scene, along with the nonsensical situation involving Luigi and the espresso create a highly tense atmosphere. Adam’s voice gets even more tense, higher and louder: “What is going on here?”, “Ray, you take care of that”. Robert Smith tells Adam to hold on; his voice’s volume gets a little louder, but still keeps the same pitch register, and smoothness. As answer, Adam’s voice becomes tense, loud and high: “Hold on? There’s no way! There’s no way!” “That girl is not in my movie!”.

Luigi’s rough, low, and soft voice comes in: “This is the girl”. Adam’s voice keeps high, loud, and tense in order to be emphatic: “That girl is not in my movie”. Here Vincenzo’s voice interrupts everything with a shout which is loud, high, and tense in its extreme. Luigi, then, beats his finger on the table and his low, rough and tense voice is heard as figure: “This is the girl”. Adam’s loud, high and tense voice screams “That girl is not in my film”. Finally, Vincenzo says in a tense, low and rough voice “it’s no longer your film”.

In this scene it is possible to notice that discussions about the nonsensical situation involving Luigi’s espresso and about the problematic situations keep interrupting each other up to the point where both situations reach their climax where the sounds are mostly loud, high and tense. Before reaching the climax, there is a strong presence of sounds and voice qualities variation, even though some characters make a regular use of their voices, namely Mr. Darby, Ray and Luigi.

¹⁸ With very evident rhythm and pacing.

Adam's voice qualities alternate from loud to soft, but it keeps tense and high throughout the scene. It shows he makes use of it in order to try to have an active participation on what is happening, speaking even higher and louder from time to time showing a need to claim for something. Robert Smith keeps a smooth and tense voice through the scene, and only varies in volume when asking Adam to behave himself.

Ray and Mr. Darby's voices are tense throughout the scene. Mr. Darby's voice has a little variation of pitch register when trying to justify the choice for the specific espresso. But through the entire scene it is smooth and soft in volume. On the basis of context and their voices' quality, then it is possible to say that these two characters are not construed as having active roles, nor status, nor power in the scene, and besides that, they do not seem to claim for that.

Luigi keeps his rough, tense and soft voice all the time, and Vincenzo has the same voice qualities, with the exception of the moment he screams as an attempt to organize the conflict going on by imposing their positions. This lack of variation in their voices' qualities shows an already fixed status. They are not claiming for power, but indicating what has to be done.

The variation of sounds in terms of figure, ground and field is one of the elements which increase tension. The use of silence as field in almost the entire scene makes what has to be heard and what is to be listened to converge to the same point, and this creates a well grounded focus of attention. And when music starts playing the role of field it is something subtle, but effective because it is not objectively noticed by the spectator.

Scene 2: "I'm going home"

Throughout this scene there is the presence of the same musical field there was in the previous scene. It is a continuation of the field music that started just after Luigi stopped drinking his espresso and spiting it. The ground again is a sound of mixtures of traffic noises, but not as lofi as in the previous scene. Here it is possible to hear sounds more distinctly. As figure we have the voices of Adam and Cynthia in a dialogue, and there is no variation of ground and figure in the scene.

Adam's voice is in a medium pitch register; it is soft, and smooth, and not very tense, while Cynthia's voice is high and extremely tense. Her voice is synthesized in order to sound metalized because they are talking through the phone. Because of that it is also a little softer in order to show physical distance. There are some variations in her pitch register. For example, when she confirms information he gives, her voice becomes higher and it shows surprise.

The context promoted by the musical field in this scene is the same that underlies all the conflict and climax from the previous scene, which is the musical ground with marked rhythm. With the use of the same musical field, we have a motif for what happens in the present scene. The figure sound and the voices, on their turn, show a sort of resigned position by Adam, who seems not to be taking the situation seriously, and an anguished position by Cynthia, who is portrayed as an insecure, powerless character by the voice qualities exploited in this scene.

Scene 3: "It's been a very strange day"

This scene starts with the same field sound of the city, and also as heard from far above. In an instant this sound gets nearer, and is heard from inside a building, becoming less lofi and thus being possible to hear individual sounds more easily. At this

point, as ground we have the sounds produced by Cookie, the hotel manager, going upstairs in the hotel in direction to Adam's room. When Cookie knocks on Adam's door – figure sound – the field sound changes and the same musical sound presented when the girl's photo is shown in the first scene enters here as a means to announce an emergent tension. With the insertion of the sound of Cookie knocking on Adam's door, the other sounds become ground. In an instant Adam opens the door and the musical sound stops. Again, then, the sound of the city becomes field, Adam's and Cookie's movement's sound are ground, and their voices are figure.

While Cookie's voice is soft, low, rough and lax, Adam's voice is soft and smooth, but tense, high and nasalized. Here the problematic situation is being exposed by Cookie to Adam, and by their voices' qualities, it is apparent that Cookie tries to make Adam feel relaxed, but is warning him of a problem. Adam, then, shows himself puzzled and surprised with what is going on. Cookie's voice turns a little smoother when trying to show comprehension to Adam in "I know", "don't worry".

The field sounds of cars, and the sounds of the city become louder and softer while they talk. It becomes softer when what is being talked about is more important and when the information is secondary the sounds get louder. It happens twice while they talk: when Cookie reveals Adam's line of credit has been canceled and when Cookie warns him that people know where he is hiding himself. This use of softer and louder volume guides the focus of attention to what is being said.

Adam goes back to the inside of the hotel room and takes the phone to call Cynthia. We witness here the same field sound. The ground is the sounds of his movements, and figure is the dial tone, then he dialing the number, the ring, and then their voices talking. In this scene, the figure sound there is a grading, one figure sound leading to the other until they reach an objective, Cynthia's answer in the phone.

Adam's voice here is low, soft, smooth, but still tense and nasal; it only becomes rough in the sentence "you got to be kidding me" and when he finds himself astonished because he will have a meeting with a character named "The Cowboy". Cynthia's voice is soft, smooth, lax and not too high pitched.

Cynthia's voice here portrays her as comprehensive and calm, somehow leading the dialogue, while Adam's voice shows a certain degree of tension and impatience, or exasperation with the situation. Again Cynthia's voice is synthesized in order to sound metalized as to give it a telephone voice aspect, and also to show physical distance. It happens when her voice is heard through Adam's perspective. When she appears on screen her voice is not treated. These two timbres alternate throughout their dialogue. However, it only occurs on Cynthia's voice, not on Adam's, maybe to show the spectator is "with" Adam.

Scene 4: "How many drivers does a buggy have?"

The first field sound in this scene is still the sound of the city, the ground is the sound of Adam's car moving, and as figure we have his low and rough voice mocking the name of the character he is about to meet, the Cowboy. Then, the field sound changes into a tense musical sound that increases in volume up to the point where Adam arrives at the place where the meeting is going to be.

Now the field remains the same, and as ground we have the sounds of his car's door being open and closed, of his movements, and of his footsteps. When he enters the corral, a figure sound of a noisy and rough light are turned on. These sounds are all tense and obscure, and somehow announce an absurd situation. When the Cowboy

arrives, the field reverts to the sounds of the city, and as ground there are the sounds of cars shown more evidently and their voices as figure.

The Cowboy's voice is rough, and soft; it is closer to a higher pitch, lax in the throat, but evidently nasalized. While Adam's voice is not so nasalized, it gets a little more nasalized when he asks "how's that" to the Cowboy. It is lower than the Cowboy's, but tense in the throat, soft and smooth. Although their voices do not show any extreme quality, this scene is highly tense. The reason for that is that in the field, blurred with the sounds of the city there is a very high pitched musical sound underlying their talk. This sound increases when the Cowboy, near the end of his speech, says the sentence "this is the girl".

When they finish the dialogue, and the Cowboy says good-bye, the musical sound as field grows louder and gets mixed with other sounds, including cars and wind; as figure we have the rough and noisy sound of the light turning off, leaving Adam alone in the dark submersed in all those tense sounds.

From the Cowboy's and Adam's voices we can interpret some degree of tension, but still they do not present an extreme degree of any one of the qualities used in the present analysis. Here, the field sounds are the sound elements that make it possible to perceive the tension increasing in the scene. We do not have any high pitched and loud voice claiming for territory, but we have a high pitched musical sound as figure; in addition, instead of having a rough voice construing an atmosphere of threat, we have the rough sound of the light turning on and off. Here the figure is not as strong as in the previous scenes in building tension, but mostly the field. The contextualization is what shows the tension.

CHAPTER 4

Creating meaning with transitivity choices

This chapter is divided into three main sections. Section 4.1 presents an introduction to the Systemic Functional Linguistics framework; more specifically it defines and explains the category of Transitivity as proposed by Halliday (1984, 1994 and Halliday and Matthiessen, 2004). Section 4.2 presents a brief review about Fairclough's *Language and Power* (1989) in order to discuss the relationship among some of the referred characters in the film, and Section 4.3 presents a discussion of the data analyzed.

4.1 Systemic Functional Linguistics: a brief introduction

Within the Systemic Functional Grammar framework proposed by M.A.K. Halliday (1984), language is referred to as a social semiotic system *in* and *through* which meanings are created and enacted. Language is said to be social, because according to the author, it is intrinsically related to the creation, maintenance, changing of society and of social practices as a whole. Within this perspective, context is one of the crucial elements in the production of meaning. Regarding this, one of the contexts taken into consideration throughout the four scenes analyzed is mostly related to the social practices developed in the building of a film's production in the city of Hollywood.

The term *context* here refers to the terms *context of culture* or *genre* and *context of situation* or *register*, which according to Eggins (1994) influence the organization and choices of language use. The first concept, *genre*, is associated to how cultural aspects influence the organization of language and linguistic choices. According to it, people's

linguistic choices can be categorized into standardized text types, with different functions, which are determined by the context of culture in which they are used. The second concept, register, refers to a more immediate environment, and has three variants which are: *field*, what is being talked about; *tenor*, who the Participants in the situation are, and, *mode*, the medium where the text circulates.

Halliday's Systemic Functional Grammar framework establishes that three metafunctions are encoded simultaneously whenever language is used: ideational, interpersonal and textual (Halliday & Matthiessen, 2004, p. 30). The first metafunction is associated with the meanings regarding peoples' perceptions and interpretations of the world, it is related to *field*. The second refers to the meanings regarding relationships among, and attitudes towards, people, related to *tenor*. And the last metafunction is related to how the text used to encode a certain message is organized in order to be meaningful in its context, related to *mode*. In this study, for the verbal language analysis, the focus is on ideational meanings.

In order to carry out such investigation, an analysis of transitivity¹⁹ is developed. According to Halliday (1984, 1994 and Halliday and Matthiessen, 2004), *transitivity* is the lexico-grammatical system used to express ideational meanings, i.e.: the language used to represent reality and world experiences. From this analysis it is possible to understand how people's linguistic choices construe their view of the world, as well as ideas that may be hidden in people's discourse, such as ideological positions, power relations, and others. The analysis of *transitivity* is concerned with three main elements: Process, Participants and Circumstances involved in the linguistic choices.

Processes are verb types used in a text; they are central elements of the transitivity analysis, because they are a mandatory constituent of a clause, also because

¹⁹ The detailed analysis of the four sequences is provided in Appendix 2.

they define the role of the Participants of the text. There are six types of Processes: Material, Mental, Verbal, Relational, Existential and Behavioral. Material Processes express actions, e.g. *to go, to come, to offer*; Mental, refer to people's emotions, feelings and thoughts, e.g. *to know, to think, to like*; Verbal, are the verbs that externalize inner experiences to the world outside, by speaking, e.g. *to say, to tell, to inform*; Relational, refer to relationships of being and having between Participants, determining their attributes and identities, e.g. *to be, to have, to become* (Halliday, 1984, 1994); Existential Processes refer to what exists, e.g. *there, + any form of the verb to be*; and Behavioral Processes are related to philosophical and natural processes in human organism, as, for example, *to breath, to hear*.

