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**Women
in Cinema.
Central
and Eastern
European
Cases**

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Introduction

We are providing readers with a paper version of the feminine issue of “Panoptikum” with a lens aimed at Central and Eastern Europe, as well as electronic access to it. Our goal is to include contributions of women’s cinema from this region in the European tradition of women’s cinema. Paradoxically, although artistically and quantitatively it has constituted a solid counter proposition to western women’s cinema and constituted a regional variation of eastern women’s cinema, its significance has not yet been adequately reflected in research. This volume is a response to Ewa Mazierska’s call from a decade ago to write a new history of Central and Eastern European cinemas in a dialogue with authors specialising in the history of individual, small national cinemas, enriched by feminist studies (Mazierska, 2010). We are also following the path set by Dina Iordanova in the volume *Cinema of the Other Europe* (2003) that mapped women’s cinema and production conditions in the region including Poland, Czechoslovakia, Hungary and Bulgaria. However, we share Mazierska’s opinion, that “the other” is by no means axiologically neutral, because it positions the cinema of countries such as Poland and Hungary as Western Europe’s ‘other’, much more than ‘East European’ and ‘East Central’, which attempts to situate these cinemas in the European mainstream” (Mazierska, 2010, p. 7).

The concept of the volume clarified covering the issues of women’s cinema in this part of Europe, which was part of the socialist Eastern Bloc, and after 1989, gradually adapted the feminist research methodology being used to rewrite the history of the region from a gender perspective¹. The starting point is national film industries, but the ultimate goal is a transnational perspective in feminist studies in the former Eastern Bloc region. Answers to questions regarding the specificity of the position, condition and achievements of women working in the nationalised film industries of the Eastern Bloc are sought, where the emancipation of women in professions considered to be male preserves, related to technology or the tradition of the art dominated by men, was one of the postulates of social and cultural policy. Previous research approaches shed light on the East, bypassing the central border between East and West, which ran between Poland and Germany, and to be precise, in East Germany, “the closeness of some countries comprising the old Soviet bloc with the West, especially Germany and, at the same time, their distance from the East, especially Russia” (Mazierska 2010, p.7). In “Panoptikum” we focus on this border, juxtaposing texts on the position

¹ The idea of this monographic volume was born at the *Production Culture: Societal and Economic Aspects of Film Production* conference organised by Monika Talarczyk and Artur Majer and held on June 10-11, 2019, at the National Film School in Łódź. The subject matter was developed during the Polish-German feminist workshop organised by Małgorzata Radkiewicz and Maciej Pepliński and held in Leipzig at the Leibniz-Institut für Geschichte und Kultur des östlichen Europa-GWZO on November 14-16, 2019.

of female filmmakers in the film industries of the People's Republic of Poland and East Germany (GDR).

The volume opens with Dina Iordanova's powerful speech entitled *Women's Place in History: The Importance of Continuity*, which she delivered at a conference in Łódź. The expert calls for "watching across borders," i.e. a supranational approach to study women's cinema: "Politically, for the feminist cause, it is better to talk of European women's cinema". As she claims, leaving the borders of national cinemas, in which female authors have not been recognised, allows a broader perspective to see the critical mass of female filmmakers in world cinema. Iordanova extracts from the history of Central and Eastern European cinema the names of authors who did not receive due attention – some of them have become the heroines of articles in this volume. What's more, she proposes specific inclusive feminist practices: the consistent inclusion of female filmmakers in the education process, film archive repertoires and festival selections; a commitment to self-study by watching at least one film made by a woman per week.

Cross-cutting texts are devoted to Polish and East German cinema in the socialist era. Monika Talarczyk in the article *The Other Sex of Polish Cinema* presents the results of quantitative research – the participation of women in creative film professions in the production of feature films in the People's Republic of Poland, including the key positions of the director, assistant director, screenwriter, cinematographer, music composer, art director/set designer, costume designer, editor and production manager. The inspiration for her assessment of this kind of data was Beata Hock's text devoted to the participation of women in the production of feature films in Hungary (Hock, 2010, 2012). She noticed that women's participation in filmmaking tended to limit discussion to the contributions of female directors, while industry practices and other behind-the-scene positions received scant attention (Hock, 2012, p. 85). Indeed, the question of women needs to be deepened and explained including "the specific logic of the state-socialist system of cultural production as a system that had its own justifications, advantages and disadvantages" (Iordanova, 2003, p. 16).

