TRUTH & TRAUMA

A documentary investigation

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PROJECT TITEL| **TRUTH AND TRAUMA**

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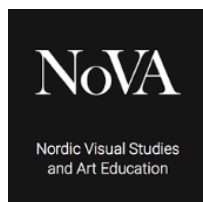

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ABSTRACT

This study aims to illuminate the fields of documentary and trauma studies, with the goal of investigating the documentary genre under the sign of trauma. Further a core concept of trauma studies; the crisis of representation, is to be explored in the multi modal medium of documentary. As such both the field of documentary theory and the field of trauma studies are under the lens of investigation. The study finds its importance in the contribution to representation theory in both these fields, shedding light on the disordered and chaotic state of the postmodern world and its relation to reality and truth. This will be done through an in-depth examination of representations of trauma narratives in three documentaries: The Act of Killing (2012), Surviving R. Kelly (2019) and Waltz with Bashir (2012). Grounded in research traditions of textual analysis, trauma studies and documentary theory, the present study is a social semiotic analysis of multimodal semiotic resources in critical sequences in a study corpus comprised of three different documentaries. The documentaries were selected for inclusion in the study corpus based on an explorative phenomenological approach. As the different theories comprising the conceptual framework all, to varying degrees, stem from post-structural philosophical backgrounds, this will serve as the epistemological perspective on the knowledge generated in the study. Through an operationalisation of the theoretical framework consisting of trauma studies, documentary theory and social semiotics, the three documentaries will be coded and analyzed in order to use the findings in a theoretical discussion. This coding will happen according to social semiotic principles of textual analysis but will also include operationalisations of trauma studies and documentary theory. The findings suggest that the representational crisis of trauma has interesting potentials of exploration in the documentary genre through verbal representation, observational representation and abstract representation. Further the findings pointed towards different potentials and issues surrounding the filmmakers pose in the creation of trauma narratives in documentaries as well as the different ways the medium itself and its conventions affected the narrative. Lastly the theme of suppression was located in the analysis, shedding light on both documentary representation and trauma representation

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Introduction

We live in a world, where we are constantly faced with an endless jungle of contradictory information, facts and values. Concepts like morality, identity, news, politics and science all seem negotiable.

The rampant proliferation of post-truth conceptions of the social world - ranging from the praxis of fake news to the philosophizing and theorization of the complexities in contemporary society - is an omnipresent factor in both academia and many other areas of life. In the postmodern world, disorder and chaos seems to be a fundamental part of living, where meaning and congruity is systematically and successfully neutralized, leaving behind an unstable reality. It seems that now more than ever, we are in urgent need of establishing meaningful connections with the past, present and future, and with some sort of truth.

The instability of reality can be traced to one of the big overarching postmodern concerns: The interruption of referentiality. A problem very prevalent in communication studies as well as in visual culture studies. Here different questions spring to mind, like: What is reality and how do we talk about it? Is it even possible to represent it? Could inquiry into non-verbal ways of representing reality yield any insights? Maybe a part of the key in regaining stability, or just coming to terms with the instability, lies in the inquiry into this chaotic dilemma of post-truth and post-fact, we are facing, both in- and outside academia.

Research area

In lieu of these reflections, this thesis wants to investigate the medium of the documentary genre. A bastion of representational 'objectivity' as it builds its conventions around the yearning for meaningful connections to the historical

world; past, present or future. Documentary is a genre formed in the domain of film, but not fiction. Instead it has the goal of pointing towards information of our shared world, through argumentation. The genre of documentary has in the last decade been growing in popularity and importance in our society. The medium can be seen as a stronghold against the culture-corroding forces of fake news and the post-factual society, the documentaries' influence is undeniable. This may be because of its definitions of being fact and information oriented (Editors of Encyclopaedia Britannica, 1999).

An interesting aspect of the documentary are these assumptions and presuppositions of objectivity, factual information and the representation of the historical world inherent in the genre. Assumptions which separates it from any other film-genre. But what are the specifics of the documentary film really? And how does it represent reality? Precisely because of the claim to fact, the medium can and should be subjugated to a host of different reflexive and critical inquiries into its essence.

In order to navigate the postmodern dilemma of subjectivity and referentiality, the concept of trauma studies will form the base of the thesis foundation, alongside the inquiry into documentaries. Since the second world war, trauma narratives have been frequent players in the field of documentaries, and we have no reason to believe that this will subside. In 2018, the Center for Media & Social Impact published a research rapport, which highlighted that the majority of documentary film makers see themselves as advocates of social issues, wanting to make a positive impact on society (CMSI, 2018). The representation of trauma can be placed in the category of social issues, and therefore as something, which documentary film makers want to advocate for and work with.

In trauma studies, the representation of trauma has been labelled as causing a *representational crisis*, as trauma represents a fragmented and sometimes

unknown part of memory. This forms the foundation of our curiosity. How does the medium of documentary, with all its claims to truth, manage to represent the unknown of trauma?

The inclusion of trauma studies in this investigation of documentary is to illuminate what trauma as a sign, a figure of thought or as a metaphor, can divulge about the documentary genre and visual representation. Likewise, the inquiry into the representational and argumentational capabilities of the documentary medium will serve as a way to illuminate the realm of traumatic experiences and their representation.

To form this examination, we have chosen to conduct an in-depth analysis with three specific and carefully selected documentaries. By analyzing three different documentaries, all representing different forms of traumatic experiences, we will try to unearth the way documentary represents the unrepresentable. We will do this with the help of theoretical and analytical concepts from semiotic-, documentary- and trauma-theory.

The documentaries in question are: Waltz with Bashir, a war documentary created by a former soldier trying to recollect lost memories of the past. The Act of Killing, a film grounded in war-crime, focusing on the perpetrators of the Indonesian Genocide in 1965. Lastly, we will look at the documentary series Surviving R. Kelly, which represents traumas caused by violation and abuse.

Being three very different documentaries, what binds them all together besides the genre domain, is that they all have the concept of trauma as a central theme.

Research question

Our research area, which we have now proposed, all leads to the research question:

How does a visual analysis of documentary argumentation and trauma representation in Waltz with Bashir, The Act of Killing, and Surviving R. Kelly, display the fields of trauma studies and documentary theory?

Research Issues

The research question will be answered through an exploration of the questions:

- What is documentary representation?
- What are trauma narratives?
- How does social semiotics inform us on meaning making, modality markers and multimodality?
- What is represented in the three documentaries and how are we oriented about this?
- What voice is being presented in the documentaries, and how are does this organize the documentaries?
- How does the documentaries give trauma a language?
- How does the documentary and its conventions create challenges for trauma-representations?

Thesis structure

- Chapter 1: Methodology

In this chapter we will present, how we work with our research objectives in order to answer the research question. This will be done through a methodological framework, which will be presented in this chapter.

- Chapter 2: Theory

We have selected three different theoretical perspectives to analyze the data of the thesis: Documentary theory, trauma studies, and social semiotics. In this chapter the theories will be presented and operationalised.

- Chapter 3: Analysis

In this chapter, the theoretical framework, discussed in the methodology and the theoretical chapters, will be utilized in the analysis of the three documentaries: The Act of Killing, Waltz with Bashir and Surviving R. Kelly.

- Chapter 4: Discussion and conclusion

In this last chapter, the findings from our analysis will be discussed, leading to the conclusion of the thesis. Here different perspectives from the findings will be underlined, categorized and argued in order to answer the different issues forming the foundation of the research question.

Chapter 1: Methodology

In this section we will present the thesis' philosophical and methodological base, which will function as both a description of our qualitative approach, as well as a presentation of the philosophical underpinnings of the overarching theories in the domain of documentary, social semiotics and trauma.

Qualitative research

We follow a qualitative research methodology concerned with, *inductive or abductive* view of the relationship between theory and case. This has lead us on an in depth *interpretive analysis,* stressing the understanding of the social world and an ontologist position, described as *constructionist* and *post-structuralist* (Bryman, 2014, p. 380). The ways in which these concepts inform our research will be presented, expanded and discussed in the following parts of the chapter.

The concept of text

The main focus of the analysis is the investigation of documentaries as multimodal texts, that is to say our analysis will be text-oriented. As such it stands to define, how we see a text.

When defining the concept of text, we will draw on Kress and van Leeuwen, whos theories of visuality also composes the analytical framework for the thesis. Here a text is defined as such: "Any semiotic mode has to have the capacity to form texts, complexes of signs which cohere both internally with each other and externally with the context in and for which they were produced." (Kress & van Leeuwen, 2006, p. 43)

In this thesis, a text is not just a word or sentence on paper but can more accurately be defined as a structure of coherent parts. This is a semiotic perspective, where 'text' should be seen as the (over)sign, which is created by connecting a row of single signs, that come to function as elements in a coherent structure (Jantzen & Rasmussen, 2014, p. 19).

A text can be in the form of any semiotic mode, which expands the perception of a text to more than spoken and written language. This multimodal and visual definition, ultimately referencing the work of Michael Halliday on the textual function. It classifies the concept of the text as a communicative event which binds together the internal coherence of a text with its context; the world 'out there', and the target recipient, ultimately creating meaning (Kress & Leeuwen, 2006, p. 43).

Following in Kress & van Leeuwen's footprints, this thesis seeks to take a fresh look at the visual; treating forms of communication that use images as seriously as linguistic forms have. This takes us into another semiotic field than the one argued by Roland Barthes and earlier structuralists, who argued that the meaning of an image is always secondary or dependent on verbal text (Kress & van Leeuwen, 2006, p. 17). Instead we employ a view on the visual as "an independently organized and structured message, connected with the verbal text, but in no way dependent on it – and similarly the other way around." (Kress & van Leeuwen, 2006, p. 17).

Social semiotics stem from a tradition that is primarily concerned with textual structures or arrangements (Aiello, 2006, p. 99). It is exactly these structures and arrangements that are placed first in line in the focus of our analysis, seemingly situating our analysis in the philosophical realm of structuralism. This is however only a small part of the philosophical underpinnings of the project and will be expanded upon in the section below.

Philosophy of science

The following is a presentation of the academic and philosophical backgrounds of the three theories used in this project. In order to qualify their use in the thesis, as well as qualifying their working together in answering the research question, the origins of the different theories are discussed and used to describe the ontology, epistemology, research methods and strategies used in the thesis. The presentation also serves as a way to discuss the theories explanatory powers (Kirkeby, 1994, p. 122).

We use the theories to analyse the documentaries, but to fully answer our research question, it is also our goal to use the findings of our film analysis to say something about the theory. The documentaries function as the main objects of research, but they are, in the end, also used to say something about the theoretical fields. In this way one could say we generate new perspectives on knowledge in an abductive manner (Kirkeby, 1994, p. 124). This theoretical focus is the reason for the thorough presentation of the distinct philosophies and the methodological implications of the three main theories.

Specifically, we use the three theories, together, in a sort of theoretical triangulation, aimed specifically at illuminating the concept of trauma and the concept of documentary (Bryman, 2014, p. 392). As the three theories have a mutual philosophical background, yet also have their differences, it is the aim of the following to present and discuss these differences in order to, pinpoint and present the philosophical underpinnings of the analysis of this thesis.

The Continuum: Social constructivism - Post-structuralism

The philosophical underpinnings of this thesis can be located on a continuum, somewhere between social constructionism and post-structuralism. This continuum is located between the philosophies of science underlying

documentary theory (social constructionist) in one end, and trauma studies and social semiotics (post-structuralist) in the other end.

With the social semiotic part of our theoretical framework, our thesis will employ a research design created to look closely at sign systems, methods and practices of representation, and how these are created, constituted and even challenged and disrupted (Carson et al., 2005, p. 166). This approach is firmly placed in the post-structural perspective. The philosophical background of social semiotics is an anti-essentialist ontology. This has implications for the analytical findings, which is possible to generate in the investigation. The post-structural perspective does not see it as possible to generate true essential knowledge about any research object, but instead allows the researcher to show, how something appears (Esmark et al 2005, s. 27).

The second part of our theoretical framework consists of trauma studies. Trauma studies stem from the theoretical discourses of deconstruction, post-structuralism and psychoanalysis. One of the main issues investigated in trauma studies is, how to move beyond the crisis of knowledge posed by post-structural theories of referentiality and subjectivity. It is the goal of trauma studies to try and create a new understanding and vocabulary concerning the anti-essentialist nature of our world, with a focus on subjectivity and referentiality (Radstone, 2007, p. 11).

On the other side of the continuum, we have documentary theory as presented in the works of Bill Nichols, documentary theorist pioneer. To locate the philosophical and academical traditions underpinning Nichols work, one must look between the lines, as it is never stated explicitly. A telling passage can be found in his book *Representing Reality* (1991):

"Documentaries are fictions with plots, characters, situations, and events like any other (narrative). They offer introductory lacks, challenges, or dilemmas;

they build heightened tensions and dramatically rising conflicts, and they terminate with resolution and closure. They do all this with reference to reality that is a construct, the product of signifying systems, like the documentary itself" (Nichols, 1991, p. 107).

One could say that Nichols, in a postmodern manner, shoots down the notion that it is possible to reproduce reality. However in using the words representing reality, he does agree that there is something out there, constructed or otherwise, to represent. Epistemologically he does not see it as possible to represent this 'something' objectively, but it is possible to represent a view of it. In other words, Nichols theory is build on a social constructionist perspective but seems argue for a more essential ontology. In conclusion, Nichols theory takes the position of epistemological social constructionist, rather than a ontological social constructionist (Collin, 2014, p. 422).

Philosophy of science: Summary

The three theories' epistemological and methodological starting points are all anti-essentialist and therefore compatible. The one place the theories differ is in their ontological foundations, where Nichols theory seems to, at times, reject the anti-essential ontology of being. In using all three theoretical fields in this thesis analytical framework, we will be conscious of how we utilize the theories to generate knowledge, and also where we place ourselves on the continuum with our own analysis.

As our analysis design lies on the foundation of social semiotics, we will be looking at our data with a post-structural ontological and epistemology perspective. A perspective that views language as the bearer and creator of meaning, with the implication that language, and thereby meaning, must always be seen as ambiguous and incomplete (Stormhøj, 2006, p. 16). This means that we will be approaching our texts with the notion of illuminating,

how the meaning generating aspects and relations of the documentaries *appear* to be, in the light of our analysis, as opposed to being able to locate any kind of definite truth about the subject.

Case selection and data collection

The data forming the empirical foundation in this thesis are texts, and more specifically documentaries. As the research question states, this thesis aims to illuminate the representational qualities of the documentary and the representational qualities of trauma.

The very beginning of the case selection led us to the theoretical fields of documentary theory and social semiotics. However, before settling on the specific theme of trauma in documentaries, and thereafter turning to a post-structuralist, descriptive, textual analysis, the data collection we applied made use of an inductive, exploratory and phenomenological approach (Robson, 2004, p. 378).

In a simplified sense, phenomenology means looking at a phenomenon as it is in the consciousness of the people who live it. However, as described by Angie Titchen, it can also be turned inward: "[phenomenology] is to get inside the social context of the phenomenon, to live it oneself, as it were, and look at the phenomenon more indirectly." (Somekh & Lewin: Titchen, 2005, p. 121). In this way, living through an inductive reception of the documentaries, allowed us to select the theme of trauma, as it is what presented itself to us. Trauma was selected because it was the most interesting and relevant theme we categorized, but also because it spoke directly to our theoretical hypothesis and intuitive hunches stemming from our knowledge of documentary.

In order to select this central theme, from which we selected the specific documentaries, one could say we employed ourselves as objects of study, as

well as the documentary films we viewed. In using this phenomenological and ethnographic approach, it is important to make clear ones subjectivity. This can be done in various ways, for example with the help of biographical background explanations (Denzin, 2014, p. 14). This 'self-study', was employed to take advantage of our strong subjective, initial interest and wonder about the medium of documentary, and use it in the creation of our academic argument.

During the time of the case selection a thorough research log was kept. This was done to archive our understandings, motivations and the background for our exploratory, phenomenological based selection of the documentaries, in order to secure validity. Furthermore the log is included in both the analysis and discussion of the thesis, as well as it details important data. Which supports the analysis in illuminating our research question.

This excerpt from the log will function as our biographical subjective description of our motivations:

In January we met to discuss the subject of the coming thesis, which we had gladly decided to write together. Though there had been discussed ideas beforehand (January), we met up with the intentions of starting from scratch; brainstorming. Mathias, who has a long keen interest in film, proposed to work with the documentary media, where he saw a lot of different topics and a good relation to our study-program; visual culture. And so we brainstormed, trying to find an angle, which was both interesting, relevant, understandable, durable etc. We had ideas of investigating the genre of documentaries according to: Socio-cultural aspects, truth, representation, ethics, documentary medium, activism, relevance in society and much more." (Appendix 1).

We went on, setting up screenings based on normative 'appropriate' criteria, including meditations on; general reception, cultural impact, impact on the

field of film and documentary, as well as our own personal interests. It was important to make a selection, which would pair well with our theoretical interests of social semiotics and documentary theory, as well as having a broader societal relevance. In researching and watching dozens of documentaries, patterns started to emerge. With inspiration from phenomenological thematization, the different documentaries were grouped into different themes: War documentaries, economic documentaries, historic documentaries, documentaries about memories, documentaries about trauma, representations of social actors, etc. (Kvale, 2009, s. 125-126). In the end this led to the selection of three documentaries: The Act of Killing, Waltz with Bashir and Surviving R. Kelly. The log states:

"After a day of brainstorming, we got by chance to talk about the actual documentary mini-series; Surviving R. Killing, which was currently on Netflix. We decided to watch the documentary, and afterwards we both felt that this kind of documentary was what was needed to make an exciting comparative analysis. Furthermore, we found that these films, despite their differences, had something in common: There subject dealing with memories of wrongdoing; traumas. And we found trauma as an interesting subject connected to documentaries. In other cases of films, we could have found other themes, and we could have ended up dealing with a subject like love or whatever. But we found trauma particularly interesting, because trauma is connected to history, moral and judgement and values, which are held high in our society. So... We have decided to move forward with reading literature and collecting theory about trauma, representation, documentaries as a genre and in function. " (Appendix 1).

As described above, our theories and concepts arose from inquiry. Colin Robson states how this defines the interpretive investigative approach, where theories and concepts come after data collection, rather than before it. Robson further defines the methodology behind interpretive investigation as: "An initial

bout of data collection is followed by analysis, the results of which are then used to decide what data should next be collected." (Robson, 2004, p. 19). In this sense, our preliminary phenomenological investigation into the domain of documentary can be seen as a mini analysis, which led to the demarcation of a research field and a selection of a conceptual framework for further analysis.

Data analysis

In the following section an operationalisation of the theories will be presented. As we work to illuminate the meanings created in the documentaries, how they inform trauma theory and vice versa, we are following a post-structural line of inquiry, ultimately trying to illuminate and comprehend meanings surrounding the texts.

With a base in social semiotics, we will be looking at, how the documentaries go about representing their narratives with an inclination to focus on trauma, but also employing a more general and open-minded perspective: How does the filmmakers and the social actors use of documentary arrangement convey meaning?

We will be working with the social semiotic perspective by creating a framework of systematic description of the interplay between the semiotic resources (O'Halloran, 2004, p. 84). A systematization will help in creating an overview of the many modes at play in the texts, as well as it will help minimize our human deficiencies and different biases, as well as structuring the analysis and streamline its findings. With our emphasis on qualitative exploratory investigation, it also needs to be stated, that the task of investigating the meanings surrounding the texts cannot be totally defined and confined by a formula. Hence, our analytical approach should be seen more as a guide than an airtight prescription (Robsen, 2004, p. 374).

This structuring of our analysis utilizes the specific social semiotic methodological standpoint of analyzing the texts according to three main metafunctions, which allows us to organize the texts into three types of meanings: Representation, orientation, and organization. Further, the texts are then consequently divided into levels: Frames, scenes, sequences and whole texts (Iedema, 2004, p. 189). This framework will further be explained and exemplified in the beginning of the analysis chapter.

Dividing the texts this way can be seen as a form of coding, where the findings are categorized into textual elements (Robson, 2004, p. 386). We chose not to divide or transcribe the multimodal scenes of the films into complete structured schematizations, as seen in Thibault & Baldry (Thibault & Baldry, 2008, p. 17), as the triangulation, with the use of trauma studies and documentary theory, needed a less structured analysis. However it still bears a resemblance.

The findings were then plotted into a structured whole, functioning as a form of index on both documentary representational aspects as well as trauma narrative aspects. The structuring of the analysis findings created an overview of the complexity of the data, making it possible to determine differences and similarities between them. Here it is worth noting that the analysis is not a comparative analysis between the films: The differences and similarities identified in the analysis were not themselves part of the conclusion, but functioned more as a way to illuminate the many nuances, which came to light through the analysis.

It was then possible to utilize these structured findings, with their differences and similarities, in a discussion. The function of the discussion is to take the findings to the next level and finally answer our research question and close the argument of the thesis.

Chapter 2: Theory

We will now present our selected theories with the aim of creating a framework of knowledge and understanding, that can be used in the analysis of three documentaries, and finally in our discussion of the documentaries representations of trauma.

Documentary theory

The representation of reality

Widely regarded as the founder of the modern examination of documentary films, we draw on Bill Nichols and his two seminal works; *Representing Reality* (1991) and *Introduction to Documentary* (2001). His work will be used to describe and establish different characteristics of the genre, and general understanding of the medium.

The power in documentaries lies in encouraging or provoking response and shape assumptions and attitudes. It does this by working with situations that are recognizably part of a realm of shared experience: The historical world (Nichols, 1991, p. x).