Once the Process is specified, the roles of the participants are determined as well. That is, for each type of Process there are specific Participants' roles. They can be active participants who perform the actions encoded, referred to as Primary Participants; or Secondary Participants, who suffer the actions performed by the Primary ones. The Participant roles observed in this dissertation are the Primary Participants (Pps²⁰) of the Processes, namely: Actor, for Material Processes; Behavior, for Behavioral Processes; Senser, for Mental Processes; Sayer, for Verbal Processes; Existent, for Existential Processes; Carrier, for Relational Attributive Processes; and, finally, Token or Value, for Relational Identifying Processes, depending on its function.

4.2 Power relations and language

As mentioned in Chapter 3, it is possible to say that in some of the scenes analyzed in this study there is the presence of negotiations for power, and relations of

²⁰ The term Primary Participant is abbreviated to Pp in order to facilitate the writing.

dominance among some of the characters. In Chapter 3, this was dealt with under the light of voice qualities' analysis. Corroborating the discussion developed in the previous chapter, the current chapter taps such negotiations for power and relations of dominance through the analysis of the linguistic choices in the speech of the characters of the film.

According to Fairclough (1989), using language is one of the strongest forms of social behavior, since most interaction among people is done through language. The author defends the idea that people's language use is constituted by at the same time that it constitutes different aspects of their life experiences. Therefore people's language use is not only based on grammatical and lexicogrammatical elements combined, but it is underlined by aspects of people's social contexts, beliefs, values, ideologies, etc. Thus, by using language people take part in discursive practices which are a key for the production, transformation and reproduction of social life and social practices (Fairclough, 1992, p. 87).

At the same time that language use influences the ways in which social environments are "created", it also is influenced by the social environment where it happens. It is a system through which people can interfere in their contexts. According to Eggins, "reality is constructed through the oppositions encoded in the semiotic systems of the language we use" (1994, p.19), in other words, linguistic choices are strong determinants of social structures. And as language is not isomorphic, there are different forms of saying the same thing; each of these different forms of saying something carry implicit meaning, having a different effect over the context in its entirety. Taking this into consideration, it is possible to say that there is a bi-directional relationship between language and society (Fairclough, 1989).

Fairclough discusses what he refers to as "common-sense assumptions" as being ground for the establishment of different types of relations among people, and

institutions. According to the author, common-sense assumptions are related to ideologies of our society and to hegemonic and standard patterns people are expected to live by. Such patterns underlie people's every-day behavior, and may lead to the development of relations of power among people (1992, p. 92).

Although such common-sense assumptions may be subverted by discursive practices, it is mostly through discursive practice that they are legitimized, because as they are strongly naturalized and internalized by society, most people are not aware of the ideological basis for their attitudes, behaviors and linguistic choices. Thus, language has an important role not only in people's personal life situations, but also in larger spheres. As it was mentioned previously, language is determined by and determines social structures, relations of power, domination and oppression among people. Therefore, language can be considered "a system in (and through) which the production, maintenance, and change of social relations of power" (Fairclough, 1989, p.1) occur.

The author suggests that power is present in our daily lives in several different manners. He emphasizes that although it is not only a linguistically developed social process, it is important to increase awareness "of how language contributes to the domination of some people by others" (1989, p. 3). In discussing how the exercise of power can be done, he points to "consent" as one of the manners through which relations of power may be established, and the basis for creating consent is in ideology:

"It is helpful to make a broad distinction between the exercise of power through coercion of various sorts including physical violence, and the exercise of power through the manufacture of consent to or at least acquiescence towards it. Power relations depend on both, though in varying proportions. Ideology is the prime means of manufacturing consent." (Fairclough, 1989, p. 3)

In other words, based on ideologies, the hegemonic and standardized patterns people live by are developed and legitimized to an extent that they act in accordance with them, as living in agreement with something they are not even aware of. For instance, in the film *Mulholland Drive*, the characters are taking part in a common social practice where certain attitudes are expected and fulfilled by their actions; this makes hierarchies among them evident. However, the complication in the film occurs when a character does not follow such expectations.

For this reason, although the main focus of this dissertation is not related to ideology and power relations, it became necessary to make considerations on the topic, because, at certain points, the analysis of the data revealed struggles for power. More specifically, in scenes one (“It’s no longer your film”) and four (“How many drivers does a buggy have”) it is possible to say that there is a struggle for power being developed, but in the first scene the oppressed person does not understand he is in a lower power position. Then, through social and mental coercion and physical threat he is obliged to accept the hierarchy between him and other characters, ending up accepting the impositions made by the other characters in the fourth scene analyzed.

4.3 Linguistic data analyzed and discussed

The relation among the four scenes analyzed is established through the field²¹ underlining all of them. They have a sort of cause-consequence relationship, since the first scene contributes as a cause for the other scenes to happen. When the character Adam Keshner rejects the indications proposed by the producers, he motivates the occurrence of the situation in the second scene: All the film staff has been fired, and he

²¹ According to Halliday (1984), field is one of the three variants of the *context of situation* or *register*, which refers to what is being talked about, the subject matter of the situation in question.

is informed by his secretary, Cynthia. Also, in the third scene the men who are chasing him are related to the same situation, as well as the problems with his bank account and credit cards. The fourth scene, on its turn, is a sort of motif for a resolution of the problem, but it is still part of the chain of events caused by the first one.

Thus, in order to show how all of these are realized through the verbal language used in the dialogues, the analysis of each of the scenes is presented in the next subsections.

Scene 1: “It’s no longer your film”

In this scene there are seven characters present. Besides them, an exophoric reference is frequently made to another character that is not in the scene. The present ones are: Adam Kesher, Robert Smith, Mr. Darby, Ray, Vincenzo Castigliane, Luigi Castigliane and a waiter; the one who is referred to, but is not present is Camilla Rhodes, an actress. Although she is not in the scene, she is the stimulus for the conflict, together with the nonsensical event of Luigi’s espresso²².

By watching this scene, we can easily understand the present context of situation. It is possible to know that the director, Adam Kesher is selecting the cast of his film, and that the producers (the Castigliane Brothers) are imposing a specific actress (Camilla Rhodes) for the lead role. We can also know that until this point the director refuses to follow the impositions made. The context of culture within which this situation develops allows us to see a social practice involving the roles of manager, producers, director, actress, and other posts in a film production staff.

²² As it can be watched in the DVD attached and read in Appendix 1: Luigi asks for an espresso, but when he is drinking it, he spits the espresso and does not finish drinking it.

The observation of the contexts of situation and culture together with transitivity analysis makes it possible to say that this scene mostly encodes classifications and actions. As shown in Table 1, there is a total of fifty five Processes utilized, the highest occurrences being Relational Processes (22) and Material Processes (13).

Processes	Total	Adam	Rob S	Darby	Ray	Vincenzo	Luigi	waiter
Material	13	3	4	3	3	0	0	0
Relational	22	4	2	5	5	2	3	1
Mental	9	1	2	3	3	0	0	0
Verbal	4	1	3	0	0	0	0	0
Existential	5	4	1	0	0	0	0	0
Behavioral	2	0	1	1	0	0	0	0
Total	55	13	13	12	11	2	3	1

Table 1: Number of Processes in scene one.

The high number of Relational Attributive Processes, together with the situation going on, lead to the interpretation that this scene has as its main role the classification of crucial elements of the film. For instance, the role of some characters is classified as in “This is the director, Adam Kesher, and his manager, Robert Smith”. In addition, Adam’s current activity in the film is classified, “you’re in the process of recasting your lead actress”. With the sentences “That *is* all anybody is asking you to do”, “It’s not a recommendation”, “this *is* the girl”, it is possible to understand that producers are demanding an specific action from Adam. However Adam rejects them, as for example in the sentence “this girl *is* not in my film”. Even though the producers warn him with the sentence “It’s no longer your film”²³, Adam keeps rejecting what he is being told to do.

Observing the speeches by the Castigliane Brothers, it is evident that they have a low speech length, with a total of five Processes, all of them Relational Processes. However, in spite of their short speech, it is possible to notice that their speeches are the

²³ Other examples can be found in Appendix 2.

ones which bring the most crucial information in the scene: the film they are talking about is no longer in Adam's control, and Adam has to obey them and choose that specific girl as the lead actress. In addition, the classifications done by the Relational Processes the Castigliane Brothers use, is the motivations for the happenings in the subsequent scenes.

The presence of the Castigliane Brothers in the scene and the things they say, motivate a series of reactions by Adam Kesher and by the other characters which could be identified as a claim for territory. The characters Adam Kesher, Robert Smith, Mr. Darby and Ray hold the floor much longer than the Castigliane Brothers do. These characters are insistently engaged in a negotiation in order to decide what the course for the film will be.

For example, in "You see, Adam. There are some suggestions which are to be brought forward ... and I know you said you would entertain suggestions and that's all anybody here is asking you to do" Robert Smith tries to persuade Adam to comply with what the producers will tell him to do. Also in "We'd be happy to put her in the list for considerations ... you'd be pleased to know there's quite a lot of interest in this role", Ray negotiates with the Castigliane Brothers about the possibility of having that girl as the lead actress. In such negotiations there is a contrast in the length of speech between the group of characters constituted by Adam Kesher, Roberts Smith, Mr. Darby and Ray, and the one constituted by the Castigliane Brothers.

Considering the context of situation, together with this contrast in the speech length between the two groups of characters, it was possible to notice a present struggle for power among the characters, more specifically between Adam Kesher and the Castigliani Brothers. Such struggle is characterized by a long speech, with the presence of different Process types used by Adam Kesher, in opposition to a short speech in

which there is only Relational Processes, instantiated by the Castigliani Brothers. Observing Adam Kesher's speech, it is possible to notice that he attempts to defend his position as director of the film; however he seems not to succeed in doing so, since there is not positive answer by the Castigliane Brothers. This situation creates a very aggressive attitude in Adam's reactions. In contrast, the speech by the Castigliani Brothers is short and straightforward, and they hardly evidence any alteration in their attitude. Considering this together with the entire context of situation, we can say that the Castigliane Brothers hold greatest amount of power in comparison to Adam Kesher despite his attempts to struggle for it.

Tables 2, 3 and 4 reveal Adam's occurrence as Primary Participant in each of the characters' speech, in order to consider the relationships between the other characters and Adam, as well as the representations made of him.

Actor	1
Identifier/ Carrier	0
Senser	0
Sayer	0
Existent	0
Behaver	0
TOTAL	1

Table 2: Adam as Pp in Adam's speech

Actor	3
Identifier/ Carrier	1
Senser	0
Sayer	1
Existent	0
Behaver	1
TOTAL	6

Table 3: Adam as Pp in Robert Smith's speech

Actor	0
Identifier/ Carrier	1
Senser	1
Sayer	0
Existent	0
Behaver	0
TOTAL	2

Table 4: Adam as Pp in Ray's speech

In the speech produced by Adam Kesher²⁴, he is Pp once in a clause where he checks an indication proposed by another character– “Hold on?” – It contains a Material Process in a question where he rejects the possibility of following the indication his manager gives to him. The other Pps in Adam's speech are Robert Smith as the Sayer in

²⁴ Check Appendix 3, sequence 1, number 1.

a Verbal Process, also in a question, “What're you talking about?”. Ray appears as actor, since he is the “you” in the Material clause, “Ray, you take care of this.”. Another relevant Pp is the “girl” and the “photos” which are the attributes in the Relational Processes he uses, “What's the photo for?”, “That girl is not in my film!!!”. Finally, the Senser in the only Mental Process he uses is “actresses” who *want* the lead, which may be put in an opposition with “the girl”, which is indicated, but who is not considered as a possible actress for him, “There's six of the top actresses that want this thing”. Therefore, in this scene the character Adam is portrayed as attributing actions and voice to the other characters, but not to himself.

