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## 1

*On the Edges of the Authorial  
Voice: Liv Ullmann's Faithless,  
Gendered Authorship, and  
Ingmar Bergman*

The social and political upheavals of the 1970s transformed, if not radicalised, film culture in the United States and Western Europe. Such a context of social change allowed a rethinking of gender politics in the cinema, in part giving rise to feminist film theory and criticism as the discourse with which to analyse, question, critique, and challenge the cinematic apparatus and the ideological underpinnings leading to mainstream, or Hollywood, representations of women. With reference to American cinema, the near collapse of the studio system in the 1970s gave rise to two phenomena: (1) the rise of the American New Wave and (2) the emergence of a liberal feminist sensibility in mainstream films, what Annette Kuhn (1986) calls 'the new women's cinema.' Examples of these films would include *Kramer vs Kramer* (Robert Benton, 1979), a divorce and custody drama starring Meryl Streep; *Cagney and Lacey* (Ted Post, 1981), a film about two female police officers that could only have been inspired by feminist activism; *Nine to Five* (Colin Higgins, 1980), a comic exploration of workplace sexual harassment; and *Alice Doesn't Live Here Anymore* (Martin Scorsese, 1974), a film that charts a single mother's trajectory after the death of her husband. In addition, Teresa De Lauretis also observes a spate of 'commercial, man-made "woman's films"' in the early 1980s that gave liberal feminism 'its modest allotment of institutional

legitimation' (1987, p. 138). Given the trenchant feminist critiques of Hollywood cinema, such developments cannot be a bad thing, although De Lauretis reminds us that 'the success, however modest, of this liberal feminism has been bought at the price of reducing the contradictory complexity—and the theoretical complexity—of concepts such as sexual difference, the personal is political, and feminism itself to simpler and more acceptable ideas already existing in the dominant culture' (1987, *ibid.*).

This chapter relates the situation that De Lauretis articulates to Ingmar Bergman's *Scenes from a Marriage* (1973). The set of factors surrounding *Scenes from a Marriage* makes De Lauretis' critique even more relevant to the film than the mainstream American cinema she discusses, given the humanist aesthetics that informs art cinema and the fact that *Scenes from a Marriage* strongly suggests the infusion of liberal feminist sensibilities that characterise certain 1970s cinema, given its attention to the domestic sphere, microscopic exploration of a marriage breakdown, the liberal representation of heterosexual relationships, and that it takes for granted the wife's successful career as a lawyer. Indisputably the father of Swedish cinema and a cinematic master within the critical discourse of a high-brow, auteur-led, European art-house cinema, Bergman is often thought to have infused his films with universal and philosophical themes around life and the condition of the soul without much consideration for the distinct gendered perspective that might colour Bergman's films. For instance, Jesse Kalin's volume investigates Bergman's films from such a reverential perspective while *Cineaste* ran an article by Leonard Quart that describes *Scenes from a Marriage* as 'arguably offering the most moving and complex dissection of marriage ever shown on screen' (2004, p. 32). That the positioning of such a discourse denies the significance of the auteur's gendered identity becomes clear when one comparatively analyses *Scenes from a Marriage* with *Faithless* (Liv Ullmann, 2000), a film scripted by Bergman and which references both *Scenes from a Marriage* and the extra-filmic discourse around Bergman's well-publicised relationships with his actresses, notably, Ullmann herself. Asserting *Scenes from*

*a Marriage's* distinct disregard for gendered subject positions, and the associative sexual politics, this comparative analysis with *Faithless* also involves implications to a cinematic rendition of time, narrative, and intertextuality that discussions of gendered subjectivities bring.