While comparing documentaries with fiction films, Nichols states that fiction films have a metaphoric relation to history and lived experience: "as a kind of carefully shaped, translucent cloud that displays contours and shapes." Elaborating on this, Nichols states that the documentary can be seen as a representational medium, where the fictive cloud is placed firmly back on earth. The connection between the fiction movie and the documentary is largely because of both medium use visuality and of narrative. Even though

the documentary film is about representing reality, it is still permeated by narrative, which will always be inherently constructed (Nichols, 1991, p. 5).

Because of the narrative aspects, the documentary can never completely be a part of the discourses of sobriety (science, politics, news, etc.) or as Nichols puts it: "No, documentary cannot be loved [accepted] if we seek (platonic) truth." (Nichols, 1991 p. 6). Therefore, it is fair to say that the genre lies in a place between fact and fiction.

Because of the documentary's connection to the discourses of sobriety, it was not targeted by critical theory in the same way as fictional films. This has lead to a stunted understanding of the ideological implications of documentary movies as well as other postmodern research questions, including the research questions of this thesis (Nichols, 1991, p. 9).

Nichols claims that the documentary might not provide a direct route to the unconscious, as most fiction does, but it is wholly part and parcel of discursive formations where pleasure, power and ideologies receive representation. Here we echo Nichols sentiment in bringing a more literary and critical analysis to the documentary genre. In addition to the responsibility of describing and interpreting the world of collective experience, as a discourse of the real, the documentary film must be conscious of itself as an important building block in the construction of social reality (Nichols, 1991, p. 10).

Realism Documentary

The concept of realism holds a very central role in this project.
When talking about the representation of trauma and documentary films, questions of realism, objectivism, subjectivity and representation are vital. According to Nichols, realism in documentary studies is the set of conventions and norms used for visual representation, which is not the realism of fiction. As

opposed to the fiction film, where realism is used to make a plausible world seem real, the goal of documentary realism lies in making an argument about the historical world persuasive. It does this by combining objective representations of the historical world with obvious use of rhetorical and other tools to present an argument (Nichols, 1991, p, 165). Realism is also described by Nichols as admitting the constructed-ness of the story or argument (Nichols, 1991, p. 171).

Nichols categorizes two different styles of realism:

- **Empirical realism**

The domain of the indexical quality of photographic image and recorded sound. A kind of naïve realism also critiqued as not being able to discern objective from subjective, among other things: "...they believe that facts are not human statements about the world but aspects of the world itself, given in the nature of things rather than a product of social construction." (Nichols, 1991, p. 170).

- **Psychological realism**

Psychological realism "conveys the sense of a plausible, believable and accurate representation of human perception and emotion." Where empirical realism was very much a style grounded in naturalism, the psychological realism is a more fluid stylistic category, with a big focus on working with different forms. In fact, psychological realism often leaves naturalism in order to convey unusual states or feelings (Nichols, 1991, p. 171).

These styles are used to represent *historical realism*, which is an umbrella term for the realism we see in the genre of documentary. In order to place the view of the world firmly within the historical world, the filmmaker makes stylistic choices to try to convey her view of the world.

Arguments and world view

When speaking about core definers of the documentary genre, an important set of questions has to do with the *truth claim* of the medium: Is what the documentary represents real or not? (Nichols, 1991 p. 109). As previously described, documentaries do not differ from fictions in their constructed-ness as texts, but in the representations they make. At the heart of a documentary lies not a story conjured in the imaginary world, but an argument about the historical world. The question of truth and the real is central to the documentary (Nichols, 1991 p. 111).

In documentaries we are asked to understand how the world we see created in front of us has a purpose, and that this purpose manifests through the agency of a representative (the filmmaker). A heightened, telescoped, dramatized and reconstructed world is viewed through the medium of the documentary (Nichols, 1991 p. 114).

"This is so, isn't it?" the documentary filmmaker asks drawing on realism. The "Is so" of the sentence refers to the representation of the world, and "isn't it?" has to do with the credibility of the representation. Documentaries represent THE world, but it is more exactly A VIEW of THE world. Documentary filmmakers asks us to agree with them, and their arguments, that the world fits within the frame of their representation (Nichols, 1991 p. 115).

The filmmaker represents his view of the world through an argument. Here we enter the realm of trustworthiness. Trustworthiness arises from the filmmaker's reflexivity about his world view and the arguments constructed to represent it. It is easier for the viewer to accept the world view if it is transparent and open in its argumentation of how it got there.

According to Nichols, the argument does the same for the documentary as the narrative does for the fiction: A form of organizational backbone of the medium. However, as described in the opening parts of this theoretical description, we see documentaries as; as narratively driven as fictions. So to us the narration and argument of the documentary go hand in hand.

Documentaries have different narrative and argumentative strategies when representing a view of the historical world. The argumentational forms of the documentary are described by Nichols as documentary modes. These argumentative forms are often mixed by documentary filmmakers, to present the evidence they wish to convey (Nichols, 1991 p. 125).

Modes

Six modes of representation stand out as dominant patterns of structural organization in the documentary (Nichols,1991, p. 32). The practices are widespread ways of making documentary films and representing reality. The terms are created by Nichols himself, and we will be using them as tools in our analysis.

- **Expository mode**

Expository documentary typically uses verbal commentary (as ex. the voice of God) to form argumentative logic about the historical world. Images have a supporting role to the spoken information: They illustrate, illuminate, evoke, or act to what is told.
Nichols points, that this is the mode that most people identify with documentary in general (Nichols, 2001, p. 33, 107).

- **Poetic mode**

Poetic documentaries promote alternative forms of knowledge (as a counter to the straightforward transfer of information) in favor of visual, tonal, rhythmic

association qualities, which stresses mood, tone, and affect (Nichols, 2001, p. 33, 102).

- **Observational mode**

Where the poetic and expository modes of documentary focus to create narrative through constructing patterns, mood and arguments, the observational mode simply wants to observe. This mode has a direct engagement with the shown subject, while remaining distanced; without trying to control or moralize the quality of the exposed (Nichols, 2001, p. 34, 109).

- **Participatory/Interactive mode**

Most of the time when filmmakers make a film, they go into the field; to live with, speak to, and study their subject. Participatory documentary gives us a sense of what it is like for the filmmaker to be in a given situation. In this mode we witness the historical world as represented by the filmmaker, who actively engages in it. The filmmaker becomes a social actor with a sense of bodily presence. Hence the information received is conceived from encounter, rather than generalizations supported by images. We may see as well as hear the filmmaker act and respond on the spot, in the same historical arena as the film's subjects. The filmmaker typically serves as mentor, critic, interrogator, collaborator, or provocateur with means of interviews, reenactments, etc. (Nichols, 2001, p. 34, 116)

- **Reflexive mode**

In this mode, the filmmaker does not just focus on his engagement with his subject, but his engagement with us. We are being exposed, not just to a historical world, but also the difficulties of representing it. This mode emphasize experimentation with the conventions of representation and gives awareness about the conventions of filmmaking and/or the historical world (Nichols, 1991 p. 34, 125).

- **Performative mode**

Performative documentary demonstrates how knowledge is embodied through the filmmaker's own engagement with the subject. The mode is expressive and subjective and underscores the complexity of our knowledge of the world by emphasizing its subjective and affective dimensions (Nichols, 2001, p. 34, 130-31).

Axiographics and documentary gaze

The axiographic space refers to a critical analytical approach to the investigation of documentary. In order to see the documentary as more than just an objective view of reality, one must employ a critical look at the axiographic space created by the documentary film, in order to dissect the hidden implications of the filmmaker's gaze. This is where ideology, ethics and subjectivity can be worked with, lending itself to a conceptual analysis.

To create the analytical framework, Nichols draws on Laura Mulvey and her feminist psychoanalytical analysis of Hollywood movies. Revolving around an erotic's of the visual: focusing on how a thing is shown and what it says about the subconscious of the filmmaker, Mulvey's critical analysis goes beyond the normal social science approach to cinema (statistical shot analysis, interviews with audience members, economic studies of the industry) to expose the psychodynamics of the gaze of the filmmaker. A form of aesthetic of pleasure and the pinpointing of the movement of ideology (Nichols, 1991 p. 76).

An in-depth critical analysis of documentary film should be carried out in much the same way, but with a small shift in focus. Instead of a focus on what constitutes the classical narrative and its thirst for visual and other stimulating pleasure, the equivalent analysis of documentary films should be centered around a thirst for knowledge, striving for a direct understanding of the historical world. In the same way fictions search for pleasure creates an erotic,

where one can mark out the movement of ideology through the aesthetic, the thirst for knowledge creates an ethics, where ideology can also be marked out in much the same way (Nichols, 1991, p. 76).

Axiographics address this exact analytical interest by playing on the tension between film controlling time and film controlling space and, in this process, creating a gaze aimed at the world with the desire and promise of knowledge. One could say that there exists an indexical bond between the image and the ethics that produced it. It is possible then, through the image to deduce these ethics.

The image both provides evidence on behalf of an argument but also of the politics and ethics of its maker. This charges the viewers relation to the image with a significant awareness (Nichols, 1991 p. 77). Concretely, this image, can be conceptualised as the gaze in the documentary.

Gaze is constituted by two things: The camera's gaze as a mechanical operation relaying image and sound to the viewer, and the filmmakers metaphorical gaze into the world: "The camera's gaze always requires distance between camera and subject. The question is how that distance is made to function, over time, as a signifier of subjectivity, ethical stance, political perspective, psychic "perversion" and ideological affiliation." As an anthropomorphic extension, the camera gaze conveys the author's moral outlook and ethical position, subjectivity and values – hence is the bearer of meaning (Nichols, 1991, p. 79).

The link between style and ethics becomes apparent when considering this very subjectivity attached to the gaze in the film. A subjectivity coming into play via the selection and arrangement of image and sound. In documentary, we see how the filmmakers regards their fellow humans directly (Nichols, 1991, p. 80).

What follows is a listing of different anthropomorphic categories of subjective engagement between camera and world. The abstractions, modelled by Nichols, all concern the representation of death. In this thesis, they will function as inspiration in detecting and mapping the axiographic space created in the three selected documentaries:

- **The accidental gaze**

The accidental gaze is when the camera happens upon death unexpectedly, i.e. the footage of the death of John F. Kennedy. This gaze depends on an ethic of curiosity for its duration. This curiosity legitimizes the continued process of filming (Nichols, 1991, p. 83).

- **The helpless gaze**

The helpless gaze characterizes footage that demonstrates an inability to affect a set of events. An example of the helpless gaze is that of filmed executions. The helplessness both testifies to the filmmakers' lack of affiliation with the sociality being represented, and often to an impulse to appeal what is going on. Spatial signs of helplessness could be constricted space as in a courtroom or active zoom. The result of the helpless gaze is often involuntary passivity, and an ethics of sympathy (Nichols, 1991, p. 83).

- **The endangered gaze**

The endangered gaze portrays an element of personal risk for the filmmaker or cameraperson. This gaze is common in war documentaries. As dangers in documentaries are as real as it gets, the consequences are also real. Signs of the endangered gaze could be security entering the frame, as well as shaking and other compositional elements that would otherwise not have been there. This gaze is legitimized by an ethics of courage (Nichols, 1991, p. 84).

- **The interventional gaze**

In the interventional gaze the camera abandons the distance between filmmaker and subjects, turning towards involvement. Intervention is often done if someone is in more danger than the cameraperson themselves. In this case the camera becomes more than an anthropomorphic symbol, turning into the physical embodiment of the human behind it. This gaze is legitimized by an ethics of responsibility (Nichols, 1991, p. 85).

- **The humane gaze**

Here a subjective response is registered much like the interventional gaze. However, the humane gaze differs in that the subjective response may not have any effect, and is therefore more of a feeling. The main point here is the interruption of the mechanical filming process, in some way revealing the human agency behind the camera. This gaze is also characterized by an ethic of responsibility channeled primarily through empathy (Nichols, 1991, p. 87).

- **The clinical gaze**

Here the film is situated in the ambivalent space between humane response and detached recording. The ambivalence stems, among other things, from reporters who don't always remember that a fantastic story for them is at the same time someone else's disaster. As with the helpless gaze, the clinical gaze also positions itself in an inability to intercede, however without both the aspects of empathy and powerlessness. This gaze operates within the ethical code of professionalism.

Rhetoric

Nichols draws on Aristotelian rhetoric focusing on ethics, emotions and the demonstrative.

- **Ethical rhetoric**

Ethical rhetoric is proofs based on the morality or the ethically unassailable character of the speaker. This rhetorical style applies to a lot of general non-fictive video, such as on-screen commentators and television anchor-people. Common to all these is the feeling of an unbiased treatment of the subjects in the represented world. Here the value of a good name is paramount (Nichols, 1991, p. 134).

- **Emotional rhetoric**

The emotional is categorized as proofs based on appeal to the emotional side of the audience. The assignment of emotional proof is asserted by using compelling images in television news, music in documentaries and different ways of creating feelings of either empathy or repulsion towards subjects. Further, emotional proofs can be said to depend on our preexisting emotional attachments to representations.

- **Demonstrative rhetoric**

Demonstrative proofs depend on demonstration or example. A demonstrative proof uses these demonstrations in order to make the evidence persuasive, as opposed to making it fair, accurate or authentic. Implying the impurity of these proofs, Nichols gives them qualities such as false claims and half-truths (Nichols, 1991, p. 136).

In association with documentary modes and the axiographic gaze, rhetoric composes the voice of the documentary. These three aspects are how the film

represent its argument. Through this voice, a representation of the world is given expression. This expression occupies a position inside the arena of ideology. In other words, it is a proposition of how the world is. "This is so, isn't it?" The expression utters – and the work of rhetoric is to get us to answer "yes, it is." It is through the argument of the text and the subjectivity conveyed by its rhetoric that compels us to take a specific stance within the arena of ideology (Nichols, 1991, p. 140).

Documentary reenactment and the fantasmatic project

As a supplement to the general documentary theory presented above, a big focus of the study is on the performative aspects of documentary representation. To illuminate the relations of performance and reenactment in documentaries we draw on Nichols conceptualization of the fantasmatic project, as introduced in *Documentary Reenactment and the Fantasmatic Subject* (2008).

The reenactment as a form of style of representation is a big part of the representational repertoire of the documentary genre and will be one of the big analytical foci of the analysis in the thesis.

The reenactment occupies a strange status, signaling both recognition of a prior event, while also signaling that they are not a clear representation of contemporaneous event. This kind of representation shifts from one discursive frame to another. This fact is summarized nicely in Gregory Bateson's reflections of animal play-fighting, stating: "These actions, in which we now engage, do not denote what would be denoted by those actions which these actions denote." (The playful nip denotes the bite, but it does not denote, what the bite would denote). Thereby, in cases of reenactment, a fantasmatic element is introduced. An element which a contemporaneous representation lacks (Nichols, 2008, p. 72).

The contemporaneous representation holds an indexical link between the image and the historical occurrence, whereas the reenactment forfeits this bond. Nichols points out that it is in this forfeit that the reenactments fantasmatic power lies:

"*The shift of levels engenders an impossible task for the reenactment: To retrieve a lost object and a new pleasure, even as the very act of retrieval generates a new object and a new pleasure. The viewer experiences the uncanny sense of repetition of what remains historically unique. A specter haunts the text.*" (Nichols, 2008 p. 73).

So, working with reenactment creates a new object or in other words a specter (ghost). This could manifest as a filmmaker trying to reconstitute a lost subject, a nuanced understanding of the world or showing ambiguity in relations to an event. The lost object is what is trying to be recreated and showed by the filmmakers. So, the reenactment both shows this lost object and its absence from this temporality (now) (Nichols, 2008 p. 75).

The fantasmatic element, as a concept of analysis, illuminates the reasons and effects of creating reenactments. Effects such as enjoyment and pleasure following the corporeality of going through the activity of reenactment:

"*Pleasure flows from an act of imaginary engagement in which the subject knows that this act stands for a prior act, or event, with which it is not one. A separation that entails a shift from physical needs and their pacification to psychical desires and their gratification, from before to after, from then to now, from object to subject, is as integral to the fantasmatic experience as it is to the efficacy of ideology.*" (Nichols, 2008 p. 76).

With a focus on the fantasmatic one dives into the question: Why is a reenactment being made? Why and how is a reenactment created and showed the way it is? Interestingly, here lies a focus on both the subjects in front of the camera and the subject behind the camera, giving the social actors in the documentary an agency and a voice in the grander narrative of the documentary.

According to Nichols, reenactments "foil the desire to preserve the past in the amber of an omniscient wholeness, the comprehensive view that we like to think we have that accounts for what has come to pass." This partialness and constructed quality can give rise to unsatisfactoriness as the view can seem too incomplete or cluttered. Thereby reenactments are only to be A view on, not THE view, of the past and its truth.

Reenactments thereby belong to a situated fantasmatic that destroys the status of the other fantasmatic of objectivity and omniscience (Nichols, 2008 p. 80). Following a row of film analysis, Nichols elaborates on the concept of the fantasmatic subject through reenactment. Displaying a wide array of analytical functions, he uses the concepts surrounding reenactment to show how the filmmakers voice and desire is manifests. The fantasmatic project being this voice articulated through the syntax of the film/sequence (Nichols, 2008 p. 81).

Nichols group reenactments into different types, based on his own analysis with the concept of the fantasmatic. Noting that these categories do not make hard divisions but suggest different nodal points within the realm of possibilities he describes the five categories:

- **Realist dramatization**

In realist dramatization the use of suspenseful and dramatic reenactment is prevalent, making it a little controversial as it is least distinguishable both from

what it tries to portray and how and why it does it. Nichols argue that the distortions used in this category work to impede realist transparency of constructed-ness.

- **Typifications**

Typifications refer to a reenactment where there is no specific event that is being referred to. It is more about typifying past patterns, rituals and routines than showing a specific historical events or occurrences (Nichols, 2008 p. 84).

- **Brechtian distantiation**

Brechtian distantiation refers to the reenactment of social gest, where the separation between reenactment and the specific historical event is quite apparent. This separation makes it more likely that the fantasmatic event will come into play. A deflection from realist representation allows, according to Nichols, a strong link between historical specificity and the reenactment. Both Stylization and Parody and irony also have this quality.

- **Stylization**

Stylization encompasses very stylized and overdramatized reenactments where style is carried further than needed in order to show the filmmakers voice.

- **Parody and irony**

Lastly Parody and Irony could be said to break the fourth wall and call into question the whole reenactment itself. (Nichols, 2008 p. 86)

Trauma studies

Representing the unknown

As stated in our research issues, the main goal of the thesis is to investigate documentary as a genre and as a form of language. Our approach to the investigation of the documentary genre goes through the sign and concept of trauma. More specifically, we wish to see, how and if the visual medium of documentary gives trauma narratives a language (that works). To do this we have chosen two main theorists to build on: Cathy Caruth and Anne Whitehead. However, we will also include concepts and thoughts from other researchers in the field. The two researchers each represent a vision for trauma narratives grounded in cultural and literary trauma studies. In this section, we will discuss the two perspectives and turn it towards the visual medium of the documentary.

Theorizing trauma: a crisis of representation

Cathy Caruth

As part of the first wave to examine trauma and its role in literature and culture, one of the most prominent researchers within this field of study is Cathy Caruth. Her model, most prominently featured in *Unclaimed Experiences: Trauma, Narrative and History* (1996), embeds psychoanalytical trauma theory within literary criticism and culture studies, and has laid the groundwork for most of the trauma studies in this intersectional field.

In recent time, both trauma and memory have emerged as big cultural categories and concerns, especially with the landmark publications in the 90's led by Caruth. The concept of trauma is described by Roger Luckhurst as an "exemplary conceptual knot" in contemporary networks of knowledge.

Why does representation of trauma matter? Literary, creative and imaginative approaches to trauma provide necessary supplement to historical and psychological studies (Schonfeld, 2013, p. 29). It is the aim of this thesis to

further the interdisciplinary research field of exploring trauma in different narrative forms, into the visual medium of the documentary. The work of Cathy Caruth also implies that the modern understanding of the phenomenon of trauma has shaped the medium of literature, a monomodal medium (Maagerø & Tønnesen, 2014, p. 34).

The first wave of literary trauma theory proclaimed the concept of trauma as an unspeakable and unrepresentable event. An event that revealed the inherent contradictions in both language and experience (Caruth, 1996, p. 4). Trauma describes an overwhelming experience of sudden or catastrophic events, in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other uncontrolled phenomenon (Caruth, 1992, p. 11).

This traditional view of trauma, being an event that fragments and destroys consciousness, focuses on damage to the psyche. The damage results in trauma being unassimilated and remaining outside of normal memory and narrative representation. The inability to linguistically code trauma casts a shadow that points towards the truth of the past, but can never lead to it (Mambrol, 2018, p. 4).

The post-structural concern of the referential limits of language, when it comes to trauma, is central to the field. Caruth argues that trauma, with its latency, is never known directly, but instead through interrupted referentialities that come off as reproduction and performance (Caruth, 1996, p. 11). In other words, trauma can only be known as a recurring absence (hence the performance like properties) rather than an integrated presence in an individual's narrative or history. In other words, the theoritization of the concept of trauma points towards a crisis of representation. For how can one represent the unknown?

According to Caruth, representation of trauma in literature has a potential to capture and point towards something revealing, by understanding and replicating this splintered referentiality inherent in the traumatic process (Caruth, 1996, p. 4). She also describes how representing trauma as being able to point to the "knowing and not knowing" in order to reveal the traumatic nature of history (Caruth, 1996, p. 18). All in all however, Caruth does not see the crisis of representation as something that can be avoided, but instead something that must be accepted and worked with.