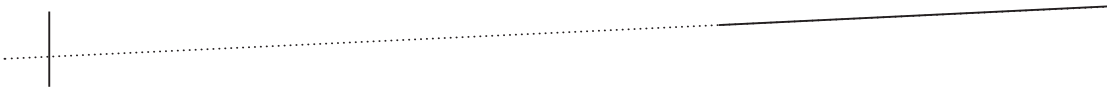
In this way, we received comparative studies of two film industries from the region. We hereby encourage you to undertake this type of research into the film industries of other neighbouring countries such as East Germany, Czechoslovakia, Bulgaria, Yugoslavia etc.

Cornelia Klauß, the editor, along with Ralph Schenck, in the first monograph of directors in the East German film industry *Sie – Regisseurinnen der DEFA und ihre Filme* (Klauß, 2019), and the author of *New Horizons and Disruptions. East-German Female Directors of the DEFA-Studios and from the Underground*, wrote

the conclusions from her work on the book, which presents 63 directors of various types and genres of film: feature, documentary, animated and experimental films. A special place in it is occupied by Iris Gusner with her famous debut film *Die Taube auf dem Dach* banned from distribution. Margaret O'Brien devoted a separate analytical text to it entitled *Constructing Masculinities in Iris Gusner's Die Taube auf dem Dach* (1973, 1990, 2010).

The largest body of texts includes articles devoted to female filmmakers of various professions in Polish and Czechoslovakian film: an editor, a cinematographer, an author of films for children and a film critic as well as East European experiences of cooperation. The professional perspective results from the combination of film-oriented research with the assumptions of production culture research (Caldwell, 2008), i.e. research into the specifics of the work and the artistic effects of this work. This requires the development of unique research tools for analysing the work and style of such creative film professions as cinematographer, editor, set designer and costume designer, author of films for the young viewer, and, perhaps surprisingly, even the film critic.

Paulina Kwiatkowska recalls the figure of Zofia Dwornik, one of the most appreciated and nowadays rather forgotten female film editors of post-war communist Poland. In the Polish post-war cinema, the profession of film editor was strongly feminised. In the case of Dwornik, her decision to choose this particular profession was, however, based on additional objective considerations. Kwiatkowska takes a closer look not so much at the achievements of Dwornik in the 1960s and 70s, but at the complex circumstances that influenced her earlier career. Katarzyna Taras presents the cinematographer and director, Jolanta Dylewska. Although Dylewska only began working independently as a cinematographer after the changes of 1989, her position in the history of Polish and European cinema can be determined in the light of her female pioneering in this profession. The researcher focuses on films that are the result of Dylewska's collaborations with transnational directors, Agnieszka Holland (*In the Darkness, Spoor*) and Sergey Dvortsevov (*Tulpan, Ayka*). Paulina Walo focuses on the sub-genre of historical film for children and adolescents realised in the Polish People's Republic by female directors. She argues that the trivialised genre helped female directors speak in their own voices and give them opportunities to present the past from their own perspectives. Grażyna Świętochowska focused on Ester Krumbachová's intermedial work, treating her not only as a designer, but the producer of certain ideas successfully introduced into film. There are at least a few basic themes that organise the specificity of Ester's artistic discourse: the whole galaxy of food and the specificity of the interior, an important background



for the platform of culinary images. Małgorzata Radkiewicz addresses the issue of feminist film criticism in Poland in the 1980s, represented in the book by Maria Kornatowska *Eros i film* (*Eros and Film*, 1986), who decided to include a gender lens in Polish writings on sexuality in cinema.

We hope that this issue of “Panoptikum” will also fill the gap in film studies literature on women’s cinema in Central and Eastern Europe.