In Robert Smiths’²⁵ speech, Adam is portrayed as Pp in five of the Processes he uses. He is Actor in three Processes, “you would entertain suggestions”, “You're in the process of re-casting your lead actress”, “Hold on ... hold on, Adam.”; he is Senser once, “You see, Adam”; and Carrier another time, “You're in the process”. The reference to Adam as Pp in several clauses may mean that in his relationship with Adam, Robert Smith requires a high number of attitudes from him, but, as we can see in Adam’s speech, he rejects most of these requirements. Thus, there seems to be a mismatch between what is expected from Adam, and the way he is constructed, a powerless character who is not able to realize the actions required from him.

Considering the Pp in Mr. Darby’s speech, it is possible to notice that he does not represent Adam, neither establishes any relationship with Adam directly. He does not even address any speech to Adam. His speech is mainly addressed to the Castigliane Brothers. This gap in relation to Adam may also be significant in the construction of Adam’s representation as a person who is there only to follow impositions, and not to act on his own. Such representation of Adam is confirmed in the speeches by

²⁵ Check Appendix 3, sequence 1, number 2 and 3, for Robert Smith’s and Mr. Darby’s processes.

Castigliane Brothers, who also do not have Adam as Pp, but that are addressed to Adam in crucial moments of the sequence in “This is the girl”, “It’s not a recommendation” and “It’s no longer your film” gearing the narrative to what is going to happen in the film.

Scene 2: “I’m going home”

In this scene the dialogue happens between two characters, Adam Kesher and Cynthia, his secretary. It is a telephone conversation in which there is a total of twenty one Processes used by the two characters.

Processes	Total	Adam	Cynthia
Material	15	4	11
Relational	2	0	2
Mental	0	0	0
Verbal	3	1	2
Existential	1	0	1
Behavioral	0	0	0
Total	21	5	16

Table 5: Number of Processes in scene two.

As shown in Table 5, from these twenty one Processes, fifteen of them are Material Processes, three are Verbal, two are Relational, and one is Existential. Considering the high number of Material Processes, it is possible to say that the scene encodes action. However, when looking at the context of situation going on in the scene, we notice that most of the actions encoded are either references to what happened in scene one, or they are requirements of what Adam needs to do in order to fix the problems revealed in

scene one. Nevertheless, Adam does not answer positively to such requirements. Thus, most of the actions encoded by the Material Processes do not take place.

The context of situation in this scene is: Cynthia tells Adam that Ray has fired everyone from the film staff, and that Adam has to do something to solve this problem, but again Adam rejects what Cynthia requires from him, and his answer is only “I’m going home”. The high number of Material Processes encoding actions, which have two main functions: the first is to tell Adam the consequence of his attitude of not accepting what the Castigliane Brothers imposed to him in the previous scene analyzed; and the second is to tell Adam he is the person who can try solving the problem.

From the twenty one Processes present in the scene, Cynthia is the speaker of sixteen of them, within which Adam appears seven times as Pp. He is represented as Actor in five Material clauses, “You’d better get down here”, “You’ve gotta fix this”, “Meet me at the office”, “You gotta do something.”, and “come to the office”. He is Sayer in “You gotta talk to Ray”. And he is Carrier in “This isn’t like you”. In this last clause the word *this* refers to his attitude of not trying to solve the problem, which is why he is Carrier. The clause means “You are not like this”. Check Tables 6 and 7 for Adam’s occurrences as Pp in Cynthia’s and Adam’s speeches.

Actor	3
Identifier/ Carrier	0
Senser	0
Sayer	0
Existent	0
Behaver	0
TOTAL	3

Table 6: Adam as Pp in Adam’s speech

Actor	5
Identifier/ Carrier	1
Senser	0
Sayer	1
Existent	0
Behaver	0
TOTAL	7

Table 7: Adam as Pp in Cynthia’s speech

The representation of Adam made by Cynthia is of an active character, for she attributes different possibilities of actions to him. Although Cynthia shows surprise

when uttering the negative clause in which Adam is the Carrier just mentioned above, this same clause corroborates this representation of Adam as an active character. Considering that this representation is made by Cynthia, it may be said that she and Adam are in a relationship of inter-dependence, since most of the actions present in Cynthia's speech are possible attitudes for Adam to perform. This is in accordance with the context of culture in which they are inserted: a relationship where one person is in charge of organizing and managing what the other person needs to do, the relationship between the director and his secretary.

Adam's speech shows the use of 5 Processes. Within that, two of them are presented in questions where Cynthia is the Pp as a Sayer, "What did you say?", and the other has the pronoun *who* as Pp, an Actor, "Who fired everyone?". The other three processes are Material and Adam is the Pp, they are presented in the repetition of the same clause "I'm going home". Thus, by refusing any possibility of attempting to solve the problems revealed in scene one, Adam's representation of himself is still of someone who believes to have power of decision, and who tries to protect his position.

Scene 3: "It's been a very strange day"

In this scene it is possible to point two contexts of situation with elements in common involved by a broad context of culture which can be classified as a close professional relationships context. The first context of situation is constituted by Adam Keshner and Cookie, the manager of the hotel where Adam is guest. In the face-to-face conversation with Cookie, Adam discovers his credit card and his bank account have been canceled, and also that there are some unknown men looking for him.

The second context of situation presents a phone conversation between Adam and Cynthia. In this phone conversation, they talk about the problems Adam discussed previously with Cookie, and about a meeting Cynthia is trying to set for him with the Cowboy, a character who is reported to be looking for Adam, and who seems to be connected to all the problems involving him. So it is possible to say that at the same time that in this sequence we have a consequence of Adam's attitudes in the first and in the second scene, the present scene also prepares the ground for the next scene analyzed, where Adam meets the Cowboy.

As suggested in Table 3, the speeches in this scene are longer than the previous ones, yielding a high number of Processes (92), where twenty eight of them are Material; twenty six, Relational; twenty, Mental; eleven, Verbal; four, Behavioral; and three, Existential.

Processes	Total	Adam	Cynthia	Cookie
Material	28	11	13	4
Relational	26	12	8	6
Mental	20	6	9	5
Verbal	11	4	4	3
Existential	3	0	2	1
Behavioral	4	1	1	2
Total	92	34	37	21

Table 8: Number of Processes in scene three.

In this scene there is a summary and recapitulation of the situation going on. First Cookie and Adam, then Adam and Cynthia discuss the situation involving Adam. Cynthia indicates a possible resolution about to happen in the next scene analyzed. Thus, the consequence of Adam's attitude of not accepting the "indications" made by The Castigliane Brothers in the first scene is now clearly evident.

The high number of Material Processes, which encode actions realized, and necessary actions to be realized allows us to see that Adam is somehow forced to understand the consequences of what he has done the situation going on with him and his film. Some examples are: “Two guys from your bank came by”, “you are maxed out at your bank”, “your line of credit has been canceled”, “I pay you cash, Cookie.”, “Someone maybe shut off my money”, “you should do it right away”, “where do I meet this Cowboy?”.

In addition, Adam’s understanding of the situation taking place is also encoded by the use of Relational Processes present in the scene. The Relational Processes in this scene are all attributive, and thus they construe classifications within this situation, for example “that is unbelievable”, “that is so much baloney”, “I’m sorry”, “I’m afraid”, “You’re broke”, “this guy is connected to what is happening”, “It’s been a very strange day”.

The number of Process types utilized by Adam Keshner in this scene is thirty four: Twelve are Relational; eleven are Material; six are Mental; four are Verbal; and one is Behavioral. In the conversation with Cookie ten of these Processes are utilized. Adam is Pp four times: twice as Carrier in “I was here”, “I got enough cash”; Once as Actor in “I pay you cash”; and once as Senser in a negative clause, “I don’t know”. In this speech, Cookie is addressed as performing the role of Pp in a Behavioral Process only, in “Well, look” when he attempts to give an explanation about the situation. Thus, Adam seems to establish a relationship where he has to explain and justify himself and what is happening to Cookie.

Considering Cookie’s speech in relation to Adam’s speech, it is possible to say that they are performing two roles: one of a person who gives information (Cookie), and the other a person who receives information and explains the information (Adam). When

Adam appears as Pp in Cookie's speech his problematic situation becomes more evident, in "You are maxed out at you bank" and "You're hiding from" as Actor; and in "where you are" as Carrier. And Cookie demands actions from Adam three times, one as Senser in "Don't worry", and twice as Behaver in "Listen".

In his speech, Cookie is the Carrier of Relational Processes in "I'm sorry", also in "I'm afraid" and he attributes to himself a duty in "It's my duty". This way, he classifies himself as having some responsibility in this situation. Such responsibility is also indicated by means of the Verbal Processes he utters in order to warn Adam of the dangerous situation he is in. In such warnings Cookie appears as Sayer in the Verbal Processes: "they told me to tell you that you're maxed out at your bank and that your line of credit has been canceled", "it's my duty to inform you". In addition Cookie is Senser in clauses in which he shows he understands and comprehends Adam, as trying to comfort him, establishing a more personal relationship with Adam.

When talking to Cynthia, the majority of the occurrences of Adam as Actor are associated with the meeting he is going to have with the Cowboy, they are: "...for me to go see the Cowboy", "where do I meet this Cowboy?", "do I have to ride out to the range?", "Should I wear my 10-gallon hat and my six-shooters?". In the first two examples Adam is construed as accepting he is going to meet the Cowboy; however, in the two last ones, he does not seem to be taking it seriously since he makes jokes associated the name of the character. Thus, at the same time he seem to be becoming aware of the problems he is involved in, and of his responsibilities to solve them, he still does not face the real situation. Cynthia appears as Actor in actions Adam requires from her, "Just go on and give that Cowboy a yodel and get on back to me". From these occurrences of Cynthia as Actor, it is possible to notice that he assigns to her a decisive

role in guiding him to the solution of the problems, but always in a mocking tone revealed by the linguistic choices in the character's speech.

Cynthia's speech presents thirty seven Processes from which thirteen are Material, nine are Mental; eight are Relational, four are Verbal, two are Existential and one is Behavioral. Adam appears as Actor of most of her Material Processes, that refer to the actions Adam has to accomplish in the next scene in order to solve the present problems, in clauses such as "I think you should do it, and you should do it right away", "you'll go to the top of the Beachwood Canyon", "Will you meet with him", "you could stay at my place", "you're missing".

Tables 9, 10 and 11 present a summary of the occurrences of Adam as a Pp in Adam's, Cookie's and Cynthia's speeches.

Actor	6
Identifier/ Carrier	4
Senser	3
Sayer	0
Existent	0
Behaver	0
TOTAL	13

Table 9: Adam as Pp in Adam's speech

Actor	2
Identifier/ Carrier	1
Senser	1
Sayer	0
Existent	0
Behaver	2
TOTAL	6

Table 10: Adam as Pp in Cookie's speech

Actor	8
Identifier/ Carrier	5
Senser	4
Sayer	0
Existent	0
Behaver	1
TOTAL	18

Table 11: Adam as Pp in Cynthia's speech

Among the eight Relational Processes presented in Cynthia's speech, Adam is the Pp in five of them, when his hiding place and his present situation are referred to, in the sentences "Where are you", "you were as good as broke", "You're broke", "but you're broke.". In addition to that, Cynthia establishes a connection between Adam and the Cowboy by classifying the Cowboy as being related to a possible solution, in "this guy is connected to what is happening", where the Carrier, "this guy" refers the Cowboy. Thus, the whole situation involving Adam and its possible solution is revealed through Relational Processes.

From the ten Mental Processes Cynthia uses, she is the Senser in four of them; this way her opinions are encoded in the sentences "I know", "I know, but you're broke", "something tells me that this guy is connected to what is happening", "Adam, I think you should do it, and you should do it right away". Such occurrences construe Cynthia as the one character who has answers and solutions for the situation taking place, but such solutions need an Actor to perform them, namely, Adam.

Scene 4: "How many drivers does a buggy have?"