According to psychoanalysis, the individual who experienced trauma will attempt to negotiate the trauma by placing it within history (both his own and the broad). This, however, will mostly fail because of the destructive nature of the trauma on the individual's psyche. One of the reasons why looking at trauma in a literary narrative driven field is so important, is the above described notion that a traumatic event exerts a negative and frequently pathological effect on consciousness and memory. This happens because of a blockage of the event becoming incorporated into a life narrative of the individual (Caruth, 1996, p. 117).

Trauma Fiction

Anne Whitehead

Building on Caruth's model, Anne Whitehead has expanded on this field of research, calling it trauma fiction, and employing a view on texts as 'witnesses' to trauma. Here we see a shift from an authorial perspective to an audience perspective. There can also be located a shift in a key concept of understanding the representation of trauma. Whitehead opposes Caruth's 'anti-narrative' definition of trauma, namely the fact of its unspeakability. Trauma, within Caruth's explicitly textual conception of history, demands to be understood and read, yet cannot be (Schonfelder, 2013, p. 31).

Whitehead acknowledges that trauma resists full remembrance and representation, but refrains from calling it impossible, maintaining that writers have been able to grasp the difficult task of representing trauma. Further, Whitehead reads Caruth as having an anti-therapeutic stance. As trauma fiction in Whiteheads vision is capable of bearing witness in ways that allow the audience to heal, while both producing and while reading the texts. This notion expands the urgency of investigating trauma narratives.

It is not the goal of this thesis to dive too deeply into the discussions of the therapeutic qualities of trauma narratives. However, the discussion and possibility for further research does serve as an initial wonder and foundation for the problems and questions put forth in this thesis.

For Whitehead the therapeutic aspects of trauma narratives underline the importance its investigation. And it is here we find it's important link to literary language, as literary language may provide the tools for speaking of trauma, in a way that defies even as it claims our understanding (Collins, 2011, p. 6).

Writers draw on literary techniques that mirror the formal levels of effect of trauma. It is important, however, to mention that the rules represented here are not meant for generalization which determine in advance what a trauma narrative should strive for. As Caruth has pointed out, there can be no single approach to these narratives (Whitehead, 2004, p. 84).

According to Whitehead there are several key stylistic features that tend to recur in trauma fiction. The three styles are:

- **Intertextuality**

As Roland Barthes described intertexts within the texts, intertextuality can be seen as citations, references, echoes and cultural language. Another way of

describing it is by drawing on Peter Middleton and Tim Woods, pointing out how intertextuality is "traces of the past emerging in the present as textual echoes." For Whitehead intertextuality forms the narrative in a specific way, leading the subjects on a fixed road of meaning and repetition (Whitehead, 2004, p. 85).

- **Repetition**

The device of repetition can be seen and used in levels such as language, imagery and plot. Whitehead sees repetition as inherently ambivalent, as it is suspended between trauma and catharsis. In the negative light repetition remains trapped within the traumatic paralyzing influence, which is negatively loaded, a kind of reactivity. The more cathartic aspect of repetition corresponds to a discharging of emotion and reformulation of the past. The conversion of traumatic memory into narrative memory is a therapeutic process and is part of a recovery. There can however be too much narrativization, blocking the reality of the situation. One must be aware of this in representing trauma (Ibid, p. 87).

- **Fragmented narrators voice**

Whitehead suggests that a dispersed or fragmented narrative voice plays a key part in trauma narratives. As trauma recovery can be based on a community of witnesses compassionately sharing the story, the trauma resolves itself into new forms or constellations. Just as this works in trauma therapy, this is a literary device that aids the trauma narrative. This comes into play in several different protagonists all pitching in to fill out the narration (Whitehead, 2004, p. 88).

An important discussion in Whiteheads work is whether trauma itself is content or form: The very knowledge of trauma, that the writers try to represent, is composed of two different elements; the traumatic event which is registered rather than experienced, and the memory which dissociates the psyche. So,

trauma is both the specific event and the aftermath in the psyche of this event. Here content is the event and form is the symptomatic aftermath (Whitehead, 2004, p. 162).

The traumatized does in fact carry an impossible history within them or can even be a symptom of a history they cannot possess. As Caruth puts it:

"The accident, that is, as it emerges in Freud and is passed on through other trauma narratives, does not simply represent the violence of a collision but also conveys the impact of its very incomprehensibility. What returns to haunt the victim, these stories tell us, is not only the reality of the violent event but also the reality of the way that its violence has not yet been fully known."
(Caruth, 1996, p. 6).

As documentaries primary occupation is to make known a specific historical experience, the examination of trauma narratives in the documentary genre might enhance our understanding of the representational crisis as seen in trauma studies. This we will do specifically by exploring the link between narrative and representation in documentaries about crisis and trauma.

Reading images

Social semiotics and multimodality

In this section, we will present the theoretical field of social semiotics and multimodality, which we will use in our analysis.

How to read images

Gunther Kress & Theo van Leeuwen

Documentaries (as with all films) are basically pictures on a roll. Shots and frames cut together to create motion. Therefore, to analyze and understand a documentary is to analyze and understand pictures.

The theoretical framework of social semiotics presented by Gunther Kress and Theo van Leeuwen in their book "Reading Images", is a structural guideline to find and understand the meaning in images (Kress et al., 2006, p. 6).

Developed from- and in contrast to previous semiotic scholars, like the famous theorist, Roland Barthes, who stated that the meaning of images is always connected to and dependent on verbal text, Kress and van Leeuwen argues that visual communication should be seen as a full mean of representation (Kress et al., 2006, p. 17-18).

They describe, how visual communication has been regarded as subservient to language, and images as unstructured replicas of reality. Here they define a 'new' visual literacy, where (spoken) language exists independently side by side with visual representation, which should be seen as openly structured, rather than as a lesser form of faithful duplication of reality (Kress et al., 2006, p. 23). Kress and van Leeuwen exemplify their position with the "classic" documentary, where the viewer is presented with (ex.) images of nature, and where an authoritative narrator identifies and interpret these. Here they state that a semiotic like Roland Barthes misses an important point: The visuals are an independently organized and structured message, connected to the verbal, but not dependent (Kress et al., 2006, p. 18).

Kress and van Leeuwen maintain that although their study of language is the backbone for finding meaning in images, the two mediums (language and images) are distinct from each other. While they find similarities between the two and attempt to create a "grammar" for images, they do not hold the idea that the two are one and the same, as other scholars may believe.

Representation

Kress and van Leeuwen propose that all images can be understood in accordance to two classifications:

1. Those who are static, called *conceptual images.*
2. Those who have components/elements of action, called *narrative images* (Ibid, p. 59).

As this thesis deal with moving images and the elements of action, the conceptual representation is not going to be further explained, as we will only use narrative representation to analyze the moving images.
This theoretical section will serve as an entry into the field of semiotics. Further, certain semiotic concepts and terms will be highlighted as analytical tools for later analysis of the selected three films.

Narrative representation

Narrative representations "present unfolding actions and events, processes of change and transitory spacial arrangements" (Kress et al., 2006, p. 59). In this representation, the participants (the representation of objects and elements) in an image are connected through invisible lines called *vectors*. Vectors are structures that make the participants' act on or interacting with each other. If vectors depart form a participant, he is characterized as an *actor*. Actors are typically the most noticeable participants because of size, placement in

composition, colour, contrast, sharpness or focus (Ibid, p. 63). The participant, which the actor is interacting with, usually passive in the action process, is known as the *goal* (Ibid, p. 74).

While all narrative representations show some form of action, there are different types of narrative processes defined by the types of vectors and the number and kinds of participants involved:

Action processes	
Transactional	When there is both an actor and a goal, and they are connected by a vector, which stems from the actor, then this process is called transactional (Ibid, 64-65).
Non-transactional	When an image has only one participant, that participant can be considered the actor. This is called a non-transactional image as there is no goal and the vectors are not aimed at anyone or anything (Ibid, 63).
Events	When there is only a vector and a goal shown in the image, but no actor (Ibid, 64).
Bidirectional	When the vectors between the participants is dynamically being sended back and forth between the two, both the actor and the goal are called interactors (Ibid, 66).

Reactional processes

When vectors are formed by an eyeline, by the direction of a glance of one or more represented participants in an image, the process is reactional. In this process the participant, before known as the actor, is now the *reacter*: The one

who sends the eyeline. The participant earlier known as the goal is now called the *phenomenon*: The one/the thing that receives the glance. Reactional processes can also be both transactional, where the reacter and the phenomenon are connected by a glance, as well as non-transactional, where there is an eyeline, but without a visible phenomenon (Ibid, p. 67-8).

According to Kress and van Leeuwen, the non-transactional reactional process is a powerful tool to create identification or empathy with the reacter. This is because the viewer does not know, what the reacter is looking at (Ibid, p. 68).

Figure 1.0

Action - & Reactional Processes

Transactional   Non-transactional

Event   Bidirectional

Transactional reaction   Non-transactional reaction
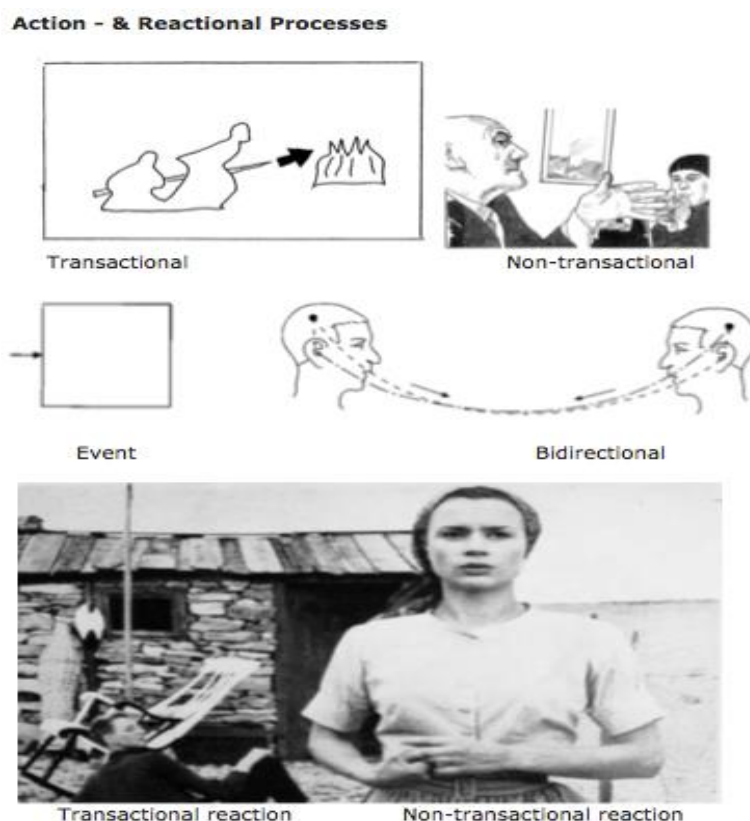
(Kress et al., 2006, p. 49, 64, 66, 175)

Before we move any further with our theoretical presentation of how to read images, we would like to summarize the social semiotic terms, which will later be applied in the analysis.

Glossary	
Participants	Refers to the representation of objects and elements within a picture.
Vector	Invisible lines that connect participants in narrative representations.
Actor	The participant the vector(s) departs from.
Goal	The participant whom/which the vector(s) are directed at.
Transactional	An image with an actor and a goal.
Non-transactional	An image with an actor and no goal.
Events	An image with no actor but a goal.
Bidirectional	An image with participants as interactors.
Reacter	The active participant that creates the eyeline (vector).
Phenomenon	The passive participant that receives the eyeline.
Transactional reaction	The reacter and the phenomenon connects through an eyeline.
Non-transactional reaction	The reacter emanates an eyeline without a phenomenon.

Interactive meaning – Participant relations

Kress and van Leeuwen see communication as a source of social meanings. Meaning is not just what is depicted in the image, what is within its frame. It is

also a matter of interaction; someone creates a image and someone looks at it. Therefore, understanding images is as much about the interaction between participants: The represented participants (what is in the image) and the interactive participants (the image producer and it's viewer). These participants' interactions can be understood with three kinds of relations (Kress et al., 2006, p. 114):

1. Relations between represented participants
2. Relations between interactive and represented participants
3. Relations between interactive participants

Interactive participants are real people, who make sense of the image, but often, the interactive participants never meet each other. The only common ground is the image itself. Because of the absence of a sender, the receiver must find a substitute for the "I" in what is presented in the image. Kress and van Leeuwen exemplify this with Uncle Sam as a representation of the American military (Ibid, p. 116).

To create interactive meaning, the producers apply a set of different interactive functions in the image to engage the viewer (Ibid.: 148):

Interaction	Meaning
Participant gaze at the viewer	Creates a demand
Absence of gaze	Creates an offer

Close shot	Intimate/personal relation
Medium shot	Social relation
Long shot	Impersonal relation
Frontal angle	Involvement
Oblique angle	Detachment
High angle	Viewer power
Eye-level angle	Equality
Low angle	Represented participant power

Composition

So far we have presented the elements within the image, the represented participants, as well as the relationship between these and the interactive participants (Ibid, p. 175). Now, we want to show, how the represented participants relate to each other and to the viewer in order to create meaning:

Information value

The various zones that an image possesses has different specific values (Ibid. p. 177):

- Centre/Margin

If a participant is composed in centre, the participant is the nucleus of information, to which elements in the margin are subservient and dependent on (Ibid.: p. 196).

- Top/Bottom

Elements placed in the upper part is presented as the *ideal*; the idealized or generalized essence of the information, and what has been placed at the bottom is the *real*; more specific or practical information (Ibid.: p. 186-7).

- Left/Right

Elements placed on the left are presented as *given*; a familiar point of the message, and elements placed on the right as *new*; something which is not yet known, or perhaps not yet agreed upon by the viewer. (Ibid.: p. 181).

Salience

The viewer can be oriented bout the elements trough different ways of salience, like placement, size, colour, sharpness etc. (Ibid. p. 177)

Framing

The dividing lines in image can give attention to specific elements (Ibid. p. 177)

Modality

Kress and van Leeuwen state that one of the crucial issues in communication is the question of the reliability of messages. Whether what we see is factual or fictional. Kress and van Leeuwen write that the form of some messages often creates pre-given credibility, as for instance with newspapers or photographs, who are conceived as a message that "do not lie" and are reliable (Ibid: 154).

Furthermore, they argue, that we are more dependent on our sight than our hearing, when it comes to reliability. Kress and van Leeuwen write that though the question of truth and reality is insecure, we, as members of a society, depend on our trust to the information we receive to be able to make proper decisions in our lives. In a message, like an image, there are textual cues for what can be regarded as credible and what should be treated with circumspection. These cues are *modality markers* (Ibid).

Modality markers are motivated signs, which sign-makers have created in order to promote a meaning (Ibid).

Kress and van Leeuwen state that social semiotic do not claim the truth of representations, but it can show whether an image is represented as true or not (Ibid, p. 155).

Coding orientation

Kress and van Leeuwen use Bernstein's term *coding orientation* (1981) for the different reality principles of modality markers. Coding orientations are sets of abstract principles, which inform how images are coded different within different contexts. We distinguish between the following (Ibid, p. 165-66):

1. **Technological coding orientations**

Images where the 'effectiveness' reading of the visual representation is understood as a modality marker. For example, in a manual, colors can have low modality if they are useless for purpose of the image.

2. **Sensory coding orientations**

Images designed according to attraction, as for example in the advertising industry, where color has an affective meaning of pleasure, and possess high modality.

3. Abstract coding orientations

Images considered to artistic in in academic contexts. The more an image reduces is quality to the essential, the higher modality.

4. Naturalistic coding orientation

This is the 'common sense' coding orientation and the dominant one in our society.

Colors

Kress and van Leeuwen argue in their article *Colour as a Semiotic Mode: Notes for a Grammar of Colour (2002)* that colours have different types of affordances. One of the affordances of colour is its distinctive scala feature, which creates meaning potentials (Kress et al., 2002, p. 355).
We will here present some of the colour-scales that Kress and van Leeuwen highlight, in other to use them as analytical tools.

- **Saturation**

A scale from soft to intense colours. Its potential meaning is the ability to create emotion through temperatures. As an example, high saturation can both be adventurous, but also vulgar, while low saturation can be subtle, but also moody (Ibid, p. 356).

- **Modulation**

A scale from flat colors to detailed texture. Flat colors have a potential of exposing the quality of elements as an abstract truth, while modulated colors show a more naturalistic truth (Ibid, p. 356-7).

- **Differentiation**

A scale from monochrome to a varied palette of color use. Its potential meaning is the ability to create diverseness in colors. As an example, high differentiation can be exciting and bold, while low saturation can be both elegant or sad (Ibid, p. 357).

Films as multimodality

& how to structure and analyze film

Gunther Kress, Theo van Leeuwen, John Bateman & Rick Iedema

The theory of how to analyze images in the field of social semiotics, as presented above, also relates to analyzing film:" The representational, interactive and compositional patterns (…) also apply to the moving image." (Kress et al., 2006, p. 258).
With Kress and van Leeuwen we established a fundamental framework of how to analyze a picture. But as a documentary is thousands of pictures putted into piece to create motion, it is also much more, and this needs to be considered.

The sophisticated complexity of film; the image, the words, the language, the sound, the effects etc., integrated and synchronized, creates a deep and broad level of substance, which is to be analyzed as *multimodality*.

To create and structure the analysis of the multimodal representations found in documentaries, we draw from John Bateman's article *Film and the moving (audio-)visual image* (2017), and Rick Iedema's chapter *Analyzing Film and Television: a Social Semiotic Account of Hospital: an Unhealthy Business* (2004). Both of the theorists are scholars in the field of social semiotics and multi-modality, specializing in the analysis of films. They contribute with systematization and terminology to create a framework for analysis. Bateman in terms of sound and Iedema with a more thorough structuring.

Bateman describes how film manipulates, not just with visuality, but also with a great variety of audial techniques as sound, music, spoken language etc.. This gives the medium of film a powerful capability (Bateman et al., 2017, p. 328):

"*When we (...) consider that everything that is seen and heard on screen may have been planned and designed, we can begin to imagine just how highly complex the resulting product might become*" (Ibid, p. 327).

The medium has before been called 'reality itself' because of it's high technical sufficiency and density, but that is to narrow a definition according to Bateman, who addresses that a lot happens in film, which does not in reality: "We do not, in reality, suddenly leap to an extreme close-up of someone's face to receive apparently unmediated emotional cues while at the same time deafening orchestral music that raises the intensity of the moment". It is the hidden surrealness of film, hidden beneath the apparently real, that primarily gives film its powerful effectiveness as a communicative medium (Ibid, p. 327).

Bateman argues, in relation to this, that it is important not to see documentary films as more restricted in their styles or approaches, because non-fiction films increasingly use techniques established for effective fictional narrative and vice versa. Therefore, if one must engage with films, one must address the basic mechanisms involved, and these are multimodal (Ibid, p. 328).
In figure 2.0 the different terms of sound features is defined by John Bateman.

Figure 2.0

Sound	Diegetic	Sounds that are 'naturalistic' with respect to the action portrayed
	Non-diegetic	Sounds added that are not 'caused by' any actions or events being depicted
	Music	Musical compositions, which may also be either diegetic (played in the action of the film) or non-diegetic (part of the sound track or accompanying film music)

Source: Bateman et al., 2017, p. 331

Iedema argues that the use of social semiotic to understand films is an interpretative exercise in studying, how texts creates realities and sociohistorical argumentation (Iedema, 2004, p. 200-1). In contrast to traditional semiotics, social semiotics does not focus on signs, but on social meaning and entire processes, which Iedema refers to as 'texts', corresponding to our earlier definition of text. The results of a semiotic analysis of films are therefore not scientific proofs. But social semiotics does not accept text as being made by accident (Ibid, 187)

In social semiotics, the representation of the subject (the what) should be seen in direct relation to the filmic realization (the how), and so the arguments, put forward by a documentary, are helped along by how they are realized (Ibid).

Iedema understands a film as an argument, which is chosen among multiple. This corresponds with Nichols, who states that a documentary is an argumentation of A view on the world. Some arguments or sides of a story will always be examined more than others. Iedema explains that film constructs its own time and space using specialized techniques, which create continuity. Iedema defines "real time and space" as *presentatio*n, while the films presentation of time and space is defined as *representation* (Ibid).

The six-level-analyze

Iedema propose a film analysis structure called the 'six-level-analysis', used to divide the film into perceptual units: Frame, shot, scene, sequence, stage and the work as a whole.

Table 9.1 Six levels of tele-film analysis.

Level	Description
1 Frame	A frame is a salient or representative still of a shot
2 Shot	In a shot the camera movement is unedited (uncut); if the camera's position changes this may be due to panning, tracking, zooming, and so on, but not editing cuts
3 Scene	In a scene the camera remains in one time–space, but is at the same time made up of more than one shot (otherwise it would be a shot)
4 Sequence	In a sequence the camera moves with specific character(s) or sub-topic across time–spaces; when it is hard to decide whether you're dealing with a scene (1 time–space) or a sequence (multiple time–spaces), this is because editors may render time–space breaks as either more obvious (-> sequence boundary) or less obvious (-> scene boundary)
5 Generic stage	Roughly, stages are beginnings, middles and endings; each genre has a specific set of stages: narratives tend to have an orientation, a complication, a resolution and maybe a coda; factual or expository genres may have an introduction, a set of arguments or facts and a conclusion, or an introduction and a series of facts or procedures
6 Work as a whole	Depending on the lower levels, the work will be more or less classifiable as a particular genre; the primary distinction is between 'narrative' (fictional, dramatic genres) and 'factual' (expository, thematic, issue-oriented genres); genres are predictable relations between social–cultural, industrial–economic and symbolic–mythic orders

Source: (Iedema, 2004, p. 189)

This structure enables us to comprehend, what is being shown in a film. What is the narrative and what claim (of truth) does it make (Ibid, 190-1). Therefore, there should also be noticed a difference between a narrative and a "life experience": A narrative has a beginning and an ending, it has a structure and a decided purpose that an everyday experience does not (Ibid).