Dina Iordanova

University of St Andrews

Women's Place in Film History: the Importance of Continuity

If one asks who are the women in the history of cinema, one usually draws a blank. Plenty of actresses, of course, but directors? One can normally name one or two female directors from one's national tradition but it is extremely difficult to name women who made films in other countries. This is true even for such prominently present traditions as American or French cinema: women-filmmakers are generally absent from the history of film.

Let's look at examples: Who are the female directors in Polish cinema, if any? The Poles would respond by naming figures such as Wanda Jakubowska, Barbara Sass or Dorota Kedzierzawska (as well as another three or four). The non-Poles are more likely to be able to name Wajda, Zanussi, Pawlikowski, Machulski, even Polanski – but will not normally know the names of the women. After all, this is how film histories are written – following the careers of a handful of male 'auteurs'. And it is these same men that usually have dedicated books and articles written about, as well as retrospectives at festivals.

Let's apply this same exercise to other well-known film traditions. Who are the female directors in Italian cinema, if any? The names that normally come to mind, if you are not Italian, are all male – Rossellini, De Sica, Visconti, Pasolini, Antonioni, the Taviani Brothers, Bertolucci, Fellini, Scola, Zeffirelli, Rossi... Others that may not come up immediately but have been considered

important enough to be awarded a lifetime achievement at the Venice International Film Festival – Alessandro Blasetti, Mario Monicelli, Paolo Vilaggio, Giuseppe De Santis, Dino Risi, Ermanno Olmi, Marco Bellocchio... One may have thought by now about Lina Wertmüller or Liliana Cavani. But if the honorary awards at Venice IFF were used as a guideline for achievement, one would not find these women in the line-up of awardees¹. Not a single female director has ever been honoured by the oldest film festival in the world, just actresses, and one female screenwriter². Essentially, the message is – women better stay with acting. So, no wonder that someone like Elvira Notari (1875-1946), a pioneering filmmaker who directed more than sixty films is only known by a handful of specialists. Fast forward to present day, and the situation has not changed much: Antonietta De Lillo (b. 1960), a prolific director who served on one of the Venice juries in 2019 and who has made fifteen films, does not even have a Wikipedia entry dedicated to her.

How about France? One would immediately respond with a list of ‘auteurs’: Godard, Truffaut, Tavernier, Rohmer, and the list can be much longer very easily... How about women? One would, perhaps, come up with Agnès Varda, a woman who has become the token-excuse for the general absence of women in film history, but probably one would find it difficult naming many more beyond that, even though France has major female directors such as Claire Denis³, Catherine Breillat, Anne Fontaine, Diane Kurys, and many more.

What I am aiming to point out here is that history is written in a way that leaves women overlooked and excluded. More and more accolades over time get bestowed on men. Women gradually fall through the cracks in the context of what James English has termed ‘economy of prestige’ (2005); they disappear from the record. It is a sad status quo.

In obscurity: the ‘auteur’

It is not that women have not been in cinema since its very inception: they were. It is not that there are no acknowledged female directors in countries which are best known for the work of some male counterpart. Russia had

¹ The announcement of Lina Wertmüller’s honorary Academy Award in 2020 came just days after I wrote the text above. The director was also the first foreign woman nominated for best director award at the Academy, in 1977 for *Seven Beauties* (1975).

² Suso Cecchi d’Amico (1914-2010), for her eightieth anniversary in 2004.

³ Denis is one of the three women whose names appear in BBC’s poll for the 100 Best Foreign Language Films from 2018. Available: <http://www.bbc.com/culture/story/20181029-the-100-greatest-foreign-language-films> [access: 10.11.2019].

Tarkovsky but also Larisa Shepitko. Greece had Angelopoulos but also Tonia Marketaki. Hong Kong has Wong Kar-wai but also Ann Hui.

It is just that women are remembered much less. As fewer accolades go to them during their lifetime, it is significantly more likely that a female name would not endure for very long in history. The overall result is that women's contributions have been obliterated and are being obliterated from history at an alarming rate. The main reason for this is, in my opinion, the way the work of women is being talked about: it is not praised and celebrated as much as it ought to be.