The aesthetic differences between *Faithless* and *Scenes from a Marriage* is telling of how the respective film's sexual politics may be analysed. Perhaps influenced by its original televisual format, *Scenes from a Marriage's* episodic form glosses over many of the minute details of the marriage the film professes to dissect. (While the original televisual format spreads over six episodes and lasts just under five hours, the film version that this chapter discusses is under three hours.) The domestic and personal subject matter that *Scenes from a Marriage* dwells on give the film some sort of feminist legitimacy in a reversal of what De Lauretis describes as the legitimisation of women's cinema through Hollywood's adoption of liberal feminist sensibilities in the 1970s. However, the film's temporal quality reveals the limitations of *Scenes from a Marriage's* association with the notion of a women's cinema, something that *Faithless'* aesthetic quality affirms; of which this chapter explores. In her study of the emergence of cinematic time in the late nineteenth and early twentieth centuries, Mary Ann Doane considers the standardisation and rationalisation of time necessitated by the rise of capitalism in order to regulate labour (2002, p. 6). This theory of rationalisation, Doane claims, 'does not allow for the vicissitudes of the affective, for the subjective play of desire, anxiety, pleasure, trauma, apprehension' (ibid., p. 13) so much so that 'time is, in a sense, externalized, a surface phenomenon, which the modern subject must ceaselessly attempt to repossess through its multifarious representations' (ibid., p. 9). Although *Scenes from a Marriage* professes a liberal feminist sensibility in its privileging of the domestic and the personal, so much a response to the 1970s feminist call for the politicisation of the personal, the film's temporality functions on the continuum of rationalised and standardised time. The film's episodic form, and the introduction of each new scene with an intertitle bearing some profound statement or truism about relationships, gives

the episodes a sense of being set pieces. In other words, what happens in between the scenes that give rise to a subsequent episode between Marianne and Johan is elided, ensuring a neat linearity in the film's depiction of this particular marriage it professes to analyse. In comparison to the women's cinema that 1970s feminist film activism advocates, *Scenes from a Marriage* does not engage with the feminine time that characterises the private female experience, famously explored in Chantal Akerman's *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1976). Bergman's camera, as it were, reserves the exclusive right to subjectivity in a similar way that the classic realist cinema is deemed to exert its voyeuristic control over the image of woman. The aesthetic realisation of a domestic subject matter via a cinematic continuum of surface temporality is therefore not convincing of its professed embrace of the personal. On the other hand, *Faithless* remedies the flaws of *Scenes from a Marriage* through its deliberate imposture on time, and in the process allows for the play of subjectivities and desires to flow at the expense of the director's mastery over the film's narrative coherence, temporal continuity, and perspectives. Coming back to De Lauretis' consideration of how one may construct the female social subject in the cinema, she lists the themes encapsulated in the phrase 'the personal is political' as 'the disjunction of image and voice, the reworking of narrative space, the elaboration of strategies of address that alters the forms and balances of traditional representation' (1987, p. 145). *Faithless* achieves just that through the ways in which it inserts a consideration of the auteur's gendered body into the fray.

*Scenes from a Marriage* charts the marriage of a couple, Marianne (Liv Ullmann) and Johan (Erland Josephson), over the period of a decade in episodic form. Intertitles separate the various segments that make up the film, and each is characterised by a particular phase in the relationship between the two characters. The film starts with the couple being interviewed and photographed for a magazine article about their privileged and exemplary marriage. After the dinner party episode where their guests, another couple on the verge of divorce, tear into each other, the film goes on to show the

quiet daily negotiations and cracks in Marianne and Johan's marriage. This culminates in the episode where Johan comes home to tell Marianne that he has fallen in love with a younger woman, Paula, and is moving to Paris with her for six months. Marianne is left distraught. Johan returns, six months later, in a separate episode where the couple attempts to rebuild some sort of post-marriage relationship. He initiates intimacy, which she attempts to resist on grounds that she is trying to get on with her life. He spends the night, but leaves in the middle of it. She shows him a reconciliatory letter that Paula has written to her. In the next segment of the film, they meet to sign divorce papers. The evening begins well, they have sex on the office floor, but ends in acrimony when he changes his mind about signing the papers, enrages her, and then hits her. He confesses that he is tired of Paula. Quite inexplicably, the next segment begins with the couple taking off together to their cottage outside of the city. Now unhappily married to other people, they keep up an affair with each other and come to an acceptance of themselves and understanding of each other.