Metafunctions

Breaking down a film into perceptual units is only a help, when knowing what you are looking for.

And what we are looking for in the six-level-analysis, is the metafunctions of the film: What is *represented*, how are we being *oriented* about the represented, and how is this *organized* into a narrative (Ibid, p. 191)*:*

1. **Representation:** What meaning are represented (narrative).
2. **Orientation:** How are characters and elements positioned.
3. **Organization**: How are meaning integrated into a dynamic   text.

Examining the metafunctions helps to reveal patterns, which create, enhance and reinforce the argument (Ibid, 193).

Chapter 3: Analysis

This section aims to give a detailed analysis of the three documentary films in order to investigate, how their arguments are created and how they represent trauma.

This analysis includes several frames from the films. These frames are placed in appendix 2.

Analysis design

This section aims to clarify the structure of this thesis' analysis.

We have proposed theories of social semiotics, trauma, documentary and modality. These theories will now be integrated into a model of theoretical tools used for the analysis of our three selected films, and, evidently, as an index of comparison. In doing so, our analysis is divided into four main parts:

1. The Act of Killing
2. Surviving R. Kelly
3. Waltz with Bashir
4. Table summary

We ended our theory section suggesting how to make an analysis structure, with the use of the 'six level analysis' and 'metafunctions', proposed by Iedema.

This way of de-structuring and structuring film is going to form our analysis design, while all other proposed theory is going to be the index.

Our analysis of the three documentaries are also divided into analytical sub sections, revolving around a selection of sequences, which we found elemental and memorable, where substance and narrative were highlighted or given form. As Surviving R. Kelly consists of almost only interviews, we have instead chosen to focus on the total representation of participating social actors.

The analytical design has been modelled into a visualization of the synthesisation of theory and approach towards the documentary films.
The model serves as a structure for the analysis of one documentary and will therefore be used three times during the analysis.
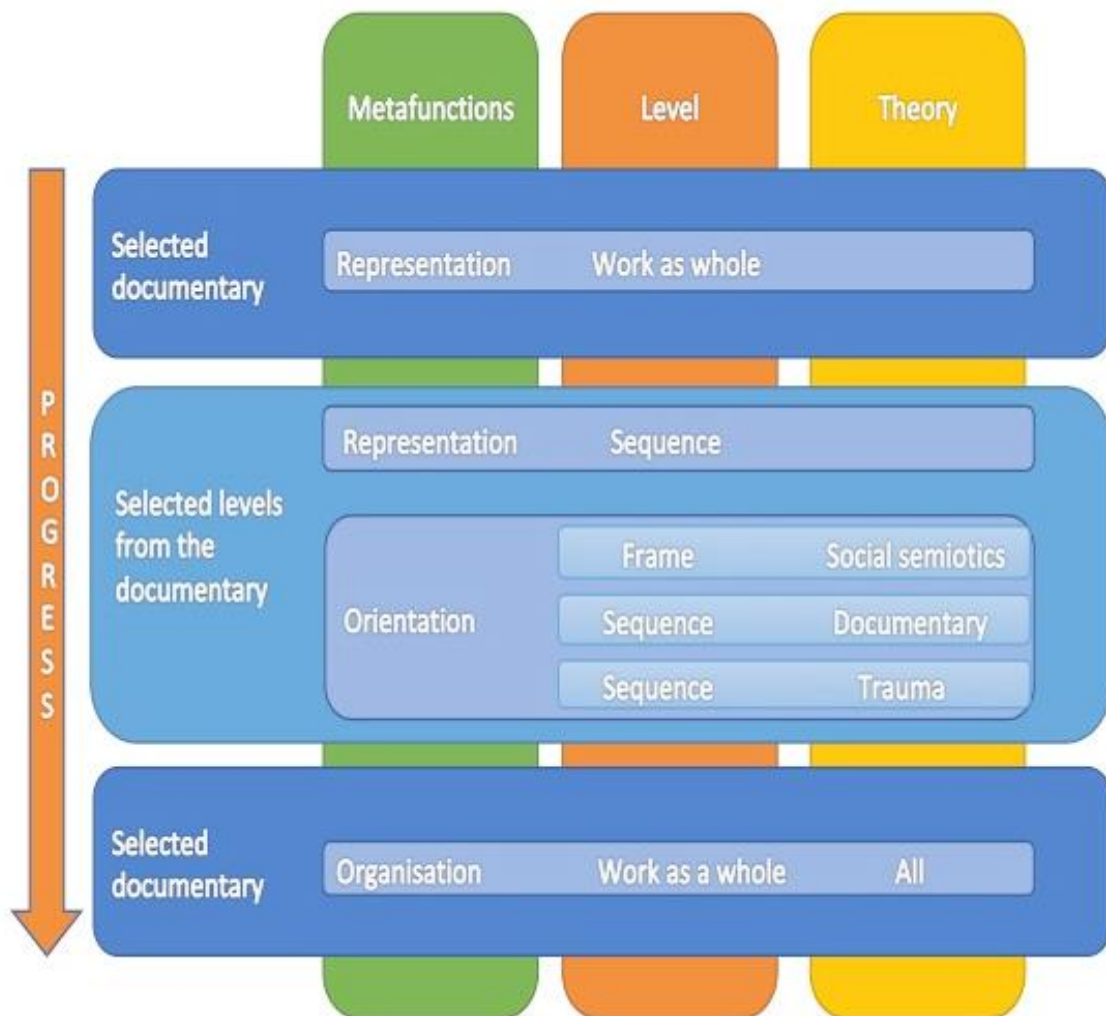
The Act of Killing

Representation: Film as a whole

The Act of Killing is a documentary film from 2012, directed by Joshua Oppenheimer.

The film centers around a group of gangsters (so-called freemen), most of whom were part of the military coup in Indonesia in 1965. The film represents the present life of these men, and especially our protagonist, the aging gangster Anwar Congo, who all tell the story of their deeds during the genocide. But more than telling, this film shows us these deeds through reenactments of the historical events, creating a filmic journey into the minds of the mass murderers. Dispersed throughout the film there are interviews with different social actors, who played a role in the civil war of 1965, giving the viewer more context on what happened historically. This narrative supplies the viewer with an understanding of how Anwar and these men feel about themselves, their victims, the historical situation and the Indonesian society today.

Sequence 1 - The waterfall

We have chosen this sequence because we find it fundamental as it consists of recurring scenes, marking both the beginning and ending of the film. It also forms the narrative and personal motive of the main subject, Anwar, in the documentary.

Representation

The sequence is in this analysis divided into "Scene 1", the first time displayed, and "Scene 2", the last time displayed.

The first scene of the sequence represents Anwar and Herman Koto, his gangster companion and friend, and a number of dancing ladies, all in front of a waterfall, performing some kind of dance or gesture.

The second scene represents the same, but in addition to the previous actors, two communist victims are also represented, who engage with Anwar.

Orientation: Social semiotics

Scene 1

One of the first frames of the waterfall sequence comes, when the camera jibs down the waterfall and introduces us to Anwar and Herman making gestures. The audio is diegetic; coming from the waterfall and a director, not occurring in the frame, yelling directions at the participants.

Anwar and Herman are the two represented participants in the frame (1.1.01), with vectors that depart from their gestures. We cannot see what they reach out for or to, and so our actors have no goal, which makes it a non-transactional image, framing them as offers to us. Anwar is at first shot composed as the given, something known, reaching out of the frame towards us or to the unknown, creating the offer for a bond and knowledge.

The frame is a medium shot, which is a distance that is "social", with a frontal and eye-level angle that creates involvement and equality. Anwar and his gangster companion, Herman, are both equally salient and composed in terms of centre/margin, giving their representation equal importance. Anwar makes a gesture that is clearly directed at a fixed point out of the frame, due to the direction of his vectors, while Herman's vectors goes above and wider. The image is naturalistic, but with a hint of sensory nuances due to its color differentiation with a varied palette giving it notes of excitement, adventure and fantasy. The gloss of the costume worn by Herman mainly supplies a fantasy-color-experience, while Anwar is represented in total black, which creates an understanding of him as someone bad.

Scene 2

Now we want to jump to the ending frame of the sequence, still with a focus on a semiotic frame analysis.

The ending frame has important differences (1.1.02). The same color palette is displayed (the dreamy shine in the nuances), and the frame is still non-transactional. Anwar and Herman are placed in the same position as the given and the new, but are now centred in the image, framed in long shot, as the nucleus of the information to which all the other elements are in some sense subservient.

The other represented actors, the women in white dresses, are positioned in the margin and bottom, as dependent elements of Anwar and Herman and the waterfall is now positioned more clearly above as the idealized or generalized essence.

Anwar has also changed his gestures: His vectors have gone from vertical towards a fixed point, to horizontal pointing towards the idealized waterfall, while all the other represented participants join him.

In the last chosen frame (1.1.03) of this sequence analysis, there is a more conventional narrated scene with dialogue. Here an actor named "communist" hands over a medal to Anwar and thanks him for killing him and sending him to heaven. The frame is a bidirectional transaction, as the vectors leading from the communist actor draw straight lines towards Anwar and back.

Orientation: Documentary voice

The sequence creates an immediate awareness of its constructed-ness due to its diegetic audio and the director that yells directions at Anwar and Herman. Also, later in the opening scene, where members of the production team go

onto the set with jackets to the actors, creates awareness that this scene is staged.

The color palette and the lack of goal forms a hidden understanding of what is happening and creates a psychological realism, where subjectivity and emotion is in focus.

This emotional rhetoric at use can also highlight the intentions of the filmmaker, Oppenheimer: He wants us to associate with the subject. And the way he wants us to associate with Anwar, is not through linguistic information, but through an abstract experience, created by the theater-like performance and dreamy scenery.

The emotional voice of the sequence is given form with the poetic mode, creating meaning through mood and tone, and with the performative mode, creating more subjective, embodied knowledge. Furthermore, we can trace the mode of reflexivity due to the play with representation itself: Suggesting the constructed-ness of what happens, while still being essential to the alternative representation of Anwar.

Orientation: Trauma features

The sequence is presenting an abstract experience like a dream or a vision. The sequence occurs out of time and space of the documentary's own narrative, making the historical reality is difficult to grasp, and leaving it in the realm of the psychological. As the scenes mark the beginning, the middle and the end of the film, it can also be understood as the stylistic mean of repetition, and we are led to believe that this scene represents the Anwar's mind.

Scene 2 highlights that the sequence belongs to Anwar's narration, while showing us Anwar's goal and a development in the narration of the scene: The change of non-transactional to bi-directional frame creates a understanding of

how Anwar wishes to place his life story within a Hollywood-like narration with a happy ending, where everything is absolved. The non-transactional gestures could be understood as being directed at ghosts from the past, and the last bi-transactional to finally finding peace with these (whether this is imaginary or happening inside his mind). Anwar is trying to communicate, what dwells in his consciousness.

Therefore, this sequence can be understood as directly addressing trauma. The poetic, dreamlike performance is a of representation of trauma, instead of a representation of the inabilities of language. Herman, who appears in a women's outfit with very visible makeup, can be understood as a hint of parody and irony. This can also be found in the spoken diegetic audio in the opening scene, where the director yells "this isn't fake."

The representation of Anwar addresses the complexities of representing trauma. Anwar's wish to fit his story into the simple Hollywood narrative gives us an insight into the struggles of talking about trauma, as it seems to have given Anwar an impulse or necessity to simplify it as much as possible.

The elements in the frame become symbols that create intertextuality: The women are framed as if they belong to Anwar and Herman. They are smiling, dressed in white and red, which can give association to both peace and blood, ghosts and death. As they are placed as the real, they become facts, the reality of Anwar and Herman. The waterfall can symbolize cleansing and purity and composed as an ideal it becomes an expression of Anwar's (subconscious) desire.

All together we have Herman and Anwar representing some kind of opposition between blackness and brightness, perhaps evil and good, reality and imagination. The women represent their victims' ghosts. Above them is their desire to be purified of their moral wrongdoings. And in the last scene we see

that in his mind, the people he killed forgive him and thank him for sending them to heaven. Yet it is not known whether this is a feature adding to the same representation or meaning, or a sign of development.

Sequence 2 - The rooftop

Like the waterfall sequence, this sequence also marks the beginning of the film and the ending of the film. The sequence also bears quite the importance on the overall theme and content of the film, being where the conclusion of Anwar's journey takes place.

The sequence is in this analysis divided into "Scene 1", the first time displayed, and "Scene 2", the last time displayed.

Scene 1
Representation
Anwar and another man, whose relationship to Anwar is unknown, go to the rooftop of a building. Anwar shows off the rooftop as the place, where he carried out the executions during the civil war. Going through the motions Anwar, with the help of the other man, loosely reenacts the ways and styles of executions used back in the day.

Orientation: Social semiotics
As we see in the first frame (1.2.01) Anwar is the most salient and eye-catching actor in the composition. Both because of his brightly colored clothes (but naturalistic) and because he is standing closer to the camera than the other actor. This is also underlined by the interactive meanings found in the frame: The lines, formed by the structure of the building, in the frame move in accordance with the man's transactive reaction towards Anwar. Everything points towards Anwar. The man is there to react to Anwar and to underline the fact that Anwar's acting is of much importance in the shot. The actors are

portrayed in medium shot, creating a social personal engagement with the viewer.

In the second frame (1.2.02) we see Anwar's reactions has moved from a non-transactive to a transactive with vectors pointing towards the man in the white shirt. Anwar is still the most salient by being positioned in the foreground, signifying that these two actors do not totally belong in the same category.

The fact that all vectors are transactional and bidirectional signals a change in the narration of the frame. In this frame the whole story and meaning is contained within the frame. This shifts the focus away from the medium and style of the representation, to a focus on the specific content or narration of the frame. This switch is a general tendency throughout the whole movie.

In 1.2.03, for the first time in the scene we have a frame, where the man in the white shirt is placed in the foreground. In this case it is hard to place the most salient actor in the frame, but the other man has assumed a bigger role than in the other frames. A sort of bidirectional reaction between the two actors in the frame, along with a non-transactional exchange between the man in the white shirt and someone off camera, can be detected.

Scene 2
Representation
In scene 2, the final scene of the film, we see Anwar go back onto the roof, but this time alone. Through a monologue he once again revisits the horrors of the past, but now he seems to do it with a new awareness, picking up the props he earlier used to exemplify the killings, while showing clear signs of discomfort. In the middle of the scene Anwar turns away from the camera as his body tries to vomit uncontrollably a number of times. These bodily convulsions continue till the end of the scene, where Anwar walks off the roof alone and leaves the viewer behind.

Orientation: Social semiotics

In 1.2.04 we see Anwar is right back to where he started. On top of the roof. This time he stands alone, as the only actor. The clothes are still extravagant, but more toned down and darker than before. Matching with the color of the light in the scene. In this scene Anwar is speaking, but he is not creating vectors to beyond the frame, instead it seems like he is speaking to himself. The whole content of the scene can be seen within the shot.

In the next frame, 1.2.05, Anwar has moved further into the background. Here it seems quite important to emphasize, how the camera keeps a distance in the scene, holding a more impersonal longshot. As previously reported, the presence of the camera and the filmmaker have been quite evident as transactional actors in the narration of the frames. This relationship has seized to be in frame 1.2.05, where Anwar and his reaction is really left to be alone in the frame.

The semiotic frame analysis of scene 1 and 2 creates an understanding of both the similarities and the differences in the scenes. The biggest difference in the scenes is the change in the vectors, the way the actor engages with the viewer and the actor's distance from the camera.

Speaking to himself, this last scene with Anwar has a completely different composition and engagement. This also says something about the overall narrative of the film. Scene 1 is a much more reactionary and interactive part of the sequence, while Scene 2 is almost as if we are watching a natural conclusion, both to the sequence and to the film, which needs space and time to unfold.

Orientation: Documentary voice

The documentary modes we see can be categorized as a mix between observational (1.2.01) and interaction mode (1.2.05). This especially comes to light when looking at the narrative representation in the different frames from the two scenes. The compositional perspective on the scenes also give us a unique insight into Oppenheimer's gaze showing us the ethical view, in which he sees the world, while making this documentary. Oppenheimer creates an almost research-oriented/experimental axiographic space by setting something up, when using the interactive documentary mode, and watching it play out observationally, almost like a scientist doing an experiment. An important aspect of this "arranging of reality" that Oppenheimer does, is his willingness to admit to the constructed-ness of the representation.

Here the ethics of the filmmaker behind the camera show, what could be described as a kind of interventional clinical gaze, situated in the ambivalent space between humane response and detached recording, as the camera both tries, in some sense objectively, to capture the response of the subject, while also, humanely allowing the subject space by not following Anwar, when he walks away to throw up. Another perspective on this particular action could also show signs of the clinical gaze, as Oppenheimer may be searching for a way to kickstart or keep Anwar's response, in leaving it be and giving it space. The humanity, however, does also shine through the relationship between the subject and the filmmaker, which has been build up throughout the film, and which really comes across in the analysis of the first scene. The ethical foundation of the interventional clinical gaze is professionalism and responsibility.

There is not much rhetoric of the blatant style to be found in any of the scenes. There is no background music, commentary or other composite visuals of any sort. This adds to the observational feeling of the scenes and adds to

the axiographics of Oppenheimer as an objective researcher, who simply observes reality within the confines of his own experiment.

Especially in the first scene of the analysis do the representational forms play on reenactment. In 1.2.02 and 1.2.03 we see a reenactment of the way Anwar carried out the executions during the civil war, and a more lose reenacting, of how Anwar escapes the memories from that time.

As shown by the semiotic analysis, the reenactment has the vectors going from the actors pointed towards each other, within the frame. However, a more multimodal view tells a tale of a more open narration going behind the camera also. Throughout the shot Anwar is speaking to the filmmaker narrating his reenactment. This transaction between production team and content of the reenactment places the reenactment in the realm of *typification*, escaping the reality distortions often caused by the *realist dramatization* reenactment: We understand that Anwar is not actually murdering someone, but instead showing us how, as there is a quite big distance between Anwar's reenacting actions and the actual action he is trying to denote.

The reenactment in 1.2.03 shows clear signs of the representational reenactment form of *irony*. The vectors created by the actor's eyesight point down into the floor, creating vectors going nowhere, while they both speak transactionally including to the filmmakers on the other side of the camera. This indicates an uneasiness in both actors. The man in the white shirt might just be embarrassed by the whole scene and Anwar's dancing. But Anwar himself is dealing with another uneasiness. An uneasiness created by the scenes insistence in going deep into his past trauma with the use of performance and reenactment. When this becomes too hard and maybe too effective for him, he intuitively makes it easier by wrapping it up in comedy and irony. Lightening the mood for all the actors in the production.

This serves to take another look at the way Oppenheimer is setting up his "experiment". It is his doing that Anwar is feeling uneasy, as it is ultimately Oppenheimer making the film and confronting the social actors. Here some kind of ethics come into question, as Oppenheimer messes around with Anwar's traumatic past. The uneasiness this causes indicates that there might be some suppression in the relation between Anwar and these traumatic experiences.

The fantasmatic project created in this scene can be seen as the subject Anwar's, as well as the filmmaker's, Oppenheimer's, attempt at taking control over the story of the incidents of the past war. Further, Oppenheimer also seems to have another and deeper goal of using the reenactments in his own experimental way, and creating a kind of realistic portrait of the subjects portrayed in the film, and what they are going through.

Orientation: Trauma features
Looking at the above analysis within the broader frame of the whole film, one cannot escape an important fact: Within the film we revisit the same scene twice. This is a kind of repetition, which can be coupled on a broad generic narrative structure, but more importantly to the form and content of trauma. The trauma model as presented by Caruth shows us, how this narrative structure plays a big role in narratives and in the psychological symptoms of trauma itself. In much the same way, Oppenheimer uses this narrative structure of repetition to give insights into the nature of Anwar's psychic state, showing it as being fragmented and unstable.

Further, by employing the clinical gaze, Oppenheimer bypasses another issue with representing trauma as shown by Caruth: The fact of the unreliable witness/subject, and the distortion of memory found in a traumatic experience. The "experiment" choreographed by Oppenheimer, with its clinical gaze and open admittance of constructed-ness, takes away the pressure of credibility

from Anwar testifying to the effects of the trauma he acquired years ago. Instead the subjects are left to perform and give narration to their experiences in a space safe from the critical gaze of the viewer.

So, even though the location and the subject content is the same in both scenes, there are a big difference in the content of the scenes. The first scene is happy, colorful and light, the other is darker, and emotionally heavy. This speaks directly to the language of trauma, characterized by personal narratives being repetitious and indirect, often leaving individuals lost and alienated from themselves. This representation of Anwar's psychological state of mind is nuanced by the multimodality of the medium.

In the scenes it also becomes clear that it is not only Oppenheimer that uses the different aspects of the documentary representational form in ways, which are interesting in the trauma perspective. Anwar's dancing reenactment, following his serious reenactment of his executions, draw clear lines to the realistic trauma-narrative technique of irony, where comedy or other uplifting forms have shown to be effective ways of dealing with and representing things that are hard to represent.

