

MASTER'S THESIS

Ideas of film authorship: a study of theories and concepts of agency and subjectivity in film authorship, with a conclusion on the possible configuration of a future theoretical model of feminist film authorship

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**Ideas of Film Authorship:
A Study of Theories and Concepts of Agency and Subjectivity
in Film Authorship, with a Conclusion on the Possible Configuration
of a Future Theoretical Model of Feminist Film Authorship**

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**A thesis submitted in partial fulfillment of the requirements
for the degree of
Master of Philosophy**

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Abstract

This dissertation investigates key ideas of film authorship by exploring the evolvment of Western intellectual scholarship from romanticism to structuralism and post-structuralism, focusing on theories and concepts of agency and subjectivity. It examines how such theories and concepts have shaped the course of the development of film authorship, and how they might be taken up to form a provisional theoretical model of feminist film authorship. The thesis first looks at film authorship in its early romantic stage, which came to be known as *auteurism*. It then traces the emergence of the structuralist movement and its impact on film authorship, which was then turned into “*auteur-structuralism*.” Following that, it investigates the post-structuralist critique of structuralism, and the post-structuralist approaches to the conception of film authorship based on notions of agency and subjectivity by such key figures as Louis Althusser, Jacques Lacan, Jacques Derrida, and Roland Barthes. Next, the thesis evaluates the advantages and problems associated with both the romantic and the post-/structuralist approaches from a feminist point of view, employs positive attributes from each approach to construct a provisional model for a future theoretical conception of feminist film authorship, and finally, applies that model to a reading of the films by Sofia Coppola. In conclusion, this dissertation argues that a dialectical model based on the Derridean/Barthesian approach but also informed by the romantic approach to film authorship could be attempted in order to form a provisional conception of feminist film authorship.

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