That *Scenes from a Marriage* is a product of a radicalised 1970s film culture becomes evident when one considers the existence of a similar American film from within the same socio-political context. *Same Time, Next Year* (Robert Mulligan, 1978) stars Alan Alda and Ellen Burstyn as two strangers, married to other people, who experienced an accidental one-night stand with each other. They then proceed to meet each year, over the next three decades, in the same hotel room for their annual rendezvous. *Same Time, Next Year* celebrates the relationship as one that sustains the two characters through their respective trials and tribulations, does not touch on the film's more sordid implications of marital infidelity, and is devoid of irony. Like *Scenes from a Marriage*, the film is an episodic chamber piece (each annual rendezvous is somewhat self-contained), and propounds a liberal sensibility to relationships and domestic arrangements. The simplistic episodic structure and linear narrativity that govern both *Scenes from a Marriage* and *Same Time, Next Year* provide for the objective point of view that foregrounds a stable subjectivity in both films,

be it the auteurial or spectatorial subject. As such, despite their liberal feminist sensibilities on the narrative level, the films do not work towards circumventing the mainstream cinematic conventions that posit the director and spectator as male and that which the 1970s feminist film movement critique and evade, most notably, via a problematic recourse to the cinematic avant-garde beginning with Claire Johnston's 1975 manifesto to establish a 'Women's Cinema as Counter-cinema.' Although *Same Time, Next Year* and *Scenes from a Marriage* focus on one set of relationships, this main relationship is tangential to the other relationships in which the protagonists are involved but which neither film regards. In this sense, the radical politics of the 1970s socio-political upheavals that permeate film culture become diluted, and the feminist politics that informs the radical agenda to transform the domestic, the personal, and sexual relations becomes co-opted into morally relative masculine fantasies of multiple partners and relationships with diminished responsibility.

*Scenes from a Marriage* works as a critique of the institution of marriage that hinges on the performance of prescribed gender roles. However, the conservatism of *Scenes from a Marriage's* representation of gender roles is belied by its bourgeois assumptions, derived in part from a sense of gender equality predicating on Swedish notions of liberalism, welfarism, and conflict avoidance, that to an extent obscures the inherent differences with which men and women experience their lives in social, political, and economic terms that, for instance, Inga Persson (1990) notes. On the surface, the film is an objective and liberal rendition of a marriage breakdown where the blame is shared and characters revel in the pain of their bourgeois tragedy although it results in all shades of (male) melodrama. Within a social-political context of feminist activism and assaults on bourgeois values, *Scenes from a Marriage* concedes to female emancipation in exchange for the release from the responsibilities that patriarchal privileges impose on men. The melodrama resides in Johan's acceptance of his own limitations at the end, a conclusion that elides the power dynamics in the film's representation of gender relations. Comparisons of the sequences with which the

film begins and ends show this. Marianne gains the ability to describe herself and articulates her *modus operandi* at the end of *Scenes from a Marriage*: 'I persevere. I enjoy myself. I rely on common sense and gut feeling. I am content with my direction. Time has given me a third partner: experience.' This is in contrast to the difficulties she experiences in trying to describe herself, apart from her connections to her husband and children, to the journalist at the start of the film. Marianne finds an identity for herself while Johan becomes resigned to his own mediocrity, contrasting sharply with the self-satisfaction with which he talks about himself, and in such glowing terms, in the interview sequence at the start of the film. Be it that *Scenes from a Marriage* develops Marianne's character and identity in line with feminist imperatives at the end of the film, her realisation of her growing power pivots on the fantasy of equal opportunity and equality between the sexes, a premise that the film chooses not to question in favour of a liberal and progressive conclusion. As De Lauretis observes about the liberal feminist sensibilities assimilated into 1970s American cinema, the independence and autonomy granted to Marianne in *Scenes from a Marriage* come at the expense of attempts to critique and analyse gender politics. The power dynamics governing the representations of gender relations, and the ethics surrounding the extramarital affair in which Marianne and Johan embark at the end of *Scenes from a Marriage*, are issues that *Faithless* takes on board 30 years later.