Why is this the case? The factors are many and complex. I will only focus on one, which I have been observing for a while: women do not seem to be recognised as cinematic 'auteurs' as much as men are, yet it is around 'auteurs' that cinema history is still generally written about and studied. It is around 'auteurs' that film critics often cover the cinemas of smaller countries.

Thus, a history of Hungarian cinema that comes to present day, for example, would normally include mentions of an 'auteur' like Márta Mészáros among a range of her male colleagues (e.g. Radványi, Makk, Jancso, Koltai, Szabó, Tarr, as well as younger ones such as Fliegauf or Mundruczó) but it is highly unlikely to include an auteurial profile of such great female directors like Judit Elek (b. 1937) or Livia Gyarmathy (b. 1932), even though they have both directed more than fifteen films each and have a clearly recognisable 'auteurial' style. Ildikó Enyedi (b. 1955) may be recognized as major feminist director who has won awards at Cannes and Berlinale, yet the Wikipedia entry about her does not even make a reference to her style – rather, it seems more important to mention her father, a Hungarian geographer. The great Ibolya Fekete (b. 1955) is even less likely to figure, as she has not managed to be as prolific, even though she has made films of great importance. It is not that these female filmmakers would not be 'included' in a history of their national cinema - indeed, their names would appear listed alongside others, and some singular films of theirs may be highlighted. It is only that they would not be bestowed with the status of 'auteur'.

A 'dynamic' "list of film auteurs" can be seen on Wikipedia: it is an automatically created feature, which uses an algorithm that pulls together, in alphabetical order, the personal entries on specific directors that have the word 'auteur' in them. Twenty one female names figure among the 340 names on it (6.5%); Agnieszka Holland is the only one from Eastern Europe⁴.

⁴ Wikipedia, List of Film Auteurs. Available: https://en.wikipedia.org/wiki/List_of_film_auteurs [access: 10.11. 2019].

Let me give one more example. I recently viewed a one-hour long French television documentary, *Aller-Retour (The Roundtrip)*, which provides intimate insights into the profession of the film critic. It follows a dialogue between famous French film critic Jean-Michel Frodon and French director Benoît Jacquot as they travel to a provincial town to attend the premiere of Jacquot's new film. Their conversation on the train touches, among other things, on the making of an 'auteur' by a critic, as Frodon shares how, on his travels to numerous international film festivals, he has had the privilege to meet and befriend important film directors, whose careers he then follows with great interest; once he has discovered such a new admirable figure, he commits to seeing all the films of the director and writes about their new work. Besides numerous articles, Frodon has written and published books on many of these friends: Taiwanese Edward Yang or Chinese Jia Zhang-ke, for example. Among the Iranians, a cinema of special interest for him, he has curated projects engaged with the work of Abbas Kiarostami and Amir Naderi. And he is close friends with Jafar Panahi. Being written about by a critic of Frodon stature certainly helps these directors a great deal: with the festivals, with the distributors, and with the audience. It takes a committed critic, who believes in the talent of a director, to discover and assert the auteur. For some reason, however, it mainly happens to male directors.

If I were to ask Frodon what does he think of the work of an Iranian female auteur Rakhshān Banietemad⁵, for example, he will most likely respond she is great and that she deservedly has the status of adored auteur within Iran. The reality, however, is that outside Iran people like Kiarostami and Panahi are known and celebrated 'auteurs' whereas Banietemad is only known to specialists. Assuming that the work of this female director is as good as the work of her male counterparts, could there be that the friendship with an internationally critic makes for a critical difference? Could it be that the absence of a dedicated friend who highlights the work of women-directors as systematically and consistently as Frodon does for his (male) friends is the key to the creation of the 'auteur'? Someone must use the designation in order to be proclaimed an 'auteur'...