The context of situation in this scene portrays a face-to-face conversation between Adam and the Cowboy, in which the Cowboy is very clear in telling Adam what he has to do in order to save his film and life. Encapsulating the context of situation, the context of culture reveals a social practice involving impositions and pressure from a more powerful person over another holding less power.

As shown in Table 12, the total number of Processes occurring in this scene is fifty four, from which twenty two are Material; fourteen are Mental; eight are Relational; seven are Verbal; two are Behavioral; and one is Existential.

Processes	Total	Adam	Cowboy
Material	22	2	20
Relational	8	1	7
Mental	14	4	10
Verbal	7	1	6
Existential	1	0	1
Behavioral	2	1	1
Total	54	9	45

Table 12: Number of Processes in scene four.

Again, following the pattern in the first and in the third scenes, here we have a high number of actions encoded, and, different from all the other scenes, we have a high amount of thinking encoded through the use of Mental Processes. The number of Mental Process may point to the fact that it is in this scene that a solution is thought about and decided.

This scene could be said to have the function of making Adam understand what the solution of the problematic starting at the first scene analyzed is. In this scene it becomes clear to Adam that the key for solving the problems he has been facing is choosing that specific actress to the lead role of his film. This scene, then, has some classifications done – expressed through the Relational Processes; also information is checked so that more can be added from the Cowboy to Adam, which is expressed through the use of Verbal Processes. Besides that, the high number of Material and Mental Processes points to an indication of necessary actions and agreements in order to solve the conflict created.

The length of speech of each character present in this scene – Adam and the Cowboy – is very contrasting: the first is pictured as using only nine Processes, whereas the second is portrayed as using forty five. Another important aspect is the Cowboy is the Pp in five of the Processes he uses, what can be considered a low number in relation to the forty-five Processes he uses. The occurrences of the Cowboy as Pp are “Sure

wanna thank ya”, “I wanted to hear”, “what I said”, “I guess you must be a person who does not care about a good life”, “I want ya to think and stop bein' a smart aleck”.

From the forty five Processes utilized by the Cowboy, there are twenty Material Processes, ten Mental Processes, seven Relational Processes, six Verbal Processes, one Existential and one Behavioral Process. Surprisingly, Adam is the Actor of seventeen of the Material Processes used by the Cowboy, e.g.: “ya for *comin*” all the way up here to *see* me from that nice hotel downtown”, “if you *fix* your attitude, you can *ride* along with me”. In the two last examples, Adam appears as Actor in required actions that indicate what he has to do in order to solve the present problems. Furthermore, having Adam as Senser of several Mental Processes, in sentences such as: “you’re not *thinking*”, “you truly *believe* that to be right”, “who does not *care* about a good life”, the Cowboy checks Adams opinions and imposes to Adam the ideas he has to change for his film to succeed.

Adam is Carrier in three of the Relational Processes in the Cowboy speech. In all of them he judges Adam’s attitudes, construing him as being in a lower position, as in “I guess you must *be* a person who does not care about a good life.”, and “You’re too busy being a smart aleck to be thinkin’”. In addition, Adam is the Sayer of three Verbal Processes where the Cowboy verifies Adam’s attitudes and tells him what to say, e.g.: “you *answer* cause that’s what you thought I wanted to hear”, “you will *say* ‘This is the girl’”. Also he is Behaver, in “When you *see* the girl”, which point to the first action he is going to perform in fixing the situation. Table 13 presents the occurrence of Adam as Pp in the Cowboy’s speech.

Actor	17
Identifier/ Carrier	3
Senser	10
Sayer	3
Existent	0
Behaver	1
TOTAL	34

Table 13: Adam as Pp in The Cowboy's speech

When The Cowboy indicates a “buggy” which he is driving, in “There's sometimes a buggy” he uses an Existential Process to refer metaphorically to the buggy as being the situation going on. After that, he checks information with a Relational Process in “How many drivers does a buggy have?”. Finally, after having verified the information with Adam, he indicates who is in control of the situation: “So let's just say I'm drivin' this buggy and if you fix your attitude and you can ride along with me”. Thus, as the Sayer in “let's just say” he is portrayed as a messenger who gives Adam a warning. Also, he is pictured as Actor in “I'm driving this buggy” specifying that he is the one who controls the situation.

Adam is referred to as Actor in a conditional clause “If you fix your attitude, you can ride along with me” which shows us that Adam has to follow what he indicates in order to have his problems fixed. Moreover, the Cowboy indicates what measures Adam needs to take by indicating the girl in “this is the girl”, where the girl is the Identified in the Relational Process. Furthermore, the lead role is put as Pp in “the lead girl is not up to you” where “the lead girl” is the Carrier of the Attribute of not depending on Adam's decision. This corroborates to the idea that Adam only has to follow what is being imposed.

Adam's speech is very brief and it agrees with and answers the Cowboy's speeches and requirements (Table 14). Adam is Pp in only two Processes, which are Mental ones,

to agree, and *to think*, positively responding to the Cowboy's requirements. The cowboy, on his turn, is Senser in two of Adam's Processes, e.g.: "What's on your mind", "What do you want me to do", and Sayer in one of them, "I agree with what you said". Therefore the Cowboy is construed in Adam's speech as the one who is able to have opinions and who is authorized to express them. Adam also identifies the consequences of an attitude, putting the attitude as Actor of his only Material Process, "a man's attitude *determines* to a large extent how his life will be", and putting the consequence as Identified in the use of Relational Processes, "*How* his life will be", here again agreeing with the Cowboy.

Actor	0
Identifier/ Carrier	0
Senser	2
Sayer	0
Existent	0
Behaver	0
TOTAL	2

Table 14: Adam as Pp in Adam's speech

With his assertive and strong requirements, the Cowboy construes Adam as holding a powerless position. Also, here it is possible to notice that it is the first time, among the four scenes analyzed, that Adam understands the message they have attempted to give him: that he has no power of decision and that he has to comply with what he has been asked to do regarding the choice of the lead actress for his film.

CHAPTER 5

Discussion and Final Remarks

The present study has attempted to investigate aspects of the soundtrack and linguistic choices in four selected scenes from the film *Mulholland Drive*, by David Lynch, focusing on how elements of the soundtrack and verbal language portray the relationships and representations among characters in the scenes. This chapter aims at presenting an overview of the investigation developed in the present study in order to promote further discussion of the data analyzed in relation to the hypotheses and research questions proposed in Chapter 1. Finally, it mentions some suggestions for further research.

5.1 Hypothesis and Research Questions revisited

In Chapter 1, two hypotheses were raised. The first hypothesis claimed that the four scenes analyzed established a relationship of clause-consequence in which the first scene functioned as the classification of a conflict; the second a confirmation of this conflict; the third functioned as a summary of the two previous scene and a preparation for the solution of the conflict; and the fourth as the understanding of the solution.

The second hypothesis claimed that Adam Kesher was required a number of actions and values by the other characters, but these characters did not attribute to Adam the power to realize what they required from him. In order to give evidence to these hypotheses, the Research Questions 1 and 2 are addressed.

5.1.1 Research Question 1

1. How do elements of the soundtrack and of verbal language build the cause-consequence relationship between the scenes analyzed?

The elements of the soundtrack, as mentioned in Chapter 3, present a broad context to the film, the city of Hollywood; promote cohesion among all the scenes analyzed. Since the very beginning of the first scene analyzed there is the presence of the city in the field sound, and this sound is present in the next three scenes, constructing a strong identity of the city as key for the development of the plot, and also connecting the four scenes in the same context.

In the first scene “It’s no longer your film”, a musical sound with marked rhythmic drums starts when the Adam starts arguing against the selection of Camilla Rhodes as lead actress of his film. This musical sound appears again as field in the next scene analyzed “I’m going home”. It is important to say that in the film these two scenes are not in sequence, there is other scene between them. However, it is possible for understand that they are connected, and one of the elements that establishes this connection is the field sound.

Similarly, in the beginning of the third scene “It’s been a very strange day” there is the field sound of the city, as ground we have the sound of the movements of Cookie going up the stairs and knocking on the door. When he knocks on the door, the field sound changes to a musical sound that was briefly present in the first scene when the photo of the actress was shown, and this same musical sound is present in the fourth scene as field as to increase tension. Thus, in these three scenes we have a musical sound establishing a connection between the actress, Cookie and the meeting with the

Cowboy. Considering it is a tense musical sound with a low pitch register, it is possible to say that this sound creates a dangerous atmosphere.

The order of occurrence of these sounds shows the relationship between the situations in the four scenes. Accordingly, this relationship is also evidenced by the linguistic features performed by the characters in the scene. In “It’s no longer your film” the high number of Relational Processes indicates a classification of different details of the scene. More specifically, we are presented a key conflict in the film, as well as the role of each present character.

In “I’m going home” a high number of Material Processes refers to what happened as consequence of the situation in the first scene, and to what would solve the conflict. In “It’s been a very strange day” there is a high occurrence of Material, Relational and Mental Processes. This scene, as mentioned previously, summarizes the two first ones and settles what is going to come in the next scene.

Finally, in “How many drivers does a buggy have?”, Material and Mental Processes have a high occurrence. In this scene the Material Processes refer to what Adam needs to do to solve the conflicts, although it was presented since the first scene. The difference is that now he understands and accepts that, what is evidenced by the Mental Processes in this scene.

5.1.2 Research Question 2

2. How are the relationships among characters instantiated by the voices’ qualities and linguistic choices they performed in the film?

In “It’s no longer your film”, there are seven characters present. Among these seven characters, there are different types of relationships. Some of them do not establish relations directly to all the others, for example Mr. Darby does not address to Adam and Robert Smith directly. Thus, what we have in this scene is first, Robert Smith talking to Adam Kesher on behalf of all the others; after that, Mr. Darby talks on the phone with someone we are not able to see; then Ray introduces the Castigliane Brothers to all the present characters; after that the speeches interrupt each other.

As we could see previously, this scene encodes a tense relationship among the characters. From the number of Processes instantiated by Adam Kesher, Mr. Darby, Ray and Robert Smith as opposed to the number instantiated by the Castigliane Brothers and the waiter, together with the fact that the Castigliane Brothers are the ones who point what has to be done, it becomes evident that the mismatch of Process numbers points to a tense attempt of the first group of characters to struggle for a more balanced status in relation to the Castigliane Brothers.

On the basis of Adam’s speech and voice qualities in terms of the four binary opposites – tense X lax, rough X smooth, high X low, soft X loud – in the first scene, “It’s no longer your film”, it is possible to say that he attempts to defend his position as director of the film and tries to secure to himself the power to direct it. However, the materiality of his voice combined with his linguistic choices contradicts that position. One piece of evidence of that is the fact that in his speech. Adam refers to himself as performing an action only once; all the other actions construed in his speech ascribe the role of Actor to the characters.

Adam’s voice’s Materiality shows a continuous tension, together with a roughness that increases when he talks directly to the Castigliane Brothers, encoding a straightforward and inflexible position, showing he does not tolerate their imposition. In

addition, the high pitch register and the loud volume of his voice also point to a relation of struggle he is establishing with the producers. However, he is Pp in only one of the Processes he uses, and that it is placed in a question which he answers negatively: “Hold on!!!!!!? There's no way, there's no way!!!”. Thus, he represents himself linguistically as a person who suffers the effects of actions, and not someone who performs them as a Pp. Therefore, while the linguistic features of his speech reveal a “lack of attitude”, the materiality of his voice brings an idea of strength; it construes a representation of someone who defends his position. As a consequence, this contradiction between the materiality of his voice and his linguistic choices may indicate a struggle for power in which his voice construes an attempt to defend himself and his linguistic choices construe the conflict he is experiencing.