In ways that *Scenes from a Marriage* fails, *Faithless* addresses the issues presented by the former film. The layer-upon-layer of intertextual references that *Faithless* presents give the film an intricate complexity that *Scenes from a Marriage*, for all the aesthetic pleasures and liberal sensibilities it provides, lacks. Scripted by Bergman and directed by Ullmann, *Faithless* comes already textured by the extra-filmic information provided by the discourse surrounding its writer and director, and is further compounded by the film's inexorable connection to the earlier *Scenes from a Marriage*. For instance, the female protagonists of both film share a common name, the lead actor makes appearances in both films as characters that are intrinsically associated with Bergman himself, and both

films share similar plot lines and narrative details (rendezvous in Paris, etc.). Evidence of such deliberate intertextual associations perhaps render *Faithless* a remake of the earlier film from a politically invested perspective. Geoffrey Macnab, for instance, notes Bergman's tragic adulterous relationship with a journalist named Gun Hagberg in 1949 as the affair that influenced the ways in which Bergman created female characters in many of his films. Hagberg also becomes the model for the Marianne character in *Faithless* (2000, pp. 30–2). Erland Josephson, who in a more youthful incarnation was Johan in *Scenes from a Marriage*, plays the old director (coded as Bergman) in *Faithless*. The film's setting on a remote island references Bergman's self-imposed exile and isolation on the island of Fårø, necessitating a comment on the construction of the male auteur and a particular understanding of his domestic space. In addition, *Saraband* (2005), the film Bergman made two years before his death, further complicates these references by adding yet another level of intertextual references to the fray. In what might now be termed the *Scenes from a Marriage* trilogy, *Saraband* serves as the last instalment. One rather suspects *Saraband* is Bergman's attempt to have the last word by having Liv Ullmann and Erland Josephson replay their respective characters in *Scenes from a Marriage*, three decades on. In *Saraband*, Johan retires to a remote location, à la Bergman on his island. Marianne visits and gets embroiled in the intricacies of Johan's relationship with his beloved granddaughter and estranged son, all of whom are bereaved by the death of Johan's daughter-in-law. In a newspaper interview, Ullmann contributes to this pursuit of intertextual references by mentions of autobiographical details, such as Bergman's unresolved differences with a son who has died and that the film has much to do with his late wife, to whose memory it is dedicated (Macnab, 2005).

*Faithless'* narrative set-up, of an elderly director who conjures up a woman in his imagination to re-live the tragedy of an extramarital affair and betrayal on a massive scale, attempts to explore the issues that *Scenes from a Marriage* glosses over. The imaginary woman character that materialises on screen is named Marianne, a detail that references Ullmann's character

in *Scenes from a Marriage* and increases the intertextual associations. She is summoned into existence by either the director's memory or imagination, and narrates for the director the story of the extramarital affair she has with her husband's good friend, David, a film director, which then spirals out of control. Intrigued by David's request for sex, she plots a rendezvous in Paris behind her husband's, Markus, back. Events then spiral out of control upon their return as the secret meetings continue and David's jealousy increases, culminating in Markus finding them together in bed. An ugly custody battle for Marianne and Markus' daughter, Isabelle, ensues, leading to Markus' attempt at blackmailing Marianne for sex in exchange for custody, which fuels David's jealous cruelty. David then proceeds to have an affair with an actress on his film set and leaves Marianne. Markus commits suicide. Marianne finds out from the hospital that someone has discovered his body and called for help. She looks up this person and discovers that Markus had kept a mistress throughout their marriage.