One certainly cannot demand that famous critics befriend great female directors and follow their work to give them the status of 'auteurs' in continuous coverage. Friendships are matters of affinity and either happen or not. What can be done? Favouring a female director over a male one cannot be forced on

⁵ Born in 1954, prolific Banietemad has directed more than ten feature films and over twenty documentaries. She is widely considered to be the 'first lady' of Iranian cinema.

critics. Do female critics, however, befriend female directors internationally the same way as Frodon describes in the franc dialogue in *Aller-retour*? Do female critics feel the same obligation to continuously follow and cover the careers of female friends? Or do they feel that if they do so they would lose objectivity? Why does it seem male critics do not worry about such matters⁶?

I am asking these questions of myself as well, having met and befriended in the past one year two female filmmakers who have shared their work with me and of whom I think very highly as 'auteurs' - Louisa Wei in Hong Kong and Huang Yu-Shan In Taiwan; yet I have so far not produced any writing on their work. True, I am not a critic but scholar - could it be that I shun expressing my admiration for their films because I feel obliged to stick to my 'expertise' territory of an East Europeanist? But how about the work of Anna Zamecka from Poland or Mila Turajlić from Serbia? Two women who I would not hesitate calling documentary auteurs, who I have befriended and who I have supported in my role of a jury member at festivals and with other connections. However, I have never written a line in praise of their work, which I admire. How many of us, women scholars and critics, are in such debt to the filmmakers, I wonder⁷?

How lesser acclaim affects women's careers?

On the whole, the work of women-directors is less noticed, less acknowledged and less celebrated. Women are less likely to be recognised as auteurs in cinema. Does this situation affect their careers adversely? Most certainly so, as Patricia White has shown through analysing numerous examples in her seminal book on women's cinema (2015) where she considers female-made films in the context of their global circulation and reception.

Recognising the direct linkage between social standing, public recognition and filmmaking career was first done by Hamid Naficy in *Accented Cinema* (2001), a revealing study where he showed how these factors as well as the way

⁶ I notice that a 2018 seminar at Yale University, symptomatically titled 'The Auteur with the Camera: The Image in Recent Art Cinema' featured *Aller-retour* and discussed the work of a number of cinematic auteurs, namely Tsai Ming-Liang, Hou Hsiao-hsien, Carlos Reygadas, Kiyoshi Kurosawa, Apichatpong Weerasethakul, Ben Rivers, and a few more West European male directors. Not a single female-made film was discussed by the speakers. I also note that one of the screenings was of the work of Bi Gan, a Chinese director born in 1989 who was declared to be an 'auteur' already at the time of the appearance of his first film, *Kaili Blues*, in 2015.

⁷ I have not carried out a systematic study on the matters of the 'auteur' in regard to female directors, nor in regard to critical coverage. What I share here is based on informed observations. Hopefully there will be scholars in the next generation who would engage into meticulously providing the statistical evidence I am lacking in putting my hypothesis forward.

a film travels through the festival circuit and other distribution channels directly impact and inform a director's chances to gaining funding for their next projects and thus to sustaining a career. Many of Naficy's observations can be applied directly to the situation of women.

I could not help thinking of these negative repercussions when watching Pamela Green's remarkable documentary *Be Natural: The Untold Story of Alice Guy-Blaché* (2018), which brings the career of this amazing woman out of obscurity with a bang. A pioneer of cinema since its earliest days, the first woman ever to direct a film in 1896, a woman who has a 1000 directing credits to her name (from the days of early shorts), a career spanning two continents and including the creation and running of a film studio in pre-Hollywood Fort Lee, Guy-Blaché is still mainly known only to those who study cinema history professionally. The film is bringing her back from oblivion in a powerful manner, but among other things it shows something instructive: whilst she is shown spending twenty years of her life in an active filmmaking and studio-management career, we see her spending the next five decades mainly in efforts to gain recognition for the work she has done and to restore the credits for what she has done - because, in the meantime, it has been swiftly credited to various male collaborators and discredited by film historians. Along with the enthusiasm and pride that a female viewer can experience when watching this film, comes the shattering realisation of the obliteration that is taking place in our presence and that women still do not have means to combat. It is important to acknowledge that the lack of systematic and ongoing appreciation actively diminishes the potential achievements of women⁸.