Robert Smith, Adam’s manager, is ascribed the role of creating a bridge between Adam and the producers, so he seems to be given a higher status in relation to the others, Mr. Darby and Ray. In order to establish a bridge between Adam and the other characters, Robert Smith has to be well received, for this reason he makes use of a smoother voice, in a soft volume and low pitch register so that at the same time he can make his voice easily acceptable by its smoothness and because it does not convey any kind of aggression in terms of pitch and volume. Also, with the same qualities he is able to show an established position, and status, being, then, persuasive. Nevertheless, the situation does not give ground for his argumentation to take place and it remains unrealized. Regarding the linguistic choices attributed to him, Robert Smith appears as Pp only once in a Mental Process: “you said I know you said you would entertain suggestions”. This may imply some authorization to have opinions, but what he knows in this specific clause is what Adam said: “you would entertain suggestions”. Thus, in fact, Robert Smith is the only character in this scene that is linguistically portrayed as

having power directly over Adam, while the other powerful characters are linguistically portrayed as having power over the situation going on.

Mr. Darby's voice is smooth, soft and low, but tense, which matches the same kindness construed by his linguistic choices. Mr. Darby, then, is ascribed a much lower position in relation to the others. Regarding the linguistic features of his speech, he shows himself as active in attempting to satisfy the Castigliane Brothers. He is portrayed as being kind and his linguistic choices together with his voice qualities make that evident. He is represented as Pp of four Processes; in the four of the Processes utilizing with the aim of satisfying the two producers, e.g.: "May I offer you gentlemen anything", "I think you're going to enjoy your espresso this time... I've been doing quite a bit of research knowing how hard you are to please". He is Actor twice and Senser twice.

Ray's voice qualities can show that he is also assigned a low status position. He has a nasal voice since the beginning. As mentioned previously, the nasal voice signals a high degree of tension and can be even considered as fear. His voice is also rough, which suggests an inability to deal with the situation going on, in quite an aggressive manner. In addition, this low status position is also suggested by his linguistic choices, in which he is Pp in one Process only, a Relational Process, where he is Carrier of the Attribute of being sorry. He also seems to be the meeting with the role of making a bridge between Adam and the Castigliane Brothers, but he seems to be positioned in a lower position in relation to Robert Smith.

Luigi and Vincenzo's voices are soft in volume, and low pitched, tense and rough. Similar to Robert Smith's voice, their voices can be easily acceptable, constructing a persuasive tone. However, there is a strong difference between them: Vincenzo and Luigi's voices are always rough, which establishes a tone of oppression

and aggression in the manner these two characters are portrayed in the film. Maybe that is the key aspect for their high position among the others. According to that, they are the ones who are linguistically construed as having a higher position in relation to the others, their linguistic choices pointing only to what Adam has to do regarding the specific actress to the lead role. They are not in the meeting to establish a relationship with the others, but to make the necessary indication regarding the lead role of Adam's film. As mentioned in Chapter 4, both of them are portrayed in the film as only using Relational Processes and they are not Pps of these Processes. Instead, the film and the girl are the participants of these Processes: "It's no longer your film", "this is the girl".

In the second scene, "I'm going home", Adam's voice does not show much variation in any of the four binary opposites. He keeps a medium pitch register, and medium volume. In relation to his interaction with Cynthia, his secretary, his voice is smooth. Cynthia, in her turn, shows great anxiety to solve the present problems. She attempts to solve the situation, but she is never able to accomplish that. She seems to believe Adam has power of decision in as much as he is the Pp of most of her Processes.

Cynthia's voice is tense and high pitched, showing that she is seriously worried about the events taking place, although there is nothing she can do to solve them, and the Pp of her actions – Adam – is stuck. As regards for Adam's voice qualities and linguistic choices, there is a present lack of attitude. Although he is active as Pp of three Material Processes, his action is to go home and leave the problems unsolved, e.g.: "Cynthia: You gotta talk to Ray. You've gotta fix this. Adam: I'm going home. Cynthia: Home? Meet me at the office, we gotta do something. You gotta do something, Adam. Adam: I'm going home, Cynthia."..

In the third scene, "It's been a very strange day", Adam's voice qualities here are more balanced in comparison to the voices of his interlocutor. He has a soft, low

pitched voice, which becomes smoother and goes back to its roughness in this dialogue. Showing difficulty to deal with the situation of having his bank account and credit cards canceled, and of being chased by unknown and threatening men. These are the moments where his voice becomes rougher. In this scene Adam is not as low positioned and stuck as in the previous ones. In the first part, where he talks to Cookie, the hotel manager, he is Pp of four Processes, although one of them is in a negative clause “I don’t know what’s going on”, suggesting a contradiction in the role of Pp.

Cookie’s voice is tense, rough, soft in volume and low pitched, showing strong concern about the situation, but his voice gets clearly smooth when he tries to comfort Adam in the sentences ‘I know, I know. Don’t worry’. Thus, Cookie may be related to the danger unfolding, but he probably is being positioned as being solidary to Adam. His function could be considered as that of giving to Adam the information he needs. However, it is difficult to say whether he is depicted in a lower or higher position or whether both Cookie and Adam are at the same level. From the twenty one Processes Cookie uses, most of them are Relational, and he is Pp in ten of them, e.g.: “I’m sorry”, “I’m afraid”. This shows he is sorry for being the person who has to inform Adam he needs to understand a little more what is going on.

In this scene, when talking to Cynthia, Adam’s voice is low, soft, tense and smooth most of the times. It becomes nasal when Cynthia mentions the Cowboy and he asks “the Cowboy?”, it also becomes nasalized when asking about the place where their meeting is going to happen. As mentioned previously, nasality may be associated with fear, pain and danger, so the use of a nasal voice may show tension related to something quite negative. His voice turns rougher in the sentence “Oh, you got to be kidding me!” showing resistance to take the issue seriously. It also becomes rougher when answering to Cynthia’s offer for him to stay at her place; he is portrayed as positioning himself

contrary to her offer. In accordance with his voice qualities, Adam seems to recover strength to linguistically behave as a more active character than in the scenes previously analyzed scenes. Adam also shows himself as more willing to collaborate for the situation to be solved.

In this scene, Cynthia's voice is steadier, her pitch register is not so high, the volume is not loud, and also her voice does not sound as tense as it sounded in the previous scene. Cynthia's role in this scene is to think along with Adam the best solutions for the problems, and guidance for his actions. Thus, in solving the conflicts it is possible to say that Cynthia is indirectly active, she indicates the actions, and Adam performs them. And this make their status position balanced. Accordingly, Cynthia's linguistic choices project most actions on Adam; Adam is the Pp of eighteen of the thirty five Processes she uses, while Cynthia is the Pp of only seven of them, e.g.: "I know. Where are you, Adam?", "I know, but you're broke", "I think you should do it.". In this scene she is not as much anxious as she was in the previous one.

In the fourth scene, "How many drivers does a buggy have?", the first element that stands out is the sound of a lamp being turned of, it breaks the field and ground sound as to introduce a scary tone to the scene. In the dialogue Adam and the Cowboy have in this scene, Adam shows some degree of resistance which is encoded by his voice qualities. In this dialogue his talk is rendered in a tense, low, soft and rough voice, putting a clear limitation to the dialogue to develop harmoniously. At a certain point, his voice becomes highly nasal showing he feels threatened by the Cowboy. The Cowboy's voice qualities are in agreement with this relationship of oppression, because it is controlled, tense, low, and rough all the time. Besides, its high degree of nasality together with his verbal language, suggests a serious danger behind what he is mentioning to Adam:

“I want you to go back to work tomorrow. You were re-casting the lead actress anyway ... audition many girls for the part. When you see the girl that was shown to you earlier today, you will say "This is the girl.". The rest of the cast can stay- that is up to you, but that lead girl is not up to you. And you will see me one more time if you do good. You will see me two more times if you do bad. Good night.”

The Cowboy is construed as holding the floor longer than Adam, using forty three Processes. He is portrayed as the one who gives the orders in “I’m driving this buggy, and if you fix your attitude you can ride along with me”. In this sentence he summarizes their roles: both of them are Actors, but one gives the orders and the other obeys. According to this logic, throughout his speech, he construes Adam as Pp of most Processes, showing what are the things Adam must do in order to have his film produced, and possibly not to be threatened by other dangerous and mysterious situations.

From this mismatch in the speech length, along with the way the dialogue is developed it is possible to say that there is a relation of power between the two characters and that this power is exercised by the Cowboy over Adam. From his linguistic choices, Adam’s is positioned as someone who is willing to cooperate with the other, as he puts himself as Pp only in Mental Processes of agreement, e.g.: “I agree with what you said”, “Ok, I’m thinking”. Therefore, from this point the Cowboy goes away, and Adam knows what he must do for his film to be done and for his life to stop being threatened.

5.2 Suggestions for further research

When developing the research, relevant issues stood out as possible elements for the analysis developed in this research, however they could not be addressed due to limitations involving different variables, specially, time and the objectives proposed by this study.

Among such elements, the ones which would contribute the most for the analysis developed in the current study are associated to a study of musical theory, and music within soundtrack and film studies. The combination of the musical theory and the study of soundtrack with SFL could bring a more panoramic understanding of aspects of the construction of the film and of the implicit meanings and representations within it. In addition, gender and psychoanalytic perspectives could be adopted in order to tap with the construction of the character's representations and relationships as well as the functions of the scenes. These ideas may be developed in future research as a way to contribute a little more to the fields involved in this work.

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APPENDIX 1

M U L H O L L A N D

D R I V E ²⁶

1. Conference room – century city building - day

We see three men sitting at a conference table RAYMOND(RAY) HOTT -president of production, wearing a crisp blue suit, VINCENT DARBY -senior vice-president, wearing a crisp green suit and ROBERT SMITH -talent manager, wearing a crisp brown suit. Ray and Mr. Darby sit at the head of the table and Robert Smith sits along the side. A younger man -ADAM KESHER enters and sits down, with an arrogant nonchalance, next to Robert Smith. Adam is dressed in a frumpy old fashioned plaid shirt, worn jacket, dark blue cotton slacks, and a pair of old brown wing tips. As he sits he is holding and twirling a vintage "7-iron" golf club.

ADAM

So what's the problem?

RAY

There is no problem.

ADAM

So why did you idiots bring me here? ... I'm in the middle of making a picture.

Silence for a moment. A man enters through a rear door and whispers something to Mr. Darby and shows him something on a piece of paper. Mr. Darby studies the piece of paper.

MR. DARBY

(to man who entered)

What was it last time?

The man who entered points to something on the paper.

MR. DARBY (cont'd)

Okay, let's try the next one.

²⁶ As mentioned in Chapter 2, the script and the film are very distinct. The speeches in the script and the speeches performed in the film present a high number of differences, which can be seen in the present appendix.

The man nods and leaves.

RAY
He isn't gonna like it.

MR. DARBY
We'll see.

ADAM
Hello ... who're we talkin' about here?

Robert Smith shuffles nervously in his chair next to Adam.

ROBERT SMITH
You see Adam... there are some suggestions
which are to be brought forward ... and I
know you said you would entertain
suggestions and that's all anybody here
is asking you to do.

ADAM
What're you talking about?

ROBERT SMITH
An open mind ... You're in the process of
re-casting your lead actress and
I'm... (looks around) We're asking you to
keep an open mind.

CUT TO:

EXT. CENTURY CITY - DAY

Before us is a huge modern office building of glass and steel. Two men in dark suits have exited a large limousine and are walking up into the building. We drift up the facade, higher and higher moving in toward the top of the building.

DISSOLVE TO:

INT. OFFICE BUILDING - DAY

The men exit an elevator and move through a lobby where a plaque beneath an enormous bronze sculpture reads "Ryan Entertainment". Gliding we travel behind the two men down a wide, carpeted hallway with blonde wood and glass on each side. They enter through two large blonde wooden doors to the conference room.

CUT TO:

INT. CONFERENCE ROOM - DAY

The men in dark suits go in as if they owned the place. Ray, Mr. Darby and Robert Smith stand immediately. Adam remains seated. Mr. Darby is the only one near enough to attempt a hand shake, but when he offers his hand it is not taken. The men in dark suits sit down without wasting a movement and without acknowledging anyone. One of the men in a dark suit opens a briefcase. Ray has been trying to make introductions.