The cynicism that characterises *Faithless* cannot be further away from the affirmation of human relationships that *Scenes from a Marriage* advocates, which in turn raises questions about the politics behind the latter film. *Scenes from a Marriage* refuses to acknowledge the consequences of relationship breakdowns and extramarital affairs on children and the other partners involved while *Faithless* wallows in the destruction that infidelity and betrayals cause. Most notably, *Faithless* focuses the destructive effects of infidelity on the couple's daughter, Isabelle. Presented as an isolated child who plays alone in her attic room, Isabelle is neglected, often left at her grandmother's, bears the brunt of her parents' acrimonious divorce, and invited to participate in a suicide pact with her depressed father. In effect, she is the one character in the film who serves as the contact point for all the estranged characters, including Markus' mistress, Margareta, who appears late into the film and tells Marianne about her acquaintance with Isabelle. In this sense, Isabelle functions to the description of Deleuze and Guattari's universal girl within the film's topography, given that she roams the surface of *Faithless'* narrative

interstice and inhabits the gaps between the characters. Falling victim to the adults' actions inscribes trauma into her (damaged) history and botches the process of her becoming (1988, pp. 276–7). Such use of the figure of the child to map the networks of power relations is also evident in other films, an idea that is philosophically based on Braidotti's notion of a politically infused and contingently grounded feminist ethics and which is also further elaborated in Chapter 5 on Deepa Mehta's elements trilogy. In contrast to the two children in *Scenes from a Marriage* who only appear briefly for the photo shoot at the beginning of the film, then quickly shepherded out of the shot and never to be seen again, the Isabelle character serves to indict Bergman's refusal to engage with the sexual politics that *Scenes from a Marriage* depict. As Ullmann notes in an interview, 'In *Scenes from a Marriage*, which Bergman wrote and directed, the couple has two children but you never see them. They didn't have any importance in the movie, but I wanted to do something different since I know how tough it is for children when people divorce' (Porton, 2004, pp. 32–4). Where *Scenes from a Marriage* fails to represent the power dynamics within human relationships, *Faithless* provides a stark picture: those unable to cope with a spiralling network of betrayal end their lives while those left behind live on in guilt. In its too hopeful depiction of a petty bourgeois relationship, *Scenes from a Marriage* ignores the spiralling network of destruction and that each character is equally responsible, complicit, and guilty except for Isabelle, on whom the tragedy is inflicted. By situating a child as that one innocent victim in *Faithless*, Ullmann insists on culpability in an ethically invested gesture that comments on the feel-good domestic melodrama, in which the male abandonment of responsibilities that patriarchal privileges entail passes off as progressive liberalism and of which the woman's emancipation is but the by-product, that is Bergman's *Scenes from a Marriage*.

The call to construct a 'women's cinema' that departs from what was perceived to be the oppressive Hollywood representations of women was resounding in the heady days of feminist film activism in the 1970s. This agenda is to inform

feminist film scholarship over the next three decades. In her consideration of women's cinema, De Lauretis writes:

The project of women's cinema, therefore, is no longer that of destroying or disrupting man-centered vision by representing its blind spots, its gaps, or its repressed. The effort and challenge now are how to effect another vision: to construct other objects and subjects of vision, and to formulate the conditions of representability of another social subject.  
(1987, p. 135)

*Faithless* shows how such an ideal might be achieved, especially through its ready comparison to *Scenes from a Marriage*. The myriad intertextual references discussed above already gives *Faithless* a degree of intertextuality that is absent in *Scenes from a Marriage*, and effectively disturbs the primacy of Bergman's auteurial voice. On a pro-filmic level, Bergman and Ullmann's respective voices as scriptwriter and director are in competition, and translate into the multi-voicing of *Faithless*. That *Faithless* is in part intended to be a commentary on the romantic notion of the male directorial genius at the same time that the film pays homage to Bergman is evident in the interviews that Ullmann gives. Speaking of Bergman's well-documented isolation on his island and status as an art-house auteur, Ullmann is reported as saying:

Maybe to be a genius you have to be completely heartless. Maybe you have to make choices to be a great artist or to live comfortably with what you believe in. For me, I'd rather live comfortably with what I believe in. There are some who are probably greater artists, but it's no good if you have to tread on someone else's soul.