Through the gaze and the argument pinpointed in the above analysis of the scene, a part of Oppenheimer's strategy in relation to the representation of trauma becomes clear. The different documentary modes avoids the pitfalls of the crisis of representation that trauma narratives easily find themselves in. Mixing the observational mode and the interactive mode, while being clear on the constructed-ness of the narrative of the documentary, Oppenheimer attempts to create a space of authenticity with the overarching argument: Both in and through the situations here portrayed, Anwar goes through a real unfiltered enlightenment and development.

Sequence 3 - The interrogation of a communist

As previously described, the film is centered around a line of well done, yet obvious constructed reenactments. This sequence, "The interrogation of a communist", is one of the longest of the film's reenactment sequences. Along with being the longest it also includes a lot of behind-the-scenes material, where the different social actors discuss the execution of the reenactment, as well as the actuality of what happened in the past.

The discussions taking place behind the scenes, as well as the reenactment, are important aspects of the film's narrative and thematic content.

Representation

This sequence is centred around a re-enactment of how the perpetrators, Anwar, Herman, etc., interrogated a communist.
Before the re-enactment takes place, there is a conversation between the social actors about how to make the scene trustworthy, and a reflection about how they were the "cruel" ones during the wartimes.

Orientation: Social semiotics

If we look at a frame from this scene where the perpetrators reflect about their doings (frame 1.3.01), then Anwar is centred in the composition as a reacter (he is not the one who talks). The image is transactional in the way that the participants casts glances at Adi Zulkadry, the phenomenon, but whom self operates as an actor with vectors that departs out ot the frame, making his action process a non-transactional kind.

Though Adi is both a phenomenon, an actor, and center of action and attention by the other participants, he is not positioned in the centre of the image as the centre of information, but in the left margin, as subordinate to Anwar, who occurs in the center.

There is no gaze at the viewer among the crew, which categorizes the glances as "offers" to us. The frame is medium shot making it a social distance with frontal (frontal to Anwar) and eye-level angle that creates involvement and equality.

When the re-enactment is performed a change of composition occur (1.3.02): Anwar is no longer the centre, the prime source of the image, but in the right margin, making him a subservient reacter in the frame. Anwar is not (one of) the most salient participant anymore neither. Instead he is placed in the background, while the re-enactment; a transactional action process between the tortured (the goal) and the torturer (the actor) pulling the wire, is taking place in the foreground becoming the most salient participants.

The shot also changes from medium to long shot, creating now an impersonal perspective on the action. The angle is still eye-level but now a bit oblique, creating detachment.

In the re-enactment scene a set of frames is being presented, besides the long shot just analyzed. We get to see the goal, the victimized communist, of the re-enactment shot in close-up, acting in fear and terror (1.3.03), and we get frames of reactions from Anwar and Adi to the goals "re-enactment performance", also in close-up (1.3.04-05), which creates an intimate personal perspective on Anwar (and Adi), while the re-enactment unfolds.

After the re-enactment (in action), a discussion of the consequences of this re-enactment begins, where Adi addresses that they are about to turn history around and the image of everybody involved. They will not be seen as the good guys anymore, but the bad.

The sequence switches in frames and our narratives main protagonist, is being yet again framed as a salient character, though he is not the one who leads the conversation. In frame 1.3.06 we see how Anwar is placed as the given, and Adi as the new, which can be understood by that Adi is the one who grant new reflection to Anwar, and Anwar represent the old ideas of the Indonesian history. Yet, Anwar is composed as getting all the attention

Orientation: Documentary voice

In general, when watching this sequence, we have the feeling that action, stories and discussions flow naturally leaving the mode of the sequence to be observational (ex 1.3.07).

The sudden shifts in composition, when framing Anwar, can also be seen as use of the interactive mode, though the hints of this is not very notable. But the effect is that Anwar is not a salient participant, when it comes to the horrific actions of the reenactment, but instead when they reflect about truth and evil (though it's mainly Adi, who reflects), and when they react emotionally upon the acts. Anwar is framed as a reacter instead of being framed as a perpetrator, due to the composition.

From the very first take, we become aware that this scene is a re-enactment (1.3.08). Furthermore, we get the feeling that what is displayed is a re-enactment *in making*, and not the ending result of what seems to aims to be a more stylistic re-enactment: Anwar and Adi wears makeup that seems "out of character" and requisitions, like screenplays, are clearly visible on set. (1.3.02, 09). This break of reality by a setup, that has not yet been completely transformed, can be understood as the use of parody/irony, and the interruptive conversations and reflections as a mean of the Brechtian distantiation, creating awareness of the separation between the historic act and the re-enactment of the interrogation.

History is about to turn around, Adi says, and this statement could be understood as a silhouette of a ghost: A reconstituting of a lost subject, a nuanced understanding of the world, showing the ambiguity in relations to past and the aftermath of the Indonesian genocide.

Orientation: Trauma features

Just before Anwar's neighbor, Suryono, acts as a communist victim in this sequence, he tells a story (a memory from his childhood) from the wartimes of Indonesia in 1965 (1.3.10). It is a traumatic story of which, by his own words, can serve as an input to the film. But after he tells his story, it is said by Herman that everything in the film, has already been planned and that the story is too long and complicated.

This scene becomes kind of metaception, as the story is being declined to be performed as a re-enactment, yet it still occurs in the film. The message of this scene is not the traumatic event of Suryono, but the negotiation of a narrative, which is not a message from the participants to each other, but from Oppenheimer to us. He makes us aware that the film has been planned and constructed, that it has limitations, and is not to be recognized as a total recall of events and truth. It also makes us aware of how stories are created; out of pragmatism and collective agreement.

Later in the sequence, a retired journalist on set, declares, when seeing the re-enactment, that he never noticed, that the perpetrators were really interrogating and killing communists in the past, but the perpetrators does not believe that (1.3.11). Oppenheimer also breaks into the conversation, questioning the credibility of the journalists' statement.

This, together with other parts of the scene, addresses responsibility. The participants are telling each other to face the reality that they were not the

good ones, and that they cannot hide behind walls of ignorance, innocence and suppression. They are pointing at them self.

These negotiation of stories and truth that the viewer is being introduced to, is fragmented narrators voice: Different protagonists all pitching in to fill out the narration. As trauma recovery can be based on a community of witnesses compassionately sharing the story, the trauma resolves itself into new forms or constellations.

And so, these re-enactment serves more as a confrontation for our perpetrators about reality, more than an example to us of how they interrogated communists. This confrontation is further being conceived through bearing witness to their own actions. Anwar, who had before in the film reenacted how he tortured communist, is in this reenactment positioned as a spectator and reacter to the previous crimes. The primary categories of the reenactment are, as mentioned, parody/irony, and Brechtian distantiation, but few selected scenes play on realist dramafication, where strong emotional reenactment is performed. These takes (1.3.03), are experienced exactly, when Anwar been positioned as a reacter (1.3.04), creating a harsh confrontation to the horrific nature of his previous actions. This change of role for Anwar can be understood as an addition to Oppenheimer's fantasmatic project, giving Anwar a space to explore his own action and thereby his own traumatic experience.

Sequence 4 - The last reenactment

Representation

This sequence, "The last reenactment" plays a pivotal part in the build-up to the end of the film. In this last reenactment Anwar no longer plays himself the perpetrator, neither is he the reacter, but instead he plays the role of the victim. Through the sequence we slowly see the impact the reenactment has

on Anwar as he breaks down, little by little from frame to frame, leaving him sitting paralyzed at the end of the sequence.

Orientation: Social semiotics

In 1.4.01 we see three social actors. Anwar and two make-up assistants applying makeup. The two assistants create vectors going from them towards Anwar, both with their eyelines, their body-language and the other compositional lines within the frame. Anwar is the absolute center of attention, even more than usual. The shot is close-up; giving an intimate/personal vibe, which further underlines the connection and attention to Anwar.

Almost looking like a renaissance painting, the frame gives off both extreme poetic and immersive vibes, as well as extreme vibes of overdone-ness leading to constructed-ness.

The color use has changed, from an overall naturalistic modality to a more intense blue scale, with high color saturation. This color coding adds to the fictitious understanding of the scene as possessing an imaginative meaning: In Anwar's dark corners of his mind, he is torturing himself.

In 1.4.02 we move into a medium shot giving it a more social atmosphere. The whole arrangement is in focus now, also shown by the fact that the other actors faces can be seen, but still, Anwar is the most salient of the actors. This fact becomes clear by looking at the vector lines emanating from all the actors, moving towards Anwar. Again, this applies to eyelines, body-language and as with the scene above even the visible lines in the frame. The overall composition, with the vectors and the placement of the actors give the frame a very dynamic and cinematic feeling.

In the last frame, 1.4.03, we move to a much less dynamic composition. Only two actors occupy the frame, Anwar and Herman. As with all other frames of the scenes analyzed, the vector from the actors that are not Anwar move

towards him. Clearly Anwar is still the focus. Anwar, however, is not displaying any action in the frame, as he faces down with closed eyes, making no contact with the viewer or any other actor. The social distance portrayed in the frame is a mix between close-up and medium shot creating an intimate personal engagement. Something has happened in the composition of the frame, a new more subdued narrative.

Overall in this scene there is not much attention giving to the part of the world that is outside the frames. The vectors are all transactional and much of the viewer engagement is in fact more offering than it is demanding.

Orientation: Documentary voice

The documentary mode used in this sequence is the observational as well as the performative. Underlyingly, there are also traces of the interactive mode, as it must be through the filmmakers doing, Oppenheimer, that the reenactment has been set up as professional as it has.

The dynamic, action-filled reenactment itself, as seen in 1.4.02, shows clear signs of the realist dramatization. But that is just one aspect of the way the scene is constructed. Especially when looking at the composition of the frames this becomes evident. When we look at the two other frames, 1.4.01 and 1.4.03, the constructed-ness of the scene becomes clear: The appliance of make-up and the emotional reaction to the reenactment afterwards.

For the viewer the constructed-ness and play-fullness of the documentary is very clear and ever-present, but in this scene, it does not seem to be for the subject, Anwar. As seen in 1.4.03, the emotional reaction afterwards, is portrayed as real, and the reality of the dramatization seems to be very substantial for Anwar.

As opposed to the reenactment analyzed in the first rooftop scene, we no longer see the fantasmatic project created by the reenactment as empowering or stabilizing the narrative for Anwar. Instead it has done the opposite and

made him lose control of the situation completely. In contrast the fantasmatic project created by Oppenheimer seems to be coming into fruition here: The creation of authentic representation of Anwar and his subjectivity, through the power of performativity.

Orientation: Trauma features

The performativity, and creation of the fantasmatic project of the reenactment clearly brings back something very real and tough for Anwar. The possibility of jumping around temporality with the help of reenactments, functions very well in representing the trauma narrative. Just as we would see with other trauma narratives. However, the possibility of being able to work with the actual traumatized subjects in a bodily, performative way, creates an extra layer of meaning.

Other representations in the film

The four sequences we have chosen and analyzed above evidently stems from the main narrative of Anwar and perceives different elements; re-enactments, visions, reactions etc. connected to him.
But the film also features other (sub)narratives that display other characters related to the 1965 genocides in Indonesia.
We will now give a quick presentation of these representation, with the intention that it can expand the understanding of how the film is framed.

Syamsul Arifin, Governor of North Sumatra

In the beginning of the film, we get introduced to Syamsul, a Governor, who was highly involved in the genocides. We meet him in his mansion, where he and Anwar sit in his pompous couch and talks about the wartimes (1.5.01). It is only Syamsul who talks, though Anwar is placed as the most salient participant. Syamsul is placed more distanced impersonal, almost being framed in long shot, while Anwar remains in an intimate position as a reacter.

Yapto Soerjosoemarno, Leader of Pancasila Youth

Later we get introduced to the Pansacilas, a military group that played and still plays a big part in the persecution of "communists". The leader of the youth group, Yapto Soerjosoemarno, is being interviewed about the killings and the effects on the Indonesian society (1.5.02). In the whole scene we follow him in a distanced longshot, while he plays golf in a highly fashionable environment, which create detachment and apathy towards him - also because he talks about war, while he plays something as relaxed and "superior" as golf.

The Victims

Most of the film represents the perpetrators of the Indonesian war. The victims are also represented, when the reenactment is performed (1.5.03), but there is a big difference: The perpetrators are real perpetrators from the historical world, while the victims are "just" actors. There is no real victims represented in the film. This is an important notion that, together with the other representations just highlighted, will be interpreted in the section below: The film as a whole.

Organisation: Film as a whole

We have now analyzed chosen sequences and frames with the theoretical framework of social semiotics, trauma and documentary genre. Now, we want to gather our points into an overall summarization and highlight how these representation and orientations organizes the film as a whole.

Anwar is our main protagonist, which we have found through our social semiotic analysis. He is often the most frequent, salient and centred participant in the frames, even though he may not be the one creating the narrative of the scene through dialog or action.

Anwar is a perpetrator and a murderer, yet, we are attached to him through Oppenheimer's framing. We observe him and his narrative through a lens that Oppenheimer seems to have crafted to protect him.

In comparison, we are being oriented about other participants in the film, such as the paramilitary leaders, through impersonal and distanced frames, while they play golf or sit in their pompous living rooms.

This orientation, the protection of Anwar, is part of Oppenheimer's fantasmatic project during the re-enactments, and this can also further be understood from the absence of "real" victims in the film. Had Anwar's victims been represented, it is likely that the viewer had felt detached from him and lost empathy. As it seems important for the film to open up for the (human) nature of killing and still to protect its subject, it is likely that the absence of victims is a clear choice by Oppenheimer to keep the viewer attached to Anwar.

The perspective in the film is primarily the mode of observation, but Oppenheimer is not just an observing filmmaker. He is also a producer of the reality displayed in the film, having set it up himself like a scientist in the laboratory. Oppenheimer seems to put Anwar on an emotional journey of confrontation. He puts Anwar on trial, not in front of us, the viewer, but in front of Anwar himself. This creates the progress in the traumatic narrative of Anwar, as he goes from being in the role of the perpetrator, to the reacter, to the victim, to vomit.

Oppenheimer creates a vulnerable and human narration of Anwar, as he positions Anwar to confront his own trauma narrative. All of which gives the idea of Oppenheimer balancing between being both clinical and humane in the gaze of his subject: Oppenheimer shows empathy and responsibility for Anwar, throughout the film, while still standing on a solid foundation of ethical professionalism.

Anwar's fantasmatic project, on the other hand, is to be, or to remain, a cool character with a specific cinematic aura. On the surface he shows pride in his self-titeling as a gangster. We see this in for example all the dressing scenes, where it is important for him to have a characteristic outfit. Anwar does also have the goal of fitting his narrative into an almost Hollywood-like story with a happy ending. He has suppressed the horrific nature of his deeds and seeks either to bury them of to absolve them through some kind of forgiveness.

On the one hand, as argued, Oppenheimer confronts Anwar's suppression, but on the other hand, Oppenheimer also gives a space for Anwar to dwell in his trauma narrative, by performing the dream-like sequences that represent Anwar's mind and sub-consciousness. Here Oppenheimer only seems to address himself as a maker and not as a confronter. This space is left untouched in favor of Anwar to explore and create for himself.

We also found another argumentation that is a general theme of the film: To promote the relativity of realism and the negotiation of representation. As Oppenheimer addresses, confronts and challenges the perpetrators own reality (perceived as the "the good ones"), Oppenheimer also confronts and challenges his own film narrative, by highlighting the constructed-ness of what is shown and the ambivalence of proof argumentation that exists within the documentary genre.

Surviving R. Kelly

Representation

Surviving R. Kelly is a TV Mini-series from 2019 written by Nigel Bellis og Astral Finnie. The series consists of 6 episodes and revolves around the famous RnB singer R. Kelly, who has allegedly sexually abused several young women during his lifetime. The series is about these assaults, and the victims, titled 'survivors', tell their story about their relationship with R. Kelly.

There is a chronology in the documentary that narrates the life of R. Kelly in a timeline, from his poor and troubled childhood to his stardom as a music artist. The documentary consists of several interviews with, not just the survivors, but also family members, journalists, business associates, psychologists and other experts who all comment on the behavior and history of R. Kelly. R. Kelly himself is presented through archive footage and is not included in the documentary with direct comments.

In the analysis we will first look at the general representations of first the survivors, then the experts and lastly R. Kelly. After this we will analyze the two only live-action sequences in the series.

The Survivors

Representation

The survivors are, along with R. Kelly, the main social actors in the documentary series. As opposed to R. Kelly, the girls take control and create the narrative, as their voices and versions of reality take center stage. This section of the analysis will be aiming to show, how the survivors and their stories are presented throughout the series and used in the construction of an argument and the overarching narrative.

Throughout the documentary we are presented with a long list of women (see frame 2.1.01), who at some point in their lives had a relationship with R. Kelly. We are introduced to the women in the order that they entered the life of R. Kelly. Along with an overarching narration and representation of the life of R. Kelly, the women present their testimonies of their time with him. This parade of seemingly endless survivors left in R. Kelly's wake, serves to create the main argument and goal of the documentary series: To get R. Kelly shun in society.

Orientation: Social semiotics and documentary voice

The survivors have their own individual testimonies to tell, as well as being used by the filmmakers in a bigger narrative structure underlining the main argument. The producers have to walk a thin line between reaching their goal of getting R. Kelly muted, as well as giving the women/survivors justice, a voice and agency to finally be able tell their part of the story.

In the first frames and scenes of the very first episode, we are introduced to a number of the woman sitting in a greenroom, as seen in 2.1.02 and 2.3.03. Here the constructed-ness of the documentary genre is shown emphasising the indexical bond, the survivors have with the historical world. Seeing them in this way, creates a kind of bond between the viewer and the women, making the viewer more receptive to the subjective displays and descriptions that the women give.

However, this is the only time in the whole documentary series, where any constructed-ness is shown. Instead what is shown is a much more dramatic and aesthetically framed presentation of the survivors and their stories, with an allconsuming black background and intense music and clips between very close intimate shots and more social mid shots (2.1.04-05).

All of the women's descriptions and narrations are presented in a non-transactional manner, aiming both their speech and eye-contact at targets outside of the camera frame (2.1.11-12). This creates an offering composition. The first time we are introduced to them, they stare directly into the camera (2. 1.04-05), not speaking, but being introduced in a voice-over by themselves. This, along with the constructed-ness discussed in the paragraphs above, further strengthens the connection between the viewer and the survivor. The composition demands emotional attention from the viewer. This composition also frames the survivors as strong and in control.

There is a clear pattern in how the women are presented throughout the documentary series. We are given a short personal introduction, narrated by the women themselves, alongside archive pictures, and sometimes archive video, showing how they looked and sounded around the time they met R. Kelly (2.1.10, 13).

Orientation: Trauma feature

The details of the testimonies vary from woman to woman, but a general pattern is that they start their narrative full of life and hope but end up being broken and traumatized by their experiences with R. Kelly. In this way it is possible to show the quantity and severity of R. Kelly's abuse, as well as making patterns and connections overtly obvious. This all strengthens the argument made by the series. The fact that R. Kelly is an abusive, controlling monster.

Throughout the documentary there is a lot of emotion shown in the interviews. A very big part of the survivors breaks down crying at some point, while telling their story. Their reactions imply a traumatic experience, which they have difficulties in facing and putting into words. The way in which this is handled by the filming crew and producers, is quite obviously an attempt to maximize the impact and effect of these emotional moments. This is done by zooming in on facial expressions, lingering on the subject or playing dramatic music in the background.

Here we return to the thin line the producers have to tread, between giving the survivors an authentic and objective outlet for their traumatic memories and using these emotional responses to strengthen the argument of the documentary.

Experts and associates

Representation

There is a total account of 24 experts, which all are used to tell the public story of R. Kelly, and to comment on his controlling behavior connected to the trauma narrative lead by the survivors.

Orientation: Social semiotic and documentary voice

As with the victims, the representations of the experts are non-transactional action processes (2.2.02-25). In just the first episode, there is impressively 17 persons, who give their contribution to the history of R. Kelly (2.2.02-17). This episode serves as an introduction to R. Kelly's background, behavioral patterns, and music career. While their rhetoric is typically demonstrative in the way they indicate that R. Kelly behaved suspiciously, these 17 experts do not comment on any specific case of sexual assault. Therefore, the vast use of experts does not directly support the survivor's accusations. Still, they supply expertise that builds up a level of trustworthiness.

In the second episode, 'Hiding in plain sight', we see a survivor describing how R. Kelly slept with a underage singer called Aaliyah (2.2.01), and then right afterwards, we cut to Jamilah Lemieux, Writer for Cultural Critic, who exclaims "A fifteen year old girl!" (2.2.02). The reaction from Jamilah is positioned as a direct extension of the survivor's accusation. We do not know what Jamilah actually was talking about, when she made her outburst. But what is shown in the documentary, is that the survivor and the objective expert have the same story. This serves as an example of how the experts are being used; as commentary to support to the accusation and sometimes through out-of-context placements.

All of the experts support the claim that R. Kelly has committed the assaults. Some comment directly on R. Kelly: "R. Kelly has a problem (Wendy Williams,

TV/Radio Personality), and some experts are more indirect: "*A person* like Robert Kelly would use their vulnerability" (Dr. Khadija Monk, Professor of Criminology). Wendy Williams is not an expert, but is displayed and used as one, in order to address R. Kelly directly. The real experts such as the criminology just mentioned, address the issue of R. Kelly, but only addresses him in-directly.

Throughout the series, we found only one non-survivor defending R. Kelly. His older brother, Bruce Kelly, interviewed in jail, says: "Everybody has a preference, what is the big deal with my brother?" (2.2.03).