RAY

Ah... the Castigliane brothers. Let me introduce you around ... please ... sit down. (after they've already seated themselves) ... this is Mr. Darby whom you know and this is the director Adam Keshner and his manager Robert Smith

The Castigliane brothers do not acknowledge any of this, however, during the introductions the one with the briefcase removes a photo of a girl and sets it in front of Ray.

RAY (cont'd)

Ah... she's very pretty.

We see the photo of the girl - of a nice looking blonde - someone we've never seen before. Adam looks like he doesn't know what's going on and he's getting upset about not knowing. His manager, Robert Smith, is beginning to see the makings of a confrontation - he's starting to panic.

MR. DARBY

(referring to Castigliane brothers)

May I offer you gentlemen anything?

LUIGI CASTIGLIANE

Espresso.

VINCENZO CASTIGLIANE

Nothing.

ADAM

Uh what's the photo for?

MR. DARBY

(picking up phone and speaking)

One espresso ... no, that's it.

(sets phone down - addresses Castigliane brothers)

I think you're going to enjoy your espresso this time... I've been doing quite a bit of research knowing how hard you are to please... this one comes highly recommended.

ADAM

What's the photo for?

RAY

(to Adam)

A recommendation... a recommendation to

you Adam.

VINCENZO CASTIGLIANE
Not a recommendation.

LUIGI CASTIGLIANE
This is the girl.

ADAM
What girl? For what? What is this Ray?

Ray, still standing with a forced smile, turns to the Castigliane brothers.

RAY
We'd be happy to put her in the pile for considerations ... you'd be pleased to know there's quite a lot of interest in this role.

ADAM
Interest?! There's six of the top actresses that want this thing.

LUIGI CASTIGLIANE
This is the girl.

ADAM
Ray...you better take care of this.

ROBERT SMITH
Hold on ... hold on, Adam.

ADAM
Hold on!!!!!!!!!! There's no way, there's no way!!!

Luigi Castigliane's espresso is brought in by the man who had been in earlier. The man sets the espresso down in front of Luigi and takes a step back. The room becomes silent - watching the Espresso Man and Luigi. Without looking up Luigi speaks softly.

LUIGI CASTIGLIANE
Napkin.

ESPRESSO MAN
(leading forward to hear)
Pardon?

LUIGI CASTIGLIANE
Napkin.

ESPRESSO MAN
Of course. Excuse me.

The Espresso Man leaves the room. Luigi looks at the espresso. Vincenzo stares at Adam.

Adam is doing his best to stare down Vincenzo. The Espresso man returns with a cloth napkin and lays it down next to the espresso.

ESPRESSO MAN (cont'd)

Will that be all, Sir?

Luigi doesn't answer and after a moment of standing very still waiting, the Espresso Man turns and leaves the room.

Adam is stared down by Vincenzo and averts his eyes to the espresso cup. He looks around at Ray and Mr. Darby - seeing them stare at the espresso cup.

Vincenzo keeps staring at Adam.

Luigi picks up the napkin and holds it in his left hand. With his right hand he lifts the espresso cup and places it above the napkin. He brings the cup and napkin to his mouth. He takes a sip of espresso. A small fleeting expression forms on Luigi's impassive face as if for one millisecond he is going to vomit. His mouth opens and he allows the espresso to fall and dribble onto the napkin. He pushes any remaining espresso in his mouth out with his tongue. He holds it in that position for a moment.

LUIGI CASTIGLIANE

Is shit!

Luigi Castigliane stands up.

RAY

I'm sorry. That was a highly recommended...

MR. DARBY

That's considered one of the finest espressos in the world , Sir.

Luigi just stands there. A small thread on his left suit jacket pocket catches his attention and he smooths it back into the fabric. Vincenzo closes his briefcase, takes out a handkerchief and cleans his nose - then stands, placing the handkerchief back in his pocket.

ADAM

Wait a minute!! What's going on here?

Vincenzo just stares toward Adam as if he's not even there.

ADAM

There's no way that girl is in my movie!

Silence.

LUIGI CASTIGLIANE

That is the girl.

The Castigliane brothers begin to leave. Adam stands up trembling with anger.

ADAM

Hey!!!!!! That girl is not in my film!!!

VINCENZO CASTIGLIANE

It is no longer your film.

Adam turns white and stands very still as this sinks in. The Castigliane brothers leave. As the big blonde wood doors close behind them Adam starts to boil.

ADAM

(screaming)

You'd better fix this, Ray!!!

RAY

I'll speak to someone.

ADAM

(turning to his manager)

And you'd better speak to someone too ... or find yourself another client!! This smells like a set-up to me!

(back to Ray)

And by the way, Ray, I don't know who these guys are kidding, but every foot of film I've shot is in a vault at the lab that only I can access. No one's getting that film!!

ROBERT SMITH

This is a catastrophe...

(turning toward Ray)

you told me they might insist on a girl, that's all.

ADAM

Why didn't you tell me, Robert? That's what I mean ... you set me up! I woulda never come here.

(standing)

I'm leaving. I'm a director you don't want to lose ... you guys better fix this!!

Adam storms out of the room.

RAY

(standing)

Well...I didn't know that was going to happen.

:

2. Beverly Hills City Streets - day

A car - a late model generic sedan is moving toward us. Two men dressed in suits and wearing dark glasses are driving slowly. As they go each man is scanning sidewalks, buildings, passing cars as if hunting for someone. They pass by us and as we turn we leave them and pick-up Adam driving in the opposite direction in the other lane. We stay with Adam.

Adam drives his Porsche up a palm lined street.

ADAM

Office...

The voice activated phone connects the line to Adam's office. A secretary answers.

SECRETARY

Adam Kesher's office.

ADAM

It's me. Where's Cynthia?

SECRETARY

She's on the set. I'll connect you Mr. Kesher.

Another ringing sound, then a voice.

VOICE

Stage One.

SECRETARY

Paul, I have Mr. Kesher for Cynthia.

PAUL

Right baby, all Hell's broke loose down here. I'll try to find her.

Adam listens to dead silence for a moment or two then Cynthia speaks.

CYNTHIA

Adam, where are you?

ADAM

What's going on, Cynthia?

CYNTHIA

They've closed the set. They sent everybody home.

ADAM

What did you say?

CYNTHIA

They fired everyone.

ADAM
Who fired everyone?

CYNTHIA
(starting to cry)
Ray did ... and then they closed the set.... everybody's gone. You'd better get down here Adam!

ADAM
No.

CYNTHIA
You've got to talk to Ray you've got to fix this.

ADAM
I'm going home.

CYNTHIA
Home! Meet me at the office. We've got to do something ... you've got to do something Adam!

ADAM
I'm going home Cynthia.

CYNTHIA
Adam, this isn't like you. Please come to the office. There must be something we can do.

ADAM
I'm going home. I'll call you later.

3. Beverly Hills Hotel - night

Establish

INT. BEVERLY HILLS HOTEL - CORRIDOR OUTSIDE ROOM 214

A Hotel Manager is walking toward the door of room 214. He knocks softly on the door. The door opens and Adam Keshner is standing there - still beaten looking with remnants of pink paint.

ADAM
Yes...what is it?

HOTEL MANAGER
I'm sorry Mr. Keshner, but there seems to be some problem concerning your credit card.

ADAM
... What??

HOTEL MANAGER

The fact is Mr. Keshner a representative of your bank called us.

ADAM

How... how'd they know I was here?

HOTEL MANAGER

I don't know. All we do is take an impression of the credit card and until you check out it just sits in our files.

ADAM

So, what did they say?

HOTEL MANAGER

Well, Sir, I'm afraid they said you're overdrawn at your bank and your line of credit has been cancelled.

ADAM

Unbelievable. Look... here.

(Adam taking out his wallet.)

I don't know what's going on.

That's so much baloney. I've got enough cash for one night, okay?

HOTEL MANAGER

That's fine, Mr. Keshner. You can pay cash when you check out. I'm sorry. it was my duty to inform you.

ADAM

Fine. I'll check out in the morning.

HOTEL MANAGER

Have a good evening, Mr. Keshner.

The Hotel Manager turns to leave and Adam closes the door.

CUT TO:

INT. ROOM 214 - NIGHT

Adam crosses the room to the phone and dials a number. The phone is answered.

ADAM

Someone's shut off my money!

CYNTHIA

I know. Where are you Adam?

ADAM

What do you mean "you know"?

CYNTHIA

Someone called me. When they couldn't get you they told me you were as good as broke. I didn't believe then, so I made

some calls.

ADAM

And?

CYNTHIA

You're broke!

ADAM

But I'm not broke.

CYNTHIA

I know, but you're broke. Where are you?

ADAM

Beverly Hills Hotel. I've got enough cash in my pocket for one night.

CYNTHIA

Do you know somebody called the The Cowboy?

ADAM

The Cowboy??

CYNTHIA

Yeah, the Cowboy. This guy, the Cowboy, wants to see you. Jason said he thought it would be a good idea.

ADAM

Oh, Jason thought it would be a good idea for me to meet the Cowboy. Should I wear my ten gallon hat and my six shooters?

CYNTHIA

Something tells me this guy is connected with what's happening, Adam, and I think you should do it and I think you should do it right away.

ADAM

Cynthia...what's going on?

CYNTHIA

It's been a very strange day.

ADAM

And getting stranger. Where do I meet this Cowboy? I mean do I have to ride out to the range?

CYNTHIA

Sort of, funny boy. If I tell him the meeting's on you're to go to the top of Beachwood Canyon. There's a corral up there where he'll be.

ADAM

You gotta be kidding?

CYNTHIA

Will you meet with him?

ADAM

Yeah, sure. It is that kind of a day.
When?

CYNTHIA

I'll call him, then call you back...If
you want you could stay at my place.

ADAM

Cynthia... that would not be a good idea.

CYNTHIA

I'm just offering a place to stay.

ADAM

I understand, Cynthia and thank you for
the offer. I'll find a place. Now go
ahead and give the Cowboy a yodel and get
back to me.

CYNTHIA

Okay, but you don't know what you're
missing.

ADAM

Git along little dowgie and call me back.

Adam hangs up and seems to sag, cupping his forehead and eyes
with his hand.

CUT TO:

4. Beachwood Canyon - night

Adam, in his Porsche, makes his way up the canyon.

INT. PORSCHE

Adam feeling like a fool drives up the dark, winding canyon
road. As he nears the top of the canyon the residential area
gives way to desert brush. The road winds steeply up to a
dark dead end where an old barn and stable sit. Adam parks in
a little dirt lot and walk up past the barn to the corral.
His eyes grow accustomed to the dark and he looks about. No
one is around. There's only a light wind and a few twinkling
stars in the sky above. Suddenly some bare bulbs hanging from
the corral gate flare up. Adam hears a noise in the
brightness and turns. There walking toward him into the light
is the Cowboy - dressed in clean blue denim jeans, well-oiled
unscuffed, beautifully engraved cowboy boots, a red

embroidered ivory buttoned cowboy shirt complete with string tie. Atop the Cowboy's head is a 10 X white Stetson. The Cowboy is smiling warmly as he approaches. He stops in front of Adam and begins to speak with a true, slow Western drawl.

COWBOY

Howdy!

ADAM

Howdy to you.

COWBOY

Beautiful night.

ADAM

Yeah.

COWBOY

Sure want to thank ya for drivin' all the way up to see me from that Beverly Hills Hotel.

ADAM

No problem. What's on your mind?

COWBOY

Well now, here's a man who wants to get right to it. Kinda anxious to get to it are ya?

ADAM

Whatever.

COWBOY

A man's attitude ... a man's attitude goes some ways toward how a man's life will be. Is that somethin' you agree with?

ADAM

Sure.

COWBOY

Now... did you answer cause you thought that's what I wanted to hear or did you think about what I said and answer cause you truly believe that to be right?