(MacNab, 2000, p. 32)

Such sentiments may reflect Ullmann's intricate understanding of the connection between gender and cinematic genius, and perhaps translate into *Faithless*' active subversion of the auteurial voice to flag up the gender politics that surround Bergman and comment on *Scenes from a Marriage*. By so

doing, Ullmann incorporates in her film practice the feminist imperative to formulate a new social subjectivity that allows the construction of the female auteurial voice. Within the diegesis, the conversations that the old man has with Marianne and David, alongside the flashbacks, introduce an unstable element to the film's narrative that is in contrast to the omniscience of Bergman's camera in *Scenes from a Marriage*. That the Bergman character in the film conjures up her character undermines Marianne's subjectivity in some measure, although such a narrative strategy also allows the introduction of the woman's voice into the film. As she is engaged in conversation with the old man, she materialises as a subject who is as equally complicit as the male characters in the situation, given that her foolhardy decision to start an extramarital affair is that which propels the tragedy.

The privilege the film accords to Marianne's subjective point of view becomes evident in the scene where she faces David's cruel verbal assault after she returns from meeting with Markus about their daughter, during which she was coerced into sex in return for custody. She narrates the conversation she has with David after she comes home from meeting Markus, after which David abruptly appears in the director's study to second her version of the story. His account in fact emphasises the cruelty to which he subjects her more than her version of the story, being accompanied by the constant cross-cutting back to the living room where his verbal assault at her is shot subjectively from her perspective. The point where her lover becomes the ultimate bully at Marianne's lowest ebb is that which causes the director to release a wail of anguish, suggesting that the director is an older version of David living in shame of his past actions. This suggestion is strengthened further by the existence of the music box that Marianne gives to David in Paris, and that sits in the director's study and the music of which provides the film's aural motif. In other words, *Faithless'* intertextuality is endless and puts paid to attempts at segregating the private and the public, the domestic and the political, the filmic and the pro-filmic, the fictional and the real, one textual system from another. Most importantly, *Faithless* interrogates the illusion of a privileged

authorial perspective that is not textured by the fabric of sexual politics.

Despite a clear disintegration of the marriage, the sequence from *Scenes from a Marriage* presents a somewhat naïve perspective on the situation, wherein Johan appears not able to help himself but go off with a much younger woman to Paris. The naivety occurs where Johan comes home to confess about the affair, pack his bags, make practical arrangements for the family, and leaves. The cynicism that characterises *Faithless* evades such a version of male melodrama that *Scenes from a Marriage* maintains. Firstly, the pre-meditated affair Marianne and David embark upon gives no notice to the betrayed spouse and makes no practical provision for Isabelle. Instead, they are caught out in bed together and cause the child to become a victim of marital strife. Secondly, *Faithless* insists that extramarital affairs arise out of a much darker sentiment than mere personal dissatisfaction. The sequence of *Faithless*, where David is at his cruellest, refers back to two particular sequences from *Scenes from a Marriage* to comment on the latter film's apparent disingenuous representation of a marriage breakdown. David attributes his rage at Marianne to a sense of 'retrospective jealousy,' a term Johan uses to describe what he feels about Paula, when he divulges the affair to his wife in *Scenes from a Marriage*. These two sequences pivot on the use of intimate information about a partner's sex life with the third party against them: in the case of *Faithless*, David uses information he connives out of Marianne about her sex life within her marriage. In *Scenes from a Marriage*, Johan tells his wife about Paula's sexual history and the intimacy that they share. While *Scenes from a Marriage* maintains the façade of general goodwill despite what would be a soul destroying situation for Marianne to have her husband express a desire to leave and tell all about his feelings towards his mistress, *Faithless* holds no such illusion by presenting the brutality that mistrust elicits. Instead of being an expression of love, sex is presented in *Faithless* as a bargaining chip as well as ammunition against those one desires to hurt, bringing into comparison the politically unexamined depiction of sexual relations in *Scenes from a Marriage*.