R. Kelly

Representation

As described earlier, the documentary follows the chronology of R. Kelly's life. Through archive and family photos we slowly move through the life of R. Kelly, starting from early childhood, school, beginning of music career and adulthood. The main part of the first episode focuses on this descriptive introduction of R. Kelly.

Orientation

Even though the beginning of the documentary is an introduction of a young R. Kelly, via childhood photos, we also, right from the start, get to see a specifically ominous portrayal of him (2.3.01-02). This happens in the many montages between the scenes littering the whole of the documentary, as well as the intro. Ominous frames of R. Kelly wearing sunglasses and dark clothes, such as we see in 2.3.03-05, are stable repeating frames, which we see a lot of.

In what seems like an effort to nuance, and to draw on ethical rhetoric, R. Kelly is also presented in other ways, through much other media. We see clips

from his music videos, clips from interviews, clips from home video as well as different newspaper and news media clips (2.3.06-08). This versatility of representation draws on news media ways of representing, as well as more journalistic documentary characteristics. With the many experts and the many survivors' voices, along with the general collage clipping, drawing on many different sources of information and mediums, it is clear that this documentary series is mostly a journalistic documentary.

There are however quite a few ways the series does not seem journalistic and professional in its ethics of objectivity. This specifically comes to light when analyzing the representation of R. Kelly. First, R. Kelly never gets his own voice in the documentary. His voice and presence are constructed by the producers of the series. Second, as shown in the section above, the story of R. Kelly is repeatedly framed with dark and ominous pictures of him. Even the versatility of the representation of R. Kelly, as described in the above paragraph, falls short. There is always a sense of mystery surrounding his portrayal and he is always framed with detachment.

Overall there is a clear dramatic narrative underlining the whole documentary. This is backed up by the many rhetorical measures, taken when representing the different social actors of the series. This dramatic narrative feels, almost, like a fictional narrative, where the thirst for knowledge, characterizing an elemental part of the documentary, is replaced by the thirst for pleasure. If a documentary moves into this fictive territory, it starts to defy the very elements inherent to its genre, exposing it too much criticism. This is because its main purpose or argument is firmly directed towards the historical world, creating ethical questions; is this a view of THE world?

Sequence 1 - Escape from R. Kelly

Representation and orientation: Social semiotics

In episode 5 "All the Missing Girls", the first live action sequence occurs, as we get introduced to Michelle Kramer. Michelle is the mother of Dominique Gardner, a girl who has been in R. Kelly's life, on and off, for 9 years. The sequence shows Michelle retrieving her daughter from the care of R. Kelly, after not having seen her for 3 years.

Along with being introduced to Michelle, we also meet Jerhonda Pace (2.4.02), who were friends with Dominique, and lived in the house with her before she left. Dominique does not make an appearance for an interview in the documentary, but Jerhonda functions as her voice, describing what it was like for them to be with R. Kelly. Jerhonda describes, as she cries, the set of events leading to her leaving, and how R. Kelly abused her both physically and mentally. The viewer is left with the impression, that the same must have been, and most likely still is, happening to Dominique.

There is a clear set-up to the upcoming rescue mission, one that frames Dominique as being in real danger, as well as giving insights into the nature of R. Kelly's abuse and control towards the girls and women. These descriptions are accompanied by images and pictures of R. Kelly looking like a pimp and a criminal. Throughout the scenes, where Michelle and Jerhonda are talking about Dominique, the viewer is shown many home photos of Dominique smiling and happy (2.4.04 and 2.4.05).

The second scene in the sequence is another interview with Michelle, filmed later. Here she describes, how she went with the producers, to go find her daughter. The sequence then cuts to a scene of Michelle in a car, driving to Beverly Hills (2.4.08). In the scene the transactional vectors go outside of the

frame, as she is speaking and interacting with the filmmakers who are behind the camera.

As Michelle walks into the hotel, the frames, as well as the camera movement, can be described as low key, hiding in the back, in an impersonal distant shot (2.4.09-10). The different faces of the people Michelle interact with are blurred out, and the sound coming from her microphone is low. After speaking to the hotel manager Michelle is taken upstairs to her daughters' room. Dominique seems very surprised at what is going on and is clearly taken aback by her mother being there, showing signs of shyness and even discomfort.

The composition of the frame indicates that the film makers are doing everything they can to get the reaction shots of the two women. Michelle gets to speak to her daughter and hug her and the two have a very emotional talk. Dominique is clearly uncomfortable throughout the talk, and in the end asks her mother and the filmmakers to leave.

After leaving, the hotel manager wants to talk with Michelle. He tells her that they called the room to see if everything was alright, and Dominique then asked them to find her mother, so they could speak over the phone. The phone call is not able to be recorded by the filmmakers, so Michelle relays the information, telling how her daughter was crying and asking for her to save her. This is a prime example of how filmmakers can affect the "reality" of a situation, seeing as how the first encounter, did not yield any real emotional response from Dominique.

Dominique tells her mother to meet her at 18.00, back at the hotel. However, at the hotel, they get taken aside and told that someone has called the police. It is clear that R. Kelly's manipulation and control has caught up with them. Right as everything seemed to be going wrong with the operation, Michelle gets a call from Dominique saying that she will be leaving with her. Though

everything is happening too fast for the filmmakers to catch with, we get to see Michelle and Dominique leave the hotel together. The blanks being filled in by Michelle with a narrated voice-over. We see them quickly leave (2.4.14) in a car and drive away.

Michelle asks for the cameras to let them be as her daughter needs to be alone. The very last thing we hear in the scene is Dominique stating while crying: "That was the hardest decision I ever had to make", as we see them drive away (2.4.15). The sequence ends back in the interview room with Michelle, who states: "There are three drugs out there, crack, heroin and R. Kelly."

Orientation: Documentary voice

At this point in the documentary, we see a shift from an expository mode to a more interactive and observational mode. Before this sequence the documentary had consisted of four hours of interview and montage scenes. The shift we see in the beginning of this sequence, is a form of direct cinema displaying the social actors acting in the historical world, instead of them talking into the camera in a studio.

There has also been a shift in the chronology of the narration. Not only in the natural flow created by the documentary, but also in the production of the documentary. It is as if the historical world has been invited all the way inside of the documentary space.

This has implications for the agency of the social actors in the documentary. Michelle gives off the impression that she is more focused on how she is being and acting, now that she finds herself in the 'real' world. The importance of the technicalities of making a documentary are also put in the background, giving it a more authentic feel. The sequence is being narrated by Michelle herself from the interview, which was made later on. Throughout the scene there is intense and sometimes upbeat background music, creating a thrilling and

action filled atmosphere, but which reduces the authenticity. It is clear that this part of the documentary is not at all a recreation or re-enactment and we are observing something quite real unfolding, however edited into a dramatic scene.

The gaze traced in the documentary has also changed. Moving from a very structured and controlled setting into the real world, we now have a more helpless gaze. There is a sense of helplessness, as the affairs are out of the hands of the filmmakers. They can only watch and see what happens. At least that is how it is portrayed. There is no reflection or background information that supports the authenticity of what we are seeing, other than the representation itself. One can still be critical about whether what is displayed is trustworthy.

Orientation: Trauma features

There is a clear sense of 'taking control' of the narrative in this scene. Quite literally this is done by Michele, as she brings the production with her into the historical world. This creates a feeling of empowerment, possibly working towards some sort of healing of the traumatic experience.

This sequence is different from most of the other scenes investigated in this analysis. We are not witnessing a reconstruction or reenactment of trauma here. We are being presented with the very occurrence of a trauma in real life. This episode will be part of Dominiques trauma and something she will have to try to create a story about and understand later in her life. This way of observing and representing is something unique to the documentary genre, and quite interesting.

Sequence 2: The black room

Representation & Orientation: Social semiotic

In episode 6, "Black Girls Matter", a re-enactment occurs. This scene contains the only re-enactment of the whole series. It revolves around Asante McGee, a survivor, who has previously lived with R. Kelly in his mansion in Atlanta, and experienced assaults in an almost hostage like situation.

Before the re-enactment unfolds, Asante proclaims in an interview that R. Kelly manipulated and controlled her during her relationship with him.
She describes how she meet R. Kelly, and how it was a big event for her. This story is told by Asante who sits in the interview-chair, while the camera cuts from her in the present, to archive photos of them together (2.5.01-02).

The narrative of her story takes us from R. Kelly and Asantes first encounter, through their yearlong polygamous relationship, to when she moves in with him in his Atlanta home. After her background story, we cut to a frame of the Atlanta house (2.5.03), where suspenseful and disturbing music suddenly plays. Right after we cut to a fragmented shot of the inside of the house, while she in voice-over, describes that her stay was a "nightmare" (2.5.04). This statement serves us with a gloomy twist in narrative and anticipation. Then the screen turns to black, displaying information that R. Kelly's home in Atlanta is now deserted due to financial issues (2.5.05-06).

Set in a direct-cinema perspective, we jump to the front door, led by Asante, who is taking us back to the memories of her stay, framed in medium shot non-transactional medium shot (2.5.07). Again, suspenseful music plays in subtle notes, which underscores that the visit is not pleasant. After explaining that it is difficult for her to go back to this house, she opens the door and finally re-enters for the first time in years. But notice that we see her entering from inside the house (2.5.08), so though the scene has built up this live

anticipation, the camera has already entered the home, which is a sign that this anticipation has been crafted.

In the house, we look around the white living room, while she explains that the interior looks different. The camera adopts her POV while it swirls around the room (2.5.09). Then she goes upstairs, and the camera cuts to a POV angle of her walking up the stairs (2.5.10). Upstairs, we see a close-up, perceived as her POV, of a key in a doorknob (2.5.11). This creates a signal of violation; she was locked up. She goes to the door, and says she does not want to go in. She will instead show us some other bedrooms (2.5.12).

The film fades to black, with white text informing about what room we are now going to see: The Black Room (2.5.13). Asante takes us to a bedroom, which is clearly white, but previously was black (2.5.14). She looks around as she states: "The things that happened here, you wouldn't believe" (2.5.15-16). Leaving the horrors of her abuse up to the imagination of the viewer.

Her emotional response to being in the black room evolves exponentially til, at last, she walks out of the room, while we hear her snuffling with tears (2.5.17). The film then cuts to a total shot of the house, while we still hear her cry in voice-over (2.5.18). This affects a kind of alienation and detachment to the house, as it gets personified as the assaulter itself.
Suddenly the screen becomes black display that the filmmakers advise parental company.

Then we are back. Where Asante McGee, still in tears, tells a story of how she had to ask R. Kelly for permission to go downstairs during her residence s (2.5.19). This story is highlighted with the camera, operating according to her story with a POV. The color saturation is in low moderation, implying we are now experience past related moment that is cold and repressed (2.5.20).

The frame switches between reaction and actional process, but the main pattern is that they are non-transactional. She is the only actor, or, reacter, and she shares the screen alone. Because of this, she owns the narrative and her story is strong. While also leaving space to the viewer for imagination - both concerning how the frames are composed, but also due to the lack of information about the assault.

The screen then becomes black again and informs that Asante decided to leave (2.5.21). We cut to the present interview, where Asante faces us with a demand and tells how she wanted to leave, highlighting the message (2.5.23). Again, she tells us that R. Kelly at first had seemed like a nice guy, but turned out to be a person, which she have regret to have ever known. Here an archive photo of R. Kelly with sunglasses appears (2.5.22)

Yet again Asante underscores that she didn't know he was a monster. She oversaw this because of her fandom (2.5.24-25). She then calls him the devil (2.5.26), and the frame goes from medium shot, to close-up on "devil" (2.5.27). It quickly cuts to R. Kelly with shades and a cigar on the red carpet, while the color differentiation slowly turns monochrome (2.5.28 - 29). The technique emphasizes the word "devil", implying it is the same as R. Kelly.

The word devil becomes a label. R. Kelly is being framed as the personification of a devil, just as the house is being framed as being the personification of evil.

Orientation: Documentary voice

This scene argues that R. Kelly seemed like a good man, but is really a bad man, who manipulated and controlled Asante. The mode at use is expository as the documentary wants to reveal R. Kelly's true nature. But there is also a somewhat interactive mode at use, due to the camera perspective, which often

operates as the eyes of Asante, or to create a drama out of Asantes presence in the house.

The realism displayed in these scenes is psychological, where human emotion and perception is in focus.

When Asante goes back to the residence, it is about provoking emotions, rather than gathering proof for accusation. The filmmaker wants to capture her reactions, with a clinical gaze, as the camera lets her cry alone in an almost expository way. The camera stays with her, without interfering, though it does not seem to be unethical or clinical. It seems to be done to promote her story, which gives it a feeling of the humane gaze; empathetic but without interfering.

The main use of rhetoric is emotional. When she reenacts, how she had to knock on the floor in order to get permission to get down, the rhetoric become demonstrative, styled as realist dramafication, due to its serious nature. The black room reenactment is a typification as it does not refer to a specific event. It is more about typifying past patterns, rituals and routines than showing a specific historical events or occurrences.

In this sequence there is not much descriptive information. Most of it is about emotional reactions, to what R. Kelly did, coupled with a repetitive and continuous exclamation of R. Kelly being a devil, a nightmare, humiliating, and images of her crying in despair. Perhaps the lack of information in the scene is due to the typification reenactment, where the experiences are loosely connected to specific events, and serve more as a generalization of her past feelings in the house.

Orientation: Trauma features

The scene is full of repetition used as a stylistic feature: Her story is being told again and again (What she thought of him first, what she thinks of him now). The reoccurring "informative" black screen, also highlights that the filmmakers do not want to be seen or interfere.

The connotations of R. Kelly and the house can also be seen as intertextuality. "The Black Room" "The devil" are words that get transformed into actual objects (the house) and subjects (R. Kelly).

Throughout the film, the inclusion of several testimonies on the case of R. Kelly, this sequence has "surprisingly" no use of a fragmented narrator's voice. The story is her own, but crafted by the filmmakers so it has a strong emotional argumentation.

Organisation: Film as a whole

The documentary series represent the survivors, experts, family members, business associates and R. Kelly himself. It is about the numerous women's memories of abuse and works as an accusation of the abuser: R. Kelly. The main argument of the film is that R. Kelly is not just a person, who has made a couple of mistakes throughout his life. He has always been an abusive monster to younger girls, and most likely will continue to be so for the rest of his life.

The series argument is mainly presented in the expository mode with the narrative and overarching goal to reveal R. Kelly as a criminal, and expose him to the world. Moreover, the series is expository in its representation of the survivors and their experiences, as the voice in the documentary is mostly verbal in its argumentative logic.

The survivors are always framed as vulnerable, yet in control of the narrative. The experts and survivors are framed similarly, but as the survivors usually get

an introduction and more time in front of the camera to tell their background story and depict their emotions, they have a stronger and more emotional connection to the viewer. The experts serve to support the narrative and accusation of the survivors with credibility with fast and abrupt cuts, giving substance to the survivor's stories.

R. Kelly is not actively displayed in the documentary. He is exclusively depicted through the use of archive video and photos. R. Kelly is usually displayed in monochrome with sunglasses on, creating of barrier between us and him. We are left with the impression of a powerful character, whom we only feel alienation and detachment towards.

The archive photos are not the only featured substance that creates an impression of him. The representation of archival footage is additionally formed through the multimodal features like added suspenseful sound, and the survivors in voice-overs proclaiming his wrongdoing. Basically R. Kelly is represented in a negative way and framed as a symbol of evil. Only one statement in the whole series defends R. Kelly, and that is his big brother, who says: "Everybody has preference (in age)", and one could wonder if he is (the only one) chosen to represent R. Kelly, because he is in jail, and therefore does not possess an ethical rhetoric even though he is his older brother.

There is, however, a quite substantial use of ethical rhetoric throughout the series. At a first glance it looks like a news documentary, leaning on a professional ethics of responsibility and professionalism; drawing information from many sources. This rhetoric, however, is much overshadowed by the emotional rhetoric, where the filmmakers seem to draw on cliché and unnuanced representations of good and evil, using a kind of intertextuality, playing on a thirst for narrational pleasure more than a thirst for good argumentation and knowledge.

Repetition is very prevalent in the series, with the goal of trying to underline the arguments of the documentary. The cuts of the film emphasize that: If a participant states something revealing about R. Kelly (of disturbing nature), this statement is most likely to occur, not only in the moment of when it was said, but repetitively.

Furthermore, the filmmakers, in their inclusion of the live-action scenes, specifically craft situations in the documentary with tensions of danger and helplessness. The filmmakers themselves are always hidden from the film, creating the opposite of constructed-ness; a perception of the film as an absolute truth claimer, which ex. makes the danger and helplessness seem natural rather than a crafted perspective.

The sensationalism and unnuanced framing-methods work very well when accusing R. Kelly. But as an important aspect of the series is about giving the survivors a voice for their trauma narratives, these representational choices could be looked at in a critical perspective. Both in the representation of trauma, and the documentary genre lies inherent factors of responsibility and ethics, which are undermined by overt use of manipulating rhetoric and naive worldviews.

One might argue that the sensationalism used in the documentary is necessary to break through to the masses and achieve its goals. Others might be more critical to the misuse of these already vulnerable women once again, as with their trauma, rendering them not in control of their own narrative. The misuse could also bring into question the documentary's truth-claim concerning R. Kelly.

However, the series also presented an interesting representation of a traumatic event. Besides the emotional outburst from the survivors, that are clearly trauma related, we get to observe a possible traumatic event in the making. So, even though the series can be looked at critically, because of it

argumentional evidence, it also provides a somewhat authentic representation of the women's traumatic experiences.

Waltz with Bashir

Representation: Film as a whole

Waltz with Bashir is an animated documentary from 2008 by Ari Folman, which revolves around the Israeli invasion of Lebanon in 1982. The center of the story is Ari himself and his participation in the war. The film begins in present times, where Ari has been sought out by a childhood friend, who tells Ari about a recurring nightmare, which is connected to the wartimes. Ari himself can not remember anything from the war, but when he leaves his childhood friend and drives home, a fragmented memory enters his mind. But still, he cannot remember much from the war, and is not able to place the memory. He decides to set out on a journey to recover his lost memory, by finding and talking to his old soldier friends, as well as different experts like psychologists and scientists. Here the viewer is transported back to the Lebanon War in 1982, where we follow a young Ari and his companion in times of horror, compassion and beauty.

Sequence 1 - The hallucination

The first sequence analyzed is called "The hallucination", and is a reoccurring fragmented memory (Ari refers to this memory as a hallucination) following Ari throughout the movie. The sequence is included in the analysis because of the repetition of the scene along with its narrative importance as it is a key point in the narrative; the event that kick-starts the story.

Representation

Before the hallucination takes place, Ari is driving home after having met with his childhood friend, Boaz, to a talk about Boaz' own recurring nightmare, where ferocious dogs are chasing him. In the car ride home, Ari starts to reminisce himself, and experiences a full-on hallucination.

In this hallucination, he is accompanied by Carmi Can'an (the one person that Ari can recollect from his memory) and an unknown person.

Orientation: Social semiotics

The hallucination starts with a total shot of the three characters, one who stands on the left, and Ari and Carmi who lay in the calm waves of the ocean, all in front of Beirut bay (3.1.01). We then cut to a close-up of Ari himself, making non-transactional glances upwards (3.1.02). Then we cut back again to a frame of Beirut bay (3.1.03), but this time it seems like we are perceiving through the perspective of Aris own eyes. Right afterwards we cut back watching the characters in a long shot with an eye-level and oblique angle, creating detachment and impersonality yet equality (3.1.04). The changing cuts from long distance, to close-up, to POV, to an oblique angle creates a rather disorienting perception of the narrative.

The participants then rise and move towards the shore (3.1.05), where they pick up their clothes. Here they are perceived as silhouettes, framed in long shot with a low angle framing them as powerful (3.1.06).

Though the participants have "power", they are displayed vulnerable through their nudity and skinny limbs. The silhouette portrait also functions as a kind of blur of individuality. It is difficult to recognize who is who in the frame.

This frame also highlights the main color-use of, not just this sequence, but the whole film: Shot in black and yellow with just white to give nuances. The colors are flat, which is connected to abstract truth, and with high saturation, which is connected to strong value laden aspects and emotions. The color-use

could highlight that this particular sequence is a hallucination, but because these colors also occur in the present "real" narrative of the film, one is more likely to ask: Is this sequence actually real, or is the whole film a hallucination?

These six starting frames positions the viewer in a distance to the participants. There is equality, but their vectors point away from us, and we are unsure where to. There is a majority amount of long shot, and often the angle is not frontal, which creates detachment and impersonality to what we perceive. We watch them, but we are not a part of the group. Except for frame 3.1.03 which, together with 3.1.02, belongs to Ari, his perception and his emotions, show us that in this disoriented narrative, we still follow Ari.

They begin to walk up the stairs from the beach towards the buildings (see 3.1.07), and then slowly, the color changes (3.1.08). Still in sensory colors, the deep yellow turns into a cold blue. We then follow Ari, now medium shot and frontal creating social involvement, getting dressed while making glances around the ruins of the city (3.1.09), until he turns at a corner (3.1.10), where a mass of screaming people; women, elderly, children, run by him, all while the camera still continues to turn, ending with Ari's facial expression in a close-up (3.1.11).

After the color changes from yellow to blue, the frames become Ari's in terms of composition, salience and shot, and throughout the rest of the scene he has more frames alone than the other participants. Before the color changes Ari is not most salient participant. Actually, he is the least salient participant until frame 3.1.08.

All the frames, despite 3.1.06, where they put on clothes, are reaction process, which creates a mystical atmosphere that leaves interpretation to the imagination.

Orientation: Documentary voice

What is shown in this sequence is the psychological realism. It is a representation of human perception and emotion, with a focus on form and feelings.