ADAM

I agree with what you said...truly.

COWBOY

What did I say?

ADAM

That a man's attitude determines to a large extent how his life will be.

COWBOY

So since you agree I guess you could be a person who does not care about the good

life.

ADAM

How's that?

COWBOY

Well, just stop for a little second and think about it. Will ya do that for me?

ADAM

Okay, I'm thinking.

COWBOY

No. You're too busy being a smart aleck to be thinkin'. Now I want ya to think and quit bein' such a smart aleck. Can ya do that for me?

ADAM

Look ... where's this going? What do you want me to do?

COWBOY

There's sometimes a buggy. How many drivers does a buggy have?

ADAM

One.

COWBOY

So let's just say I'm drivin' this buggy and you fix your attitude and you can ride along with me.

ADAM

Okay.

COWBOY

Now I know a few things. I know you have had a rough day. You're probably thinkin' I don't know the half of it, but in actual fact I know every part of it. The business of gittin' thrown off your movie, the heartache of seeing your wife with another man... losin' access to that precious film vault...

Adam suddenly looks stunned, unsure.

COWBOY (cont'd)

... realizin' you don't have hardly a nickel to your name and then add on to that the sickenin' feeling some men are gonna catch you and hurt you bad for bustin' their vehicle. Some days are like that. They are rough, but what will tomorrow bring? Will it be better than today? The same ... or worse? A lot of that is up to us individually. Up to us and our attitude. When the

Castigliane brothers said "This is no longer your film," they meant it, but they didn't mean you were not going to direct it. I want you to go back to work tomorrow. You were re-casting the lead actress anyway ... audition many girls for the part. When you see the girl that was shown to you earlier today, you will say " This is the girl." The rest of the cast can stay- that is up to you, but that lead girl is not up to you. Now, you will see me one more time if you do good. You will see me two more times if you do bad. Good night.

The Cowboy turns and walks until he is engulfed in darkness. Through the darkness Adam hears the sound of a car door opening and closing, then another opening and closing and then the sound of the car driving away. Adam walks up in the direction the Cowboy took, but he sees no sign of a car nor any dust nor any road. He goes back down past the barn and stables to his car. There standing by his Porsche is the Cowboy.

COWBOY (cont'd)

You thinkin' this'll work out, cause I was thinkin' it just might.

ADAM

It will work out.

COWBOY

Good then, but, just in case, that bank's gonna stay closed a bit longer. You understand that?

ADAM

I understand.

COWBOY

You're an understandin' fella.

ADAM

So, this is the last time I see you then unless I do bad?

COWBOY

No, this one doesn't count. It's part of the original one. So then ... until we meet again.

ADAM

Okay.

Adam gets in his car and drives off leaving the Cowboy smiling behind him.

APPENDIX 2

1. "It's no longer your film" - Total	VERB	Mat	Rel	Ment	Verb
Robert Smith's speech					
You <u>see</u> , Adam	see			ment	
<u>There are</u> some suggestions	there are				
which <u>are to be brought</u> forward	to be brought	mat			
and I <u>know</u> you said	know			ment	
you <u>said</u>	say				verb
you <u>would entertain</u> suggestions	entertain	mat			
and that's all	is		rel		
anybody here <u>is asking</u> you to do.	ask				verb
You're in the process of	is		rel		
<u>recasting</u> your lead actress and...	recast	mat			
We're <u>asking</u> you to keep an open mind.	ask				verb
Adam's speech					
What're you <u>talking</u> about?	talk				verb
What's the photo for?	is		rel		
What's the photo for?	is		rel		
<u>There's</u> six of the top actresses that want this thing.	there is				
six of the top actresses that <u>want</u> this thing.	want			ment	
you <u>take care</u> of this.	take care	mat			
<u>Hold</u> on!!!!!!?	hold	mat			
<u>There's</u> no way,	there is				
there's no way!!!	there is				
<u>Wait</u> a minute!!	wait	mat			
What's <u>going</u> on here?	is				
<u>There's</u> no way that	there is				
girl is in my movie!	is		rel		
That girl <u>is</u> not in my film!!!	is		rel		
Ray's speech					
He isn't gonna <u>like</u> it.	like			ment	
Let me <u>introduce</u> you around	introduce	mat			
please... <u>sit</u> down.	sit	mat			
This <u>is</u> Mr. Darby	is		rel		
whom you <u>know</u>	know			ment	
and this <u>is</u> the director,	is		rel		
Ah she's <u>very</u> pretty.	is		rel		
	put	mat			
We'd be happy to <u>put</u> her in the list for considerations ...					

you'd be pleased to know there's quite a lot of interest in this role.

I'm sorry.

That was a highly recommended...

Mr. Darby's speech

What was it last time?

Okay, let's try the next one.

We'll see.

May I offer you gentlemen anything?

that's it.

I think you're going to enjoy your espresso this time

you're going to enjoy your espresso this time

... I've been doing quite a bit of research

knowing how hard you are to please...

how hard you are to please

this one comes highly recommended.

That's considered one of the finest espressos in the world , Sir.

Vincenzo Castigliane's speech

Nothing.

It's not a recommendation

It is no longer your film

Luigi Castgliane's speech

Espresso.

This is the girl.

This is the girl.

Napkin.

Napkin.

Shit!

That is the girl.

Waiter's speech

Pardon?

Of course.

Excuse me.

Will that be all, Sir?

VERB	Mat	Rel	Ment	Verb
know			ment	
am		rel		
was		rel		
was		rel		
try	mat			
see				
offer	mat			
is		rel		
think			ment	
enjoy			ment	
do	mat			
know			ment	
are		rel		
comes		rel		
is considered		rel		
is		rel		
is		rel		
is		rel		
is		rel		
is		rel		
be		rel		

2. "I'm going home" - total				
VERB	mat	Rel	Ment	Verb
Adam's speech				
What did you <u>say</u> ?				verb
Who <u>fired</u> everyone?	mat			
No.				
I'm <u>going</u> home.	mat			
I'm <u>going</u> home, Cynthia.	mat			
I'm <u>going</u> home.	mat			
Cynthia's speech				
They <u>fired</u> everyone.	mat			
Ray <u>did</u> !	mat			
<u>Wait</u> !	mat			
I'm <u>talking</u> on the phone.				verb
And they <u>closed</u> the set.	mat			
Adam, everybody's <u>gone</u> .		rel		
You'd better <u>get</u> down here, Adam.	mat			
You gotta <u>talk</u> to Ray.				verb
You've gotta <u>fix</u> this.	mat			
Home?				
<u>Meet</u> me at the office,	mat			
we gotta <u>do</u> something.	mat			
You gotta <u>do</u> something, Adam.	mat			
Adam, this <u>isn't</u> like you.		rel		
Please, <u>come</u> to the office.	mat			
There's gotta <u>be</u> something we can do!				
something we can <u>do</u>	mat			

3. "It's been a very strange day" - total	VERB	Mat	rel	Ment	Verb
Adam's speech					
Yeah, what <u>is</u> it, Cookie?	is		rel		
What? I <u>pay</u> you cash, Cookie.	pay	mat			
My bank? How'd they <u>know</u> I was here?	know			ment	
I <u>was</u> here?	was		rel		
What'd they <u>say</u> ?	say				verb
That's <u>is</u> unbelievable.	is		rel		
Well, <u>look</u> ,	look				
I don't <u>know</u>	know			ment	
what's <u>going</u> on.	going	mat			
That <u>is</u> so much baloney.	is		rel		
But I <u>got</u> enough cash for you, Cookie.	got		rel		
Someone maybe <u>shut</u> off my money.	shut	mat			
Sorry, what do you <u>mean</u>	mean				verb
you <u>know</u> ?	know			ment	
I'm not broke!	am		rel		
I'm at Cookie's downtown.	am		rel		
Oh, Jason <u>thought</u>	thought			ment	
it would <u>be</u> a good idea for me	is		rel		
to <u>go</u> see the Cowboy.	go	mat			
Should I <u>wear</u> my 10-gallon hat and my six-shooters?	wear	mat			
What's <u>going</u> on, Cynthia?	going	mat			
And <u>getting</u> stranger.	get		rel		
So, where do I <u>meet</u> this Cowboy?	meet	mat			
I mean, do I have to <u>ride</u> out to the range?	ride	mat			
You've gotta be <u>kidding</u> me.	kidding				verb
This <u>has been</u> that kind of a day.	is		rel		
I don't <u>think</u>	think			ment	
that'd <u>be</u> a good idea.	rel		rel		
Yes, and I <u>appreciate</u> the offer, Cynthia.	appreciate			ment	
I'll <u>find</u> a place.	find	mat			
Just go on and <u>give</u> that cowboy a yodel and	give				verb
<u>get</u> on back to me.	get	mat			
Just <u>get</u> along, little doggie.	get		rel		
And <u>call</u> me back.	call	mat			
Yeah, what <u>is</u> it, Cookie?	is		rel		
What? I <u>pay</u> you cash, Cookie.	pay	mat			
My bank? How'd they <u>know</u> I was here?	know			ment	
I <u>was</u> here?	was		rel		
What'd they <u>say</u> ?	say				verb
That's <u>is</u> unbelievable.	is		rel		
Well, <u>look</u> ,	look				

I don't know

Cookie's speech

I'm sorry, Mr. Keshner,

but there seems to be some problem with your credit cards

Listen,

two guys from your bank came by.

I don't know.

I'm afraid

they said

to tell you

that you're maxed out at your bank and

that your line of credit has been canceled.

I know.

I know.

Don't worry.

But I'm sorry,

It's my duty

to inform you..

Listen.

Man, whoever you're hiding from

they know

where you are.

I'm sorry.

I'm sorry, Mr. Keshner,

Cynthia's speech

I know.

Where are you, Adam?

Somebody called,

when they couldn't get you,

they told me

you were as good as broke.

I didn't believe them,

so I made a few calls.

You're broke.

I know,

but you're broke.

Where are you?

Do you know somebody called "The Cowboy"?

This guy, the cowboy, wants to see you.

Jason said

know			ment	
am		rel		
there is				
listen				
came	mat			
know			ment	
is		rel		
said				verb
tell				verb
maxed	mat			
canceled	mat			
know			ment	
know			ment	
worry			ment	
am		rel		
is		rel		
inform				verb
listen				
hiding	mat			
know			ment	
are		rel		
am		rel		
am		rel		
know			ment	
are		rel		
called	mat			
get	mat			
told				verb
were		rel		
believe			ment	
made	mat			
are		rel		
know			ment	
are		rel		
are		rel		
know			ment	
see	mat			
said				verb

he thought it would be a good idea.
Listen,
 something tells me that
 this guy is connected to what is happening.
 Adam, I think
 you should do it,
 and you should do it right away.
 It's been a very strange day!

If I tell him
 the meeting's on,
 you'll go to the top of the Beachwood Canyon,
there's a corral up there
 where he'll be.
 Will you meet with him?
 I'll call him right away and then
 I'll call you back.
 You know,
 you could stay at my place,
 if you wanted.
 I was just offering a place to stay
 Ok. But you don't know
 what you're missing.

thought			ment	
listen				
tell				verb
is		rel		
think			ment	
do	mat			
do	mat			
is		rel		
tell				verb
there is				
go	mat			
there is				
be		rel		
meet	mat			
call	mat			
call	mat			
know			ment	
stay	mat			
wanted			ment	
offering	mat			
know			ment	
missing	mat			

4. "How many drivers does a buggy have?" - Total
Adam's speech
 Howdy to you.
 Yeah.
 No problem.
 What's on your mind?
 Whatever
 Sure
 I agree with
 what you said...truly
 That a man's attitude determines to a large extent
 how his life will be.
 How's that?
 Okay, I'm thinking.
Look...
 where's this going?
 What do you want me to do
 One.
 Okay.