The custodial battle in which Markus and Marianne engage culminates in Markus' demand for sex in return for custody, a demand that leads to the jealous tirade that David subjects Marianne when she returns home. That Markus' *quid pro quo* demand for sex underlines a desire to demean, and exert power over, Marianne is clear. Comparing the clear motivations behind Markus' demand and those disguised in the scene where Johan and Marianne have sex on the office floor before signing their divorce papers in *Scenes from a Marriage* makes it clear how *Faithless* uncovers the power dynamics that *Scenes from a Marriage* hides. Although Johan refuses to sign the papers and hits Marianne, this episode is separate from the clear depiction of affection between the estranged couple. The seduction they engage in before the flare up retains an aura of innocence that is untainted by the gender politics that govern their marriage. The different codes of decency governing the representation of explicit sex scenes notwithstanding, given the 30 years that separate the two films, the ways in which *Scenes from a Marriage* and *Faithless* depict sexual relations show the implications of the respective film's understanding of sexual politics. The two sex scenes between the couple in *Scenes from a Marriage*, where Johan comes home for the first time after leaving home and when they meet up in Johan's office to sign divorce papers, are remarkable for the extreme close-ups in which they are shot. The close-ups of the couple's faces as they lie vertical on the floor displace the sexual activity and present sex as the physical equivalent of love and emotional intimacy to somewhat deceptively melodramatic ends. On the other hand, *Faithless* holds no such illusion and acknowledges in full the use of sex as ammunition or for bartering purposes. Sex is not presented as the physical expression of love and does not exist outside the reaches of sexual politics and power relations, but is instead pivotal for the enactment of these networks of relations: had David and Marianne not consummated the affair, the tragedy would not have unravelled. That the two pivotal sex scenes in *Faithless*, between Marianne and David in the Parisian hotel and in David's flat where they are caught by Markus, are in large part long establishing shots that remove the onus from the faciality that the

close-ups in *Scenes from a Marriage* exploits. The inappropriate twin beds in the hotel room and the clothes scattered around David's bedroom floor serve as commentaries to the relationship between David and Marianne and gesture to the wider world implicated by their actions.

Towards the end of *Faithless*, the old director conjures up David, who speaks with regret about his faithlessness and dismal behaviour that leads Marianne to drown herself. David's occupation as a film director is clearly spelled out, which invites speculation as to whether the old man in the film is conjuring up these characters or reliving the memories of his youth by summoning up his younger self and the woman he had betrayed. This deliberate ambiguity about the narrator's subjectivity invites speculations about *Faithless'* authorship, given the film's unambiguous autobiographical reference to Ingmar Bergman, its setting up of the character of the old director as Bergman, Ullmann's direction of Bergman's script, as well as the extra-filmic discourse about the relationship (both working and personal) between Ullmann and Bergman. In other words, while *Scenes from a Marriage* does not problematise the authorial voice in its unquestioning acceptance of Bergman's camera and perspective, *Faithless* presents at least two competing authorial voices: that of Marianne and the old director's. The difficulty of following *Faithless'* narrative resides in its unique temporality and resistance of linearity. That Marianne's reminiscences, the accompanying flashbacks, and scenes in the house are woven together renders *Faithless'* narrative somewhat confusing, and warrants a retrospective spectatorship that does not so much identify with the action, but work to make sense of the multi-layered narrative and intertextual references. *Faithless'* fragmentation of the stable authorial voice of *Scenes from a Marriage* is evident in the initial contact between Marianne and the old director. Marianne's voice-over, which precedes her physical presence, is heard as an echo that the old director strains to hear, almost at the back of his head. That he has to describe, define, and name her in order for Marianne to physically materialise is an acknowledgement of Bergman's authorship, although what he has conjured up will exceed his mastery and control, to the extent

that these shadowy figures from the past, or his imagination, as may be, will invade his physical space. This fragmentation of the Bergman character's stable point of view will result in his impotent, and voiceless, cry of anguish after David's visitation that details the extent of the emotional destruction that results in Marianne's drowning. In this way, *Faithless* dislodges the romantic notion of a masterful male auteurial voice and opens up a discussion on the significance of a director's gendered subjectivity, especially by comparison with the unproblematic auteurial perspective in *Scenes from a Marriage* that is maintained to the detriment of a feminist imperative.

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