The camera may seem to be following the observational narration, but it is not an observational mode. There is a clear voice in the representation and neoclassical music, the naked bodies, the screaming citizens, which serves the viewer with feelings rather than proofs or ethical considerations. It is a construction of a dream playing highly on the performative mode, that shows the complexity of memory and experience. The mode can also be seen as poetic in the way orchestral music, color tone and mood play together with the aim of highlighting meaning rather than creating a narrative.

The director, Folman, investigates his own memory and his own psyche. The scene is apparently a reconstruction of what he remembered and reveals how he thinks about this memory. Though the sequence seems highly dramatized, the meeting with a total representation of flat colors, as opposed to naturalistic, is a reference to the sequence's own constructed-ness.

Orientation: Trauma features

This scene occurs three times during the film, and so it possesses repetition, which is a clear stylistic trauma feature. The narrative is fragmented (our point of view jumps around from frame to frame), without a clear direction or moral, and maybe this is because it is not representation of a set of historical events. This scene can be understood as an echo from the past, but maybe not treated as a memory of the past, but instead as an image of his own (sub)-consciousness.

We perceive this sequence, *not* as a reconstruction of a memory and a re-enactment of how it unfolds, but as a construction of his consciousness

unfolded as an enactment. The color changes can also highlight, how Ari first dwells in his consciousness, and when going into the city, he goes deeper into his subconscious and leaves his comrades behind, little by little. As such the symbolism of the ocean becomes an intertextualized representation of the fluid state of mind, while the city of Beirut represents a maze of feelings and memories.

Sequence 2 - Carmi Can'ans' hallucination

Representation and Orientation: Social semiotics

In order to recollect his memory, Ari goes to Holland to find his old childhood friend, Carmi Can'an, because Ari recognizes him in his hallucination. In Carmis home, he and Ari have a conversation about their participation in the Lebanon War. Carmi talks about his experiences starting with a memory of him sailing to the war line.

We then dive into his memory, and, we literally dive. Through clouds we fall from the sky, where a boat suddenly appears in the vast black ocean, all the while an 80' anti-war pop song blasts in high volume (3.2.01).

Panning in line with the boats surface, we see how the Israeli soldiers are partying and enjoying themselves in nuances of black and blue, until the music fades and Carmi starts to narrate in voice-over. We are then taken back into the present, where the conversation continues (3.2.02-04). The conversation switches from a medium shot of Carmi, which is almost seen from the point of Ari's view, to a long shot of both creating bidirectional action process, to a reactional process medium shot of Carmi, where Ari is placed in the background.

The difference in the composition gives a diverse perspective of how the viewer should find both familiarness and participation, distance and observation,

abstraction and thoughtfulness in the conversation, and evidently adds an all-covering, but disoriented perspective on the narration.

Carmi continues his story. He tells that on the boat he was sick, fell asleep on the deck and then began hallucinating. We then see a young, collapsed Carmi in a long shot and apparently looking directly at the viewer (3.2.05), but then the camera cuts to reveal a woman, slowly swimming towards him (3.2.06), which is what he was looking at. This way of cutting and framing creates anticipation and excitement. The camera then cuts to a long shot from above (3.2.07), before the woman finally rises above the ocean and climbs on the deck looking directly at us (3.2.08) (though we now know she is probably looking at Carmi).

The woman takes Carmi, as a mother takes her newborn child in her arms (3.2.09) - it almost looks like she is breastfeeding him - and carries him back into the ocean, where he lays on her stomach, calm, watching the boat as he drift away in the blue (3.2.10). Suddenly an aircraft flies by and drops a bomb on the boat, which then explodes to pieces in flaming orange, framed in the distance, while we still see Carmi in medium shot (3.2.11). Carmi turns his head away from the destruction and continues to float away on the woman's stomach as we cut to a close-up of his worried facial expression (3.2.12). In this last frame the image becomes non-transactional, creating a hidden understanding and space of interpretation.

The hallucination ends, and we find Carmi on the shore of the war, firing bullets in every direction in total confusion (3.2.13). The frame is yet again in grey blue. Carmi is still our main participant, positioned in the center and seen from an oblique angle that creates detachment, but framed in eye-level creating equality. The shooting escalates when a car appears. Carmi and the soldiers fire holes in every inch of it, until there is silence. Carmi and the soldiers walk up to the car (3.2.14), framed in a long shot, seen from the back

creating a distance and an alienation from the participants, whom also are displayed in a low angle giving representational power.

They walk past the car, looking inside the broken windows inside (3.2.15). In voice-over, Carmi tells Ari (and us) that in the car was a, now, dead family. The image itself does not clearly expose the victims, so it is only his narration that reveals the true horror of his actions. The listener is confronted, but the viewer is saved.

Orientation: Documentary voice

The last scene on the shore, where Carmi shoots the car, is a reenactment of his memory. The reenactment as a whole is a highly stylized dramafication. There can also be found differences in the way the scenes perform this dramafication. The audio differs in the way that the hallucination is highlighted with tender and subtle orchestral music, while the beach scene is highlighted with naturalistic and scattered sounds, such as gunfire that creates an endangered and helpless gaze. This also creates the feeling that the boat scene did not happen, and the beach scene did.

Orientation: Trauma features

The enormous naked woman swimming to the boat, and taking Carmi with her to the ocean, seems not likely to be historically real, and with her out-of-proportion-figure, we are likely to believe that this is imaginative.

The naked woman is to be understood as the personification of the ocean itself, that takes along Carmi and his worry and grief into forgiveness, forgetfulness and denial. Denial because Carmi chooses denial. When the boat explodes, he turns his head. Out of sight out of mind. The whole frame turns orange, close to yellow, and we get the idea that this color scale could symbolize reality and the horror of the war. As such this scene is also a

expression of intertextuality, where it displays the psychological reality of Carmis mental state during the beginning of the war.

Sequence 3 - The waltz

Representation

The third sequence we analyze is called "The waltz". This sequence has been chosen as a representative for the many fighting scenes dispersed throughout the film, giving insights into how these are structured. The sequence starts with the Israeli soldiers walking into Beirut. Quickly a firefight ensues between the Israeli armed forces and the military occupants of the city.

The narration includes interviews with different subjects, who tells their story of what happened during the fighting. So, along with showing the fighting, the sequence also creates a possibility to analyze the more interactive aspects of the documentary film.

Orientation: Social Semiotics

The opening of the scene (3.3.01), shows the Israeli soldiers from the air, making them look small and signaling the very big undertaking they are about to embark on. Afterwards we get down to eye level with the gaze of Ari, almost staring directly into the camera (3.3.02), explicitly demanding a more intimate connection, placing him as the most salient actor in the beginning of the scene.

The camera jumps from the ground to the air, to the point of views of the soldiers (3.3.07-08). The theme of dispersed camera angles to represent different actors continues throughout the whole scene, however Ari does not continue to be the most salient actor in the shots. In 3.3.3 the role has switched to Henley, Ari's soldier friend. This switch is also apparent in the more multimodal aspects of the scene as the voice-over now switches from Ari to Henley. This switch is cemented in 3.3.04, where we see Henley in a medium social shot telling the story as part of an interview. Soon after, the narration

jumps back to Ari. Ari poetically describes one of Henley's head on attacks, shooting at the enemy in a sort of dance, more specifically a waltz (3.3.08). As Ari narrates the scene, the music changes to classic waltz music, and the viewer sees Henley standing in the middle of the gunfire, half dancing and half shooting.

The switch in narration, between Henley and Ari, is not the only one. The torch also gets passed on to Ron, as seen in frame 3.3.08. So, here we are presented with a third leading actor in the scene. As we see in frame 3.3.05, Ron is represented from below, towering above the other actors, adding to him a sense of importance and courage. He also seems to represent another kind of actor from the soldiers, as the vectors his reactions create seem to be pointing in another direction. Here we are seeing another perspective/voice on the story. Both Henley's beautiful head-on fighting scene, portrayed as a waltz, as well as Ron's superman-like appearance in the sequence are narrated by other people than themselves. It seems very unlikely that the reality of the situation played itself out in this surreal and crazy manner, and more likely that these unrealistic representations say more about the minds of the narrators than the actual situations. This move, away from empirical realism into psychological realism, focusing on the subjective and on the narrator's state of mind, creates an interesting realistically subjective understanding and connection between the viewer and the social actors.

Orientation: Documentary voice

In the scene there is a mix of the poetic mode and the observational mode, which can be seen through a switching between subjective and objective descriptions of the memories.

The subjective and poetic descriptions of Henley's waltz-like attack, and the reporters' superman-like appearance create a specific mood and a tone of beauty and danger. A big part of the storytelling in the sequence also relies on

facts and down to earth descriptions by the different social actors, hence the categorization of the observational and even the expository mode.

Together, this mix of the observational and poetic modes, gives the sequence a reflexivity, bringing attention to the content of the representation as well as the form of the representation.

On the surface the sequence shows the world with an endangered and helpless gaze. An endangered gaze supplies the footage with an element of urgency, fear and courage. However, because the film is animated, and the events shown in the scenes were not filmed in an actual battle, but composed in an animation studio, this is not the case. Instead the danger and courage detected in the gaze of the film is a rhetorical device, with a clear goal of creating a compelling and suspenseful cinematic experience. Using the documentary gaze as a rhetorical device, Folman creates a cinematic experience represented in a psychologically realistic way.

The fantasmatic project created in this sequence, can thus be characterized as a wish to take the viewer on a subjective and cinematically powerful journey through memories and war.

Orientation: Trauma features

The sequence does not really deal with the memories as traumatic. There is no obvious difficulty in recollecting the past, no dissociation with the experiences or any traumatic symptoms as such. However, the poetic mode observed in the sequence does speak to some sort of trauma feature. The glorification of what happened in the poetic manner can be seen as an attempt to recreate the narrative and take back control of the traumatic event.

Another point of analysis worth mentioning in this section, is the aspect of the fragmented narrators voice. It is necessary for Folman to represent the event, as wild and chaotic as it was, with many voices filling in different pieces of it.

This again, between the lines, could point towards the chaotic and traumatic effects of the experience.

Sequence 4 - The massacre and the revelation

Representation

The fourth sequence we will analyze, "The Massacre and the revelation", is the climax as well as the ending of the film. The first scene shows the Lebanese army ushering the Palestinians from their homes, after the fighting has stopped. We see, from the point of view of the Israeli soldiers, how the families are loaded onto trucks and driven away. The people who refuse to leave their residence are ruthlessly executed. Throughout the sequence we also see scenes of Israeli military personnel confused about what is going on to various degrees.

At the end of the sequence, in Scene 2, it is revealed that this massacre is what Ari witnessed, and what caused his later hallucinations and traumatic fragmented memory. He sees the women crying for their dead husbands and daughters laying in the ashes of the destroyed city streets. At this point the animation turns into real archive footage of dead bodies and people screaming and mourning.

Scene 1

Orientation: Social semiotics

In the frames portraying the massacre, one of the interesting things to look at are the representations of the different groups of social actors. In the scenes we see three different groups of actors. We see the Christian Lebanese phalangists (3.4.01-2), we see the Palestinian victims (3.4.03-4), the Israeli army and of course our main character, Ari (3.4.05-6).

The phalangists are shown with their weapons raised in a threatening fashion, as the vectors of the weapons point upwards. This representation of the guns, and how they are positioned, creates the impression of power. Had the guns pointed down, the positioning of them would suggest surrender or submission. Throughout the frames, where they are portrayed as the most salient actors, the phalangists draw vectors in a transactional process towards the victims of the massacre: The Palestinians. All of the aggression the phalangists exude, is directed towards the Palestinians. The phalangists are mostly portrayed in medium shots and long shots creating a more social or distant engagement with the viewer.

The Palestinians (3.4.03-04) create no vectors towards other actors in the frame. Their gazes are lowered in a non-transactional process making them the main focus of the frame. This is further emphasized as the actors are shown in intimate and personal close shots, showing in detail their sad and resigned faces.

The Israeli actors in the foreground are framed in medium social shots, facing away from the camera, and drawing vectors to events and other actors in the background of the frame (3.4.05-06). This composition creates a narrative effect that makes the viewer feel as a part of this group, watching the events unfold with them.

While this is the case with some of the frames (especially 3.4.07-08), another compositional and narrative aspect also comes into play. The fact that we see the backs of the Israelis gives off an aura of detachment. A detachment that could speak to the detachment, Ari feels when recalling these memories. Did I really witness this? Was I really there? Almost like an outer body experience, which is hard to grasp and place firmly and solidly into one's own narration of events.

This "watching-with-aspect" is a central part of the film as a whole and its narrative climax, as one of the film's central themes circles Folman's own participation in the massacre. A sort of conclusion to this theme can be seen in 3.4.05, where Ari and his allies help the phalangists to carry out the massacre by shooting flares into the sky, giving them light. Ari will not disclose in the film whether he himself fired the flares or just watched, stating: "What does it matter if I helped or watched?"

Orientation: Documentary theory

In this scene, we can see a humane, sympathetic gaze when showing the victims.

Orientation: Trauma features

Were the Israeli military innocent bystanders, or knowing accomplices in this massacre? Was Ari? The composition and framing of the different groups, show how Ari grapples with these questions. It seems he settles somewhere in the muddy middle, as there is a clear distance between the perpetrators and the Israeli army but implicating them through their gaze and indirect help.

All the atrocities are shown in a third-person view, from a distance, making the horrors of this massacre more digestible. A clear consequence of structuring the frame by representing the actions of the massacre in this way, further underlines the phalangists as the inhumane and incomprehensible, while framing the Israeli army as the more sympathetic and ethically group, which we can stand by.

Scene 2

Orientation: Social semiotics

As seen in 3.4.09-12 the compositional elements of the frames before and after the big change are quite similar. The social actors represented are mirrored, standing and laying in the same positions in each frame. There are,

however, also differences in the compositions of the two representations. The animation shows artistic and aesthetic choices in its framing. All the vector lines lead towards Ari who stands at the vanishing point, implying that something of big importance is happening to him.

Of course, nothing as artistic or aesthetic is to be seen in 3.4.11, the archival footage, as Folman has no way of editing this, and probably would not want to do so. This difference underlines between a more empirical realistic rendition of events as opposed to a more psychological rendition of events.

The choice to limit the change in the compositional and narrative semiotics of the frames is, however, part of a bigger plan. A plan to accent the change in representational realism in order to underline a central point in the film: The experience of a revelation. In this sense, the importance of the change lies not in what we see, as the content of what we see is mostly the same, but in how we see this content. Through the change in the aesthetics of the representation a new dimension of awareness is opened up.

Orientation: Documentary theory

Moving from animation to archive naturalistic footage, marks a change in the way realism is represented. We move from psychological realism, and its fluid historical perception of feelings, into the realm of empirical realism. All the while retaining the indexical connection between the animated images and the archival images, by having the animation mimic the compositional elements of the archival footage (3.4.09-12). This creates a feeling of authentication both of Folman's psychological realistic representations, but also a feeling of authentication towards the more one-sided "naive" empirical footage.

Orientation: Trauma features

The whole scene is a pristine display of the possibilities of representing trauma narratives in the multimodal medium of documentary. Acknowledging the

impossibilities of grasping, understanding and fully communicating trauma, Folman uses an array of modes to display the traumatic experience. Music, colors, sound, animation, real-life action, all drawing its strength from all the previous scenes in the film.

We understand now, that it would not have the same effect of bearing witness to his representations of the war, had he not changed them aesthetically into animation. This can be seen as a comment on the vividness and liveliness of the medium of film, but especially documentary.

Organisation: Film as a whole

The film has a very diverse, almost disorientated framing on its narration, which affects that the reality exposed seems ambiguous. We experience attachment and participation, distance and observation, abstraction and thoughtfulness in the representation of the main protagonist through memories, hallucination and interviews. The only thing we are sure of, is that Ari is our protagonist, but whether we are following him, observing him or seeing everything from his point of view, shifts from frame to frame.

But besides the diversity when framing Ari, there are more stable patterns when framing the other representations. The hallucinations are mostly reactional images with a majority of non-transactional. And concerning composition, in many frames, the Israeli forces (including Ari, Carmi, etc.) are shown from either an oblique angle or in long shot from behind. This affects that we are both a part of the Israeli forces, and our protagonists, as well as there is a feeling of distance towards them.

There is also a big use of close up and demand images. These usually belong to our main character, Ari, when there is an emotional climax, or to address the viewer with the horror of war when showing the victims (3.5.03-04). His

empathy towards the victims are easily seen through, how they are framed; always creating a perception of helpless misery. As a complementation, this also reveals a fantasmatic project of his: To promote the suffering of the Lebanese and the innocent.

Connected to this analytical point, we also see a more detached representation of himself and the Israeli army during the horrible massacre. All these different compositional and representational aspects point to the difficulty of representing trauma, and the close and intimate relationship it has with one's own subjective life narration. These patterns form a red thread in the narrative representation, accompanied with the use of repetition of the themes of confronting/escaping reality and the hallucinations.

The film is animated, and the flat colors at use are connected to a more abstract representation of truth. The main colors are either yellow or blue, where yellow is understood as representation of reality and confrontation and blue is denial, forgetfulness and suppression. The color representation also forms the symbolism of elements in the film: Blue is more than a color, it is the ocean, the big woman, as the connotations of yellow is intertextualized in (sun)light, and gunfire.

These findings are demonstrated in the difference between Aris hallucination and the revelation of what actually happened. First of all the camera movement is different. In the hallucination we see the mass of victims from the eyes of Ari. They are coming towards him, while the camera circles around him to capture him close-up (3.4.12). In "the revelation" the camera runs *with* the mass towards Ari (3.4.13-14), who suddenly appears in close-up. The hallucination represents Ari's point of view (in a fragmented memory), while "the revelation" aims for a more objective, general point of view. Both scenes end with a close-up of Ari, but with differences as well. First of all, the facial expression is different. In the hallucination there is despair and sadness traced

in Ari's low eyes and limp mouth, where there is more of a shock and disbelief in his eyes "the revelation". Furthermore, the color is different. The revelation is yellow (3.4.15) and the hallucination is blue (3.4.16), which complements the narrative. Last, but not least, in the hallucination Ari is alone in the ending frame, but in the revelation he is not. This implies that the revelation happened, and also implies that Folman perceives the reality of truth as something shared.

The last scene reveals what he had witnessed, and it also reveals the reason of the use of animation. The animation represents the hallucination and fragmented memory, and functions as a "build-up" to what actually happened. When memory is restored, reality is seen in black and white, and we are being confronted with what is behind the blur.

Folman's seems to address us when breaking the surreal and protective perception of the animated camera scope with an emotional hammer, leaving us unprotected, but aware (3.4.17). Aris hallucination should be treated as something more than a disordered memory; as a performance of the (sub) consciousness, where meaning is to be found under the surface in the abstract and in symbolism. Therefore, it is safe to argue that the realism of the film is psychological. This is so until the very last scene where the memory reveals itself, and the animation breaks, and the screen transform into an archive footage and, now, empirical realism.

Throughout the film we see several re-enactments of memories. The reenactments play on realist dramafication with suspense and action in order to create the sense of the helpless and endangered. Folman wants to create a dramatic, cinematic and engaging representation of his memories, as well as re-creating different subjective feelings, which he might have experienced himself.

The re-enactments are also stylized (as they are animated) in a way that breaks the sense of a historical reality and gives awareness to its own constructed-ness. This can also be understood in relation to the fantasmatic project: Folman seeks to promote the haunting beauty of war and human minds, to tell a personal story of sensual and psychological character, through performative and poetic modes, rather than a empirical understanding of the war, political issues and circumstances etc.

Yet, the film still includes ethical rhetoric due to the inclusion of experts, which affects that the viewer stays trustworthy to the representations. Combined with different represented stories from his former soldier comrades, we have fragmented narrators voice, which creates a versatile entry to trauma representation.

Table summary

This section aims to recollect some of the most important points from our three analytical sections and then compare them with each other to locate differences, similarities and patterns in representation, orientation and organisation.

Evidently, we how found that the three chosen documentaries all have different evidence for their argumentation, yet the all contain narratives and representations of traumatic experiences.
This validate our hypothesis of the documentaries all being connected through the theme of trauma, in one way or another.

REPRESENTATION	The Act of Killing	Waltz with Bashir	Surviving R. Kelly
STORY	Explore actions. To explore how perpetrators, deal with their actions in the Indonesian Genocides in 1965.	Explore memory. To give a journey into the memories of participating in the Lebanese War.	Expose cases of assaults. To collect evidence and accuse R. Kelly of sexual abuse.
TOLD BY WHOM?	**Actively represented:** The perpetrators (the gangsters and the political and paramilitary leaders). **Passively represented:** The victims do not participate in the film to give their testimony.	**Actively represented:** The Israelis, experts and associates. **Passively represented:** The victims and the Lebanese army do not participate in the film to give their testimony.	**Actively represented:** The victims, experts and associates. **Passively represented:** The perpetrator does not participate in the film to give his testimony.
ORIENTATION			
SEMIOTIC MEANINGS	**Processes:** Mainly transactional. Action- and reaction process.	**Processes:** Mainly transactional. Action- and reaction process	**Processes:** Mainly non-transactional. Action- and reaction process.

		The hallucination and dreams are mostly reactional images with a majority of non-transactional.	
	Interactive meaning: Varied framing of protagonist(s): Attachment and social perspective on Angwar, but also detached and distanced. ---------------------- Detached and impersonal when framing political- and paramilitary leaders.	**Interactive meaning:** Varied framing of protagonist(s). Attachment and social perspective on Ari, but also detached and distanced. Uses demand to create confrontation. ------------------- Detached, social, action-oriented when framing the Lebanese. Victims framed intimate and vulnerable.	**Interactive meaning:** Not varied framing of protagonist(s). Attachment and intimate perspective on survivors. Uses demand to create confrontation. -------------------- Detached and alienating when framing R. Kelly. Experts framed social.