VERB	Mat	Rel	Ment	Verb
is			ment	
agree			ment	
said				verb
determines	mat			
be		rel		
think			ment	
look				
go	mat			
want			ment	

Cowboy's speech

Howdy!

Beautiful evening.

Sure wanna thank ya

for comin' all the way up

here to see me from that nice hotel downtown.

Well now, here's a man

who wants to get right down to it.

Kinda anxious to get to it are ya?

A man's attitude ... a man's attitude goes some ways

the way his life will be.

Is that somethin' you might agree with?

Did you answer cause that's

what you thought

I wanted to hear or

did you think about

what I said

and answered cause

you truly believe that to be right?

What did I say?

So since you agree

I guess you must be a person

who does not care about a good life.

Well, just stop for a little second

and think about it.

Can ya do that for me?

No, you're not thinking.

You're too busy being a smart aleck to be thinkin'.

Now, I want ya to think

and stop bein' a smart aleck.

Can ya try that for me?

There's sometimes a buggy.

How many drivers does a buggy have?

So let's just say I'm drivin' this buggy

and if you fix your attitude

you can ride along with me.

I want you to go back to work tomorrow.

You were recasting the lead actress anyway ...

audition many girls for the part.

When you see the girl

that was shown to you earlier today,

thank				verb
come	mat			
see	mat			
is		rel		
get	mat			
get	mat			
goes	mat			
be		rel		
agree			ment	
answer				verb
thought			ment	
wanted			ment	
think			ment	
said				verb
answered				verb
believe			ment	
say				verb
agree			ment	
be		rel		
care			ment	
stop	mat			
think			ment	
do	mat			
thinking			ment	
are		rel		
think			ment	
stop	mat			
try	mat			
there is				
have		rel		
drive	mat			
fix	mat			
ride	mat			
go	mat			
recasting	mat			
audition	mat			
see				
was		rel		

you will say "This is the girl."

The rest of the cast can stay- that is up to you,
but that lead girl is not up to you.

And you will see me one more time

if you do good.

You will see me two more times

if you do bad.

Howdy!

say				verb
stay	mat			
is		rel		
see	mat			
do	mat			
see	mat			
do	mat			

APPENDIX 3

Scene 1: "It's no longer your film"

ALL PROCESSES	
Material	13
Relational	22
Mental	9
Verbal	4
TOTAL	48

1. Adam's Processes:

Total		
Material	3	33,33%
Relational	4	44,44%
Mental	1	11,11%
Verbal	1	11,11%
TOTAL	9	

Pp: Adam		
Material	1	11,11%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: Robert		
Material	0	0,00%
Relational	0	0,00%
Mental	0	0,00%
Verbal	1	11,11%
TOTAL	1	

Pp: Ray		
Material	1	11,11%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: photo		
Material	0	0,00%
Relational	2	22,22%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	2	

Pp: girl		
Material	0	0,00%
Relational	2	22,22%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	2	

Pp: actress		
Material	0	0,00%
Relational	0	0,00%
Mental	1	11,11%
Verbal	0	0,00%
TOTAL	1	

you		
Material	1	11,11%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

2. Robert Smith's Processes:

Total		
Material	4	36,36%
Relational	2	18,18%
Mental	2	18,18%
Verbal	3	27,27%
TOTAL	11	

Pp: Robert		L
Material	0	0,00%
Relational	0	0,00%
Mental	1	10,00%
Verbal	0	0,00%
TOTAL	1	

Pp: Adam		1
Material	3	27,27%
Relational	1	9,09%
Mental	1	9,09%
Verbal	1	9,09%
TOTAL	6	

Pp: we		
Material	0	0,00%
Relational	1	9,09%
Mental	0	0,00%
Verbal	2	18,18%
TOTAL	3	

Pp: suggestions		
Material	1	9,09%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

3. Mr. Darby Processes:

Total		
Material	3	27,27%
Relational	5	45,45%
Mental	3	27,27%
Verbal	0	0,00%
TOTAL	11	

Pp: Darby		
Material	2	18,18%
Relational	0	0,00%
Mental	2	18,18%
Verbal	0	0,00%
TOTAL	4	

Pp: we		
Material	1	9,09%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: espresso		
Material	0	0,00%
Relational	4	36,36%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	4	

Pp: C. Brothers		
Material	0	0,00%
Relational	1	9,09%
Mental	1	9,09%
Verbal	0	0,00%
TOTAL	2	

4. Ray's Processes:

Total		
Material	3	27,27%
Relational	5	45,45%
Mental	3	27,27%
Verbal	0	0,00%
TOTAL	11	

Pp: Ray		
Material	0	0,00%
Relational	2	18,18%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	2	

Pp: Darby		
Material	0	0,00%
Relational	1	9,09%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: you		
Material	1	9,09%
Relational	0	0,00%
Mental	1	9,09%
Verbal	0	0,00%
TOTAL	2	

she		
Material	0	0,00%
Relational	1	9,09%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

we		
Material	1	9,09%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: Adam		
Material	0	0,00%
Relational	1	18,18%
Mental	1	0,00%
Verbal	0	0,00%
TOTAL	2	

C. Brothers		
Material	1	9,09%
Relational	0	0,00%
Mental	1	9,09%
Verbal	0	0,00%
TOTAL	2	

5. Luigi Castigliane's Processes:

Total		
Material	0	0,00%
Relational	3	100,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	3	

Pp: girl		
Material	0	0,00%
Relational	3	100,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	3	

6. Vincenzo Castigliane's Processes:

Total		
Material	0	0,00%
Relational	2	100,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	2	

Pp: film		
Material	0	0,00%
Relational	1	50,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: recommendation		
Material	0	0,00%
Relational	1	50,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

7. The waiter's Processes:

Total		
Material	0	0,00%
Relational	1	100,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: espresso		
Material	0	0,00%
Relational	1	100,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Scene 2: "I'm going home"

ALL PROCESSES		
Material	15	75,00%
Relational	2	10,00%
Mental	0	0,00%
Verbal	3	15,00%
TOTAL	20	

1. Adam's Processes:

Total		
Material	4	80,00%
Relational	0	0,00%
Mental	0	0,00%
Verbal	1	20,00%
TOTAL	5	

Pp: Adam		
Material	3	60,00%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	3	

Pp: Cynthia		
Material	0	0,00%
Relational	0	0,00%
Mental	0	0,00%
Verbal	1	20,00%
TOTAL	1	

Pp: Who/Ray		
Material	1	20,00%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

2. Cynthia's Processes:

Total		
Material	11	73,33%
Relational	2	13,33%
Mental	0	0,00%
Verbal	2	13,33%
TOTAL	15	

Pp: Cynthia		
Material	0	0,00%
Relational	0	0,00%
Mental	0	0,00%
Verbal	1	6,67%
TOTAL	1	

Pp: Adam		
Material	5	33,33%
Relational	1	6,67%
Mental	0	0,00%
Verbal	1	6,67%
TOTAL	7	

Pp: Ray		
Material	1	6,67%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: They		
Material	2	13,33%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	2	

Undetermined Pp		
Material	1	6,67%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: everybody		
Material	0	0,00%
Relational	1	6,67%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: we		
Material	2	13,33%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	2	

Scene 3: "It's been a very strange day"

ALL PROCESSES		
Material	28	32,94%
Relational	26	30,59%
Mental	20	23,53%
Verbal	11	12,94%
TOTAL	85	

1. Adam's Processes:

Total		
Material	11	59,13%
Relational	12	80,43%
Mental	6	37,39%
Verbal	4	23,04
TOTAL	33	

Pp:Adam		
Material	6	31,74
Relational	4	28,07%
Mental	3	18,07%
Verbal	0	0,00%
TOTAL	13	

Pp: it		
Material	0	0,00%
Relational	1	10,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: Cynthia		
Material	2	8,70%
Relational	1	4,35%
Mental	1	4,35%
Verbal	3	13,04%
TOTAL	7	

Pp: They		
Material	0	0,00%
Relational	0	0,00%
Mental	1	10,00%
Verbal	1	10,00%
TOTAL	2	

Pp:That		
Material	1	10,00%
Relational	2	20,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	3	

Pp:the day		
Material	1	4,35%
Relational	2	8,70%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	3	

Pp: Someone		
Material	1	4,35%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: Jason		
Material	0	0,00%
Relational	0	0,00%
Mental	1	4,35%
Verbal	0	0,00%
TOTAL	1	

Pp: that		
Material	0	0,00%
Relational	2	8,70%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	2	

2. Cookie's Processes:

Total		
Material	4	10,00%
Relational	6	40,00%
Mental	5	35,00%
Verbal	3	15,00%
TOTAL	18	

Pp: Adam		
Material	2	11,11%
Relational	1	5,56%
Mental	1	5,56%
Verbal	0	0,00%
TOTAL	4	

Pp: Cookie		
Material	0	0,00%
Relational	5	27,78%
Mental	3	16,67%
Verbal	2	11,11%
TOTAL	10	

Pp: The men		
Material	1	5,56%
Relational	0	0,00%
Mental	1	5,56%
Verbal	1	5,56%
TOTAL	3	

Pp: line of credit		
Material	0	5,56%
Relational	1	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

3. Cynthia's Processes:

Total		
Material	13	38,24%
Relational	8	23,53%
Mental	9	26,47%
Verbal	4	11,76%
TOTAL	34	

Pp: Cynthia		
Material	2	5,88%
Relational	0	0,00%
Mental	4	11,76%
Verbal	1	2,94%
TOTAL	7	

Pp: Adam		
Material	8	23,53%
Relational	5	14,71%
Mental	4	11,76%
Verbal	0	0,00%
TOTAL	17	

Pp: They		
Material	2	5,88%
Relational	0	0,00%
Mental	0	0,00%
Verbal	1	2,94%
TOTAL	3	

Pp: the Cowboy		
Material	1	2,94%
Relational	2	5,88%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	3	

Pp:Jason		
Material	0	0,00%
Relational	0	0,00%
Mental	1	2,94%
Verbal	1	2,94%
TOTAL	2	

Pp: Something		
Material	0	0,00%
Relational	0	0,00%
Mental	0	0,00%
Verbal	1	2,94%
TOTAL	1	

Pp: the day		
Material	0	0,00%
Relational	1	2,94%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Scene 4: “How many drivers does a buggy have?”

ALL PROCESSES		
Material	22	43,14%
Relational	8	15,69%
Mental	14	27,45%
Verbal	7	13,73%
TOTAL	51	

1. Adam's Processes:

Total		
Material	2	25,00%
Relational	1	12,50%
Mental	4	50,00%
Verbal	1	12,50%
TOTAL	8	

Pp: Adam		
Material	0	0,00%
Relational	0	0,00%
Mental	2	25,00%
Verbal	0	0,00%
TOTAL	2	

Pp: the Cowboy		
Material	0	0,00%
Relational	0	0,00%
Mental	2	25,00%
Verbal	1	12,50%
TOTAL	3	

Pp: attitude		
Material	1	12,50%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: life		
Material	0	0,00%
Relational	1	12,50%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: this		
Material	1	12,50%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

2. The Cowboy's Processes:

Total		
Material	20	46,51%
Relational	7	16,28%
Mental	10	23,26%
Verbal	6	13,95%
TOTAL	43	

Pp: Cowboy		
Material	1	2,33%
Relational	0	0,00%
Mental	1	2,33%
Verbal	3	6,98%
TOTAL	5	

Pp: Adam		
Material	17	39,53%
Relational	3	6,98%
Mental	9	20,93%
Verbal	3	6,98%
TOTAL	32	

Pp: attitude		
Material	1	2,33%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: life		
Material	0	0,00%
Relational	1	2,33%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: buggy		
Material	0	0,00%
Relational	1	2,33%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

Pp: the girl		
Material	0	0,00%
Relational	2	4,65%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	2	

Pp: cast		
Material	1	2,33%
Relational	0	0,00%
Mental	0	0,00%
Verbal	0	0,00%
TOTAL	1	

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