	Colors:	Colors:	Colors:
	Mainly naturalistic colors to promote historical reality.	Mainly flat colors to promote a symbolic quality. The main colors; yellow, blue is connected to a more abstract truth with strong value ladened aspects and emotions.	Mainly naturalistic colors to promote historical reality. R. Kelly in monochrome, creating an intense view of him as powerful and evil.
	---------------------- Occasionally scenes with sensory colors creating an "unreal" atmosphere, but expressing the meaning of image.	Color tone and mood plays together with the aim of highlighting meaning and symbolic states.	
AUDIO AND MUSIC	Mainly diegetic audio.	Both diegetic and non-diegetic audio. A lot of orchestral music.	Both diegetic and non-diegetic audio. A lot of suspenseful music.
MODES	Mainly: Observational Interactive Reflexive ---------------------- Occasionally: Performative Poetic	Mainly: Observational Poetic Performative Reflexive -------------------- Occasionally: Interactive Expository	Mainly: Observational Expository -------------------- Occasionally: Interactive

RHETORIC	Emotional: Attachment through vulnerable reaction.	Emotional: Attachment through representation of victims.	Emotional: Attachment through vulnerable reaction.
		Ethical: Different voices. Inclusion of experts	Ethical Different voices Inclusion of experts
			Demonstrative Experts illustrate R. Kelly as suspiciously.
GAZE	Mainly: Humane Clinical Interventional	Mainly: Humane Endangered Helpless	Mainly: Humane Clinical -------------------- Occasionally: Endangered Helpless
RE-ENACTMENT FEATURES			
CONSTRUCTED-NESS	Clear	Clear	Hidden
EFFECT ON NARRATIVE	Angwar develops new insights, through being in the role of the perpetrator, reacter, and the victim.	Ari realizes his traumatic experience through exploring his mind.	The narrative development consists of shaping it's argument, but there is no development in the narrative. The

			documentary ends as it begins.
	The viewer is left with empathy of Anwar and understanding of the act of killing.	The viewer is left with a confrontation of the nature of war and trauma.	The viewer is left with empathy for the survivors, antipathy for R. Kelly and an incentive for action.
THE FANTASMATIC PROJECT	**Protagonist:** Anwar wants to remain with his strong facade, but also wants to absolve himself from the past.	**Protagonist:** Ari wants to explore the mind, the hidden and to show the horrible nature of war.	**Protagonist:** Survivors want to tell about their assaults and accuse R. Kelly of wrongdoing.
	Filmmakers: Oppenheimer wants to confront Anwar: To show a subjective and authentic image, but still protect him as an individual, while creating a space to express a language for his trauma.	**Filmmakers:** Folman wants to create a cinematic experience and a language for his trauma.	**Filmmakers:** The filmmakers want to tell about the survivors assaults and frame R. Kelly of wrongdoing. The film wants to make a change.

	The director inspects Anwar and Anwar inspects himself.	The director inspects himself.	The director and the survivors inspect R. Kelly.
TRAUMA FEATURES	**Repetition:** Anwar's vision, settings and re-enactments.	**Repetition:** Hallucination and symbols.	**Repetition:** Framing, emotions archive photos.
	Intertextuality: Symbols create a narrative around trauma suppression.	**Intertextuality:** Symbols create a narrative around trauma suppression	**Intertextuality:** Symbols create a narrative of R. Kelly being evil.
	Fragmented narrators voice: The perpetrators tell their stories.	**Fragmented narrators voice:** The soldiers and experts tell their stories.	**Fragmented narrators voice:** Survivors and experts tell the story of themselves and R. Kelly.

Chapter 4: Discussion

A documentary can be understood as a presentation of evidence of different rhetoric and visual means, in order to shape an argument: This is so, isn't it? The three documentaries now analyzed all have that in common, as well as they, in one-way or another, deal with trauma: "An overwhelming experience of sudden or catastrophic events" (Caruth, 1992, p. 11).

But what the documentaries represent, and how they create evidence and shape their arguments are very different.

This study doesn't consider a *right* way to present trauma (or a wrong), but instead *how* the different representations of trauma propose different questions:

- How does the documentary give trauma a language?
- How does the medium and its conventions create challenges for trauma-representations?

One of the main principles in trauma studies, as applied in this thesis, is the crisis of representation. This crisis is described in trauma studies as the implications of the impossible referentiality of trauma on subjectivity and narrative representation in literature. As traumatic experience is too fragmented and fluid to be captured by language; accurate and authentic representation of traumatic events seem impossible.

In the analysis of the three documentaries we saw how trauma causes limitations of expression through verbal language. We saw this in Surviving R. Kelly, where the survivor, Asante McGee, cannot find words for her traumatic experience when she re-encounters R. Kelly's former bedroom. We are left un-

informed about everything, except the fact that traumatic the event cannot be described - leading to an anti-climactic ending of the scene.

But the medium of documentary is not just verbal. It is composed of several elements: words, and images, sounds, and effects etc.; a full-blooded multimodal message.

In our empirical analysis, we experienced moments, where representation of trauma unfolded. These moments were pure, in the sense of bodily expression; creating a space for a language, where words created a cage for (cognitive) isolation. All of the three documentaries created and exposed this space, where the traumas expressive phenomenon expanded beyond verbal language: The Survivors break down into tears, when testifying to their experiences, Anwar vomits, when realizing the horrific nature of his actions, and Ari goes numb, when seeing the screaming and terrified women and children in Beirut. The reactions may be different, but they suggest a pattern of bodily expression that creates a representation, where verbal description and information does not apply. These moments showed a representation of how our protagonists emotionally and physically respond to a confrontation with the trauma.

And so, the documentary medium offers a way of expressing a traumatic reaction. The pureness that the examples above possess, have something to do with the mediums capability of (just) observing. The observing camera, not interfering or trying to translate, offers a space where we can meet the subject independently and interpret what is happening ourselves. The potential space highlighted, is a space for the impulsive, authentic, physical outburst of the traumatized - caught on camera. It is a space for the viewer to be presented with a reaction caused by the trauma, however, it lacks different aspects of helping us understand the trauma.

But as the medium of documentary is not only capable of observing, this lack of understanding can be explored through other features. First, the documentaries give a description of how the trauma happened to our subjects: We are introduced to Anwar, who talks about his ways of torture. This is not a scene supplying us with an understanding of how to torture, but a scene displaying who Anwar is and why he is traumatized. Surviving R. Kelly also explains, why the survivors are traumatized, through background introductions that exemplifies their harassment. And all the stories told throughout Waltz with Bashir create an understanding of Ari's personal traumatization.

These examples from the analysis highlight that the documentary medium, is not just about observing, but also about revealing through information, using words descriptively.

And so, all of the documentaries give us space to witness the physical symptoms of the traumatized subject, and the information to understand the traumatic event registered. But as stated in trauma theory, trauma is both the specific event and the memory of this event, which in its symptomatic aftermath dissociates the psyche. Leaving us wondering, how does the subjects in the documentaries live with their traumatic experience?

Two of our documentaries explore this question through different means of representation. In both Waltz with Bashir and The Act of Killing there are scenes dealing with "visions" and "hallucinations", which are all connected to the apparently imaginative, but serve to reveal, what is happening in the subjects mind.

With trauma theory we located important stylistic trauma features in these scenes. In example we experienced a fragmented narrators voice, as Anwar, in the abstract waterfall scene, showed both the desire to escape the reality of his actions along with the desire to confront and absolve them. We also

experienced intertextuality, as the elements in Ari's hallucination are connected to archetypal symbolic meanings and abstract truths. And we experienced repetition marking, how these sequences are not just different stages in the subject's lives, but an ongoing, reoccurring state of mind, showing the dissociation and indirection of the traumatized psyche. In these sequences colors, mood and form bear more meaning than informing logic or a narrative can.

The modes for these representations are highly poetic and performative, emphasizing the bodily and abstract experience it is to be traumatized. It is about meaning and feeling rather than proof and documentation. These scenes try to provide an entry into the state of mind of the subjects - their sub-consciousness, and they are an expression of the documentary mediums potential to explore the question of how a subject experiences and lives with trauma. And the way the medium explores this, is to dive into the psychological realism, with a focus on visuality.

These scenes about the subject's sub-consciousness created a room of interpretation. Here we found a theme that is not just a stylistic trauma feature, but a theme that may be one of the main reasons why trauma is so difficult to represent: Suppression.

This is an interesting finding as it reveals, how the concept of trauma both can teach us about the documentary genre and its potential of representation, as well as how the documentary genre is able to teach us about the concept of trauma.
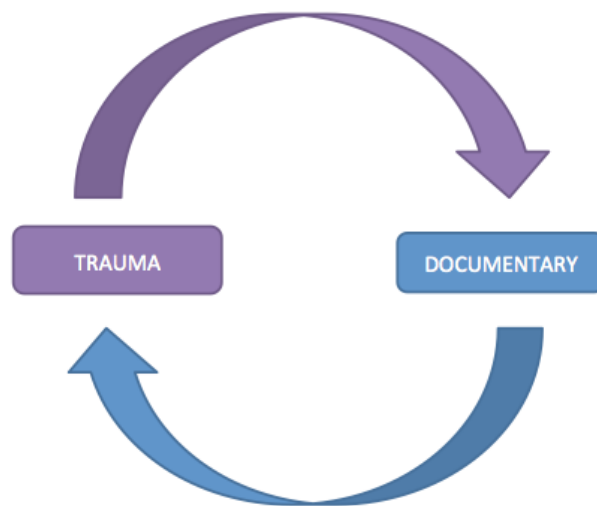
On the one hand, this is a harmonious circle of "education", as each substance informs the other. But this "circle" also stresses the very essence of the representational "crisis" of trauma: As trauma (seemingly) wants to be hidden, to be suppressed, and the documentary genre wants to reveal, explore and document, we have a battle of representation.

In the medium of documentary, we have now found that more than a crisis; a negative state, we have a battle; a state with potential.

This battle is going to get nuanced further, but first we want to examine how R. Kelly handles the representation of the subjects dissociated psyche. Surviving R. Kelly does not support its trauma representation with scenes of poetic and abstract exploration of the psychological. It does not establish a space of interpretation. Only argumentation. It leaves the representation of the psychological to the words of the survivors, and here we once again find the crisis of representation: The limitations of the spoken words. Surviving R. Kelly takes on the mode of the expository; argumentation through verbal, informative logic, but as the cognitive mind of the traumatic subject, lacks this "logic", the informative falls to pieces.

Midway summary

At this point, it is possible to sum up some of our findings concerning representation in this discussion.

As this study does not aim to clarify an exact scientific field of what trauma is in human cognition or clinical psychology, we are not proposing that the documentary genre has succeeded containing the complexity of the trauma to it fullest. Merely we have found and suggested, that the complexity of representing trauma has an interesting and unique potential of exploration in the documentary medium. The documentary genre bares a great potential of meaning-making through combining different representation-forms in the field of communicating trauma.

The three representation forms of representing trauma can be listed as:

1. **Verbal representation**

Explaining circumstances of the trauma

2. **Observational representation**

Reactions and bodily expression

3. **Visual and abstract representation**

Experience of the traumatized mind

When we are talking about the documentary medium's potential of representing trauma, an important point to stress is the multimodality of the medium, the possible coexistence of each representational form, displayed side by side, is clearly a unique potential. It is the complex multimodality of the medium that bares the potential and not the dimensions as independent representational forms. Where the novel can lack the feature of observing, a picture can lack the feature of telling, a scientific article the feature of visualizing the personally abstract, the documentary medium is capable of all at once.

However, the representation only comes into being because of the filmmakers. The representations are a result of confrontations, and the confrontations stem from, not the documentary as a genre, but the filmmakers. Through the intentional act of repeating, performing and interviewing, the filmmaker and the subjects have a possibility to create a narrative, and to encapsulate and represent the content and form of trauma. In a way that monomodal literary trauma fictions could never do, the filmmakers and the subjects in the documentary narratives are given the opportunity to work with and work through their traumatic symptoms, through various re-enactments.

These re-enactments add new performative layers of meaning to the trauma narrative, away from the pitfalls and downsides of verbal language. But, as well as the re-enactments serve as an embracement of- and as a path to recreating lost memories and opening for hidden, perhaps bodily knowledge, we must keep in mind that the re-enactments are staged. It is a re-encounter with the past, staged by the filmmakers, creating something more than what once was: A ghost.

Now, we again address the battle of representation.
The ghost created is the fantasmatic project of the filmmakers. The fantasmatic project of the filmmakers is a potential as highlighted above, but also a challenge in the matter of representing trauma narratives. When the story of the subject is displayed by the filmmaker, is the representation authentic?

Take for example the observational mode that is applied by the filmmakers. Though, we see a pure capturing of what is in front of the camera, the filmmakers' voice is still revealed through the framing. In the emotional outburst of the subjects, we can locate how Oppenheimer remains distanced and creates alienation. Folman is more concerned with confronting us directly,

and the filmmakers behind Surviving R. Kelly are highly emphasizing the survivors.

All of the filmmakers want us to connect with their subjects, in one way or another, but because of different reasons: Surviving R. Kelly wants to emphasize the survivors, so we dissociate with R. Kelly. Waltz with Bashir is not as concerned with creating empathy for Ari, as it is for creating empathy for the victims, which creates the terrifying confrontation with reality in the end. Ari wants us to participate in the war, through a gaze of danger and helplessness, so we have the potential of associating with the subjects and their experiences.

Oppenheimer wants us to connect with Anwar, because he wants to tell the story of the perpetrator. Perhaps this is also the reason why, there is no actual victims represented in the film. If the idea of the documentary is to create understanding of Anwar's actions and trauma narrative, one of Oppenheimer's biggest challenges is not lose the audience to prejudice and morality. He protects Anwar from our detachment through framing and composition throughout the film, until the very end, where we feel sorry for Anwar, as we have gained an attachment to him.

The point is: The directors are subjectively a part of forming, representing and creating the story represented in the documentary. And thus, the filmmakers are not just presenting the trauma narrative of their subjects, but also participating in the creation of the trauma narrative. Therefore, if we want to understand the trauma narrative of the traumatized subjects, we need to understand the filmmaker's engagement with the traumas as well.

By analyzing the fantasmatic projects created by the filmmakers we can locate the trauma narrative of the filmmakers, as well as the possibility of locating the trauma narratives of the subjects.

The fantasmatic project of Folman is two-sided as he is both the filmmaker and the protagonist. He wants to explore the mind, as well as he wants to create a cinematic experience and a language for the hidden. Oppenheimer also wants to explore the mind and investigate how murderers perceive themselves by observing their everyday lives. The makers behind Surviving R. Kelly want to protect- and tell the stories of the survivors, but their overall agenda is to accuse R. Kelly.

Here lies an interesting difference, from the two other films. As the goal of Surviving R. Kelly is to inspect R. Kelly, the traumatized subjects of the documentary are not the subject of exploration. R. Kelly is the subject, and the traumatized are merely serving as a stylistic argumentation feature in the filmmakers' agenda. The survivors act as traumatized subjects, but function as participants performing emotional rhetoric, not to provide understanding for trauma, but to expose an evil man. The narrator's voice becomes one in this argumentation, the image of him becomes the very symbol of power and evil, and repetition is used to stress all of these points. Our finding that Surviving R. Kelly lacks the 3. form of representing trauma, also suggests this.

In many ways, Surviving R. Kelly is as much about the traumatized survivors, as Waltz with Bashir is about the Lebanon War and The Act of Killing is about the Indonesian Genocides. The two last mentioned films have a foundation in the circumstances of a war but does not want to explore them. It wants to explore our subjects. Surviving R. Kelly does the opposite: With a foundation in traumatized subjects, it creates a political argumentation, as it wants to make a change in the historical world, namely muting R. Kelly.

In terms of realism, Waltz with Bashir and The Act of Killing use the historical world to say something about the psychological realism. Surviving R. Kelly uses psychological realism to say something about the historical world.

As it seems inevitable that a filmmaker, in order to represent a voice, also represents himself, it needs to be stressed that the documentary can invite us into an understanding of the relative realism of the film. Being able to locate the constructed-ness in a documentary film, invites the viewer to locate both the subject's trauma narrative as well as the understanding of the filmmaker's engagement with this narrative. We found that this constructed-ness was highlighted all over the two documentaries Waltz With Bashir and The Act of Killing.

Said in trauma narrative terms: In Waltz with Bashir, the trauma narrative of Folman becomes a mean to explore and confront reality. In The Act of Killing the trauma narrative of Oppenheimer is to promote the ambivalence of realism and history. The filmmakers create their own trauma narrative. Yet, the trauma narratives of the traumatized subjects are still allowed breath of representation, and this is where we found the subjective 3. representation form of abstract authenticity (see midway summary).

But in Surviving R. Kelly the constructed-ness is hidden. The trauma narrative of the filmmakers is to mute R. Kelly, and apparently it seems like the trauma narrative of the subjects and the filmmakers are one and the same. But this can also be a sign that the filmmakers have completely overtaken the traumatized subjects' narrative in order to create their own narrative and argumentation. Ultimately, we can question whether we are left with any authentic understanding of survivors the trauma narratives.

Because of the narrowly constructed argumentation and the neglection of the subject's own trauma narrative, we find Surviving R. Kelly less trustworthy.

Trauma studies state that the nature of trauma narratives is unstable and are very dependent on authenticity and trustworthiness, in one way or another.

Especially when it comes to integrating the narrative into the overarching narrative of society. The untrustworthy argumentation of Surviving R. Kelly can here be a destabilizer of the subject's trauma narratives, making it harder to create a narration that fits into the broader scale of society.

Trustworthiness is not just an important factor when representing trauma, but also when understanding the fundamentals of the documentary medium. Though the medium is "film" with a great potential for multimodal representation, the documentary genre is not free, as ex. independent art or fictional films and literature. Documentary film it is rooted in truth claims, which is an expected quality by the viewer.

Kress and van Leeuwen state that some messages are conceived as a message that "does not lie". We depend on this information to be able to make proper decisions in our lives (Kress et al., 2006, p. 154). This sort of message is expected from the documentary genre. As Nichols states, the documentary has a connection to the discourses of sobriety and can easily be regarded as a message that does not lie, due to its genre name, use of historical photograph, public press news, and its inclusion of ethical rhetoric. It is a medium in the category of which we rely on as truthful.

The audience has expectations to what is represented in the documentary, and this is yet another factor in the representational potential/challenge of medium.

As Kress and van Leeuwen state, pictures have modality markers. But what modality cues are the audience looking for when watching documentaries? We found that embracing abstract representational form is a potential for unfolding traumatic experience, but this abstract representational form is just might what will lose the audience - hence the challenge. If the documentary is

regarded to be something that documents and provides facts by the audience, the coding could be highly naturalistic.

We have found exciting abstract displays of trauma representation, and we have found, that through this representation, Surviving R. Kelly is less credible, because there is a gap between evidence and argumentation. However, maybe everyone does not have the same perspective on credibility.

We, as researchers, are products of academia, where we through visual education have gained the ability to abstract and high art coding. And maybe because of our critical approach and knowledgeable background, we can find credibility and trustworthiness in abstract representations, and thereby learn about trauma. But other segments could also dismiss this representation, because it is apparent abstract and far from naturalistic. Surviving R. Kelly finds its persuasion in our commonsense coding and uses the trustworthiness of the medium to make an objective truth claim, where The Act of Killing and Waltz with Bashir challenges the expectation of the medium in order to make a subjective truth claim.

Evidently there is much to consider when talking about the potential of representing trauma, through the medium of documentary.

Conclusion

Our findings suggest that the representational crisis of trauma, addressed through our research theory, has interesting potentials of exploration in the documentary genre.

The multimodal medium can unfold the multi-layered levels of trauma experience through:

- **Verbal representation**

Explaining circumstances of the trauma

- **Observational representation**

Reactions and bodily expression

- **Visual and abstract representation**

Experience of the traumatized mind

We found that the abstract and poetic visuality of representation bares an important voice of sobriety, when communicating trauma experience and the psychological realism of the subject. A sobriety which verbal description and informative logic may not be able to bring forth.

As the concept of trauma enabled us to learn about the documentary genre, so did the documentary genre create an understanding about the concept of trauma. The theories applied in the thesis, interacting dynamically, highlighted the concept of *suppression*; a trauma feature both in terms of form and content. Form in the sense that it is a dynamic force structuring the narrative, and content as a more static representation of reactions.

But as the representational crisis may be averted, a battle of representation is disguised in the many voices of representation and conventions of the medium:

- **The filmmakers affects the representation**

Locating the documentary voice is important in understanding the trauma narratives and the truth claim of the film. Surviving R. Kelly is about accusing R. Kelly through narrowly constructed argumentation, where the survivors act as traumatized subjects, but function as participants performing emotional rhetoric, and doesn't provide a full understanding of trauma. Waltz with Bashir and The Act of Killing showed an intention to understand and display trauma as a subjective experience.

- **The genre conventions affect the representation**

Though Surviving R. Kelly is found to be less trustworthy than Waltz with Bashir and The Act of Killing, which both were able to shape our understanding of trauma, it is worth discussing whether this communication has a commonsense coding access. As the medium of documentary has certain naturalistic and logical genre expectation, its audience may not code the abstract and poetic experience as modality markers.

And so, a critical analysis of the presented arguments in the three documentaries, have provided insight to discover and explore the potential and challenges of representing trauma.

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