Why continuity is important

Then, I argue for a supranational approach to the study of women's cinema. For as long as we continue investigating women's contributions in the context of national frameworks, the visibility of this work will not be sufficient to match the political needs of the moment as there will not be enough critical mass of evidence to restore women to their rightful position in the history of cinema. Women will always be fewer than men in the history of a national cinema; the history of national cinemas always evolves around several (and very often, even only one) figures, larger than life 'auteurs'. In all cases, these are men – and just a few women are being admitted to the national Pantheon. It would be good if, as a first step, the women are

⁸ I still have not had the chance to see Mark Cousins' 14-hr long *Women Make Film* (2019) which promises to bring similarly seismic insights into the role of women in film history.

restored to a position that would equal the recognition that men enjoy in a national film history context. If we go one level higher, however, to the birds-eye view of the regional, we will see much clearer the critical mass of female contribution to cinema. This is why I argue that we are better off to agree 'watching across borders' and exploring the contribution of women from across the East and South Eastern part of Europe. Politically, for the feminist cause, it is better to talk of European women's cinema. In terms or practice, I would also like to encourage festivals or other showcases of female-made films to not limit themselves to nationally-made films, but to cast the net wider, across nearby borders. A programme that showcases women's work from across the Balkans, for example, would have better critical mass and more clout than a programme that should feature films only by Romanian women directors.

Willingness to view and explore over time and space is essential, as it is essential to acknowledge and address female concerns across borders and above regions. In addition, as it has started coming to light as of recently, it is essential to unpack the overshadowing of important female filmmakers by their male partners. Easily observed across continents and countries yet so rarely recorded and discussed, the phenomenon was aptly dubbed 'Machismo-Leninismo' by Isabel Seguí (2018), who discussed the example of Bolivian proletarian auteur Jorge Sanjines, credited as founder and leader of the Ukamau Group, and showed an extensive and complicated phenomenon of obliteration (in this instance, of the contribution of Beatriz Palacios, the producer of all his films and a director in her own right). Seguí's analysis revealed how a host of factors lead to a situation where, over time, the open-minded male member of the team welcomes support and takes all accolades whereas the supportive female member of the team is all but forgotten, and how a progressive political figure is nonetheless part and parcel of the patriarchal construct⁹. Women's cinema histories, Seguí shows persuasively, have to be unearthed from below the rubble and restored to light. It would be essential, in the process of doing this, to give sufficient support and accolades to women-filmmakers where they receive awards transnationally, as well as speak up for women in the numerous instances where they are treated in

⁹ In spite Segui's excellent critique and extensive research, I cannot help noticing that the Wikipedia entry on Sanjines does not make any mention of Palacios but instead lists references to many of his Latin American male comrades, such as Fernando Solanas, Octavio Getino, Glauber Rocha and so on. It is no wonder that for as long as this is the case, the history of cinema will be dominated by male figures. Wikipedia, however, is an open source collectively-created reference source, and I believe it is essential for film historians to engage with corrections to entries that display male bias. Sanjines Wikipedia entry, Available: https://en.wikipedia.org/wiki/Jorge_Sanjines%C3%A9s [access: 10.11. 2019].

a manner that is unacceptable, in line with traditional ideas of solidarity and support¹⁰.

Continuity in East and Southeast Europe: small national cinemas

I favour continuity, in several aspects, in approaching women's cinema when it comes down to the region of our specific interest. First, I favour watching across borders, as it allows to see for the critical mass and vibrancy of this oeuvre which remains obscured when confined within narrow national frameworks¹¹. Thus, I favour a situation where we opt to be interested not only in the work of women from our own nation, but also in the work of those who work across East Central Europe, the Balkans, the countries of the former Soviet Union - and beyond. Indeed, there are differences -but we have choice to use difference as a principle for division and exclusion, or, what I prefer, to make it a principle for reaching out to and embracing female 'otherness'. Historically, culturally and politically, too, we may easily divide and exclude, but we may as easily choose to overcome prejudice and be inclusive. It would help us to know that women who lived under different circumstances and in different cultural milieus have acted in response to their contexts. And yet they have managed to overcome adversity and be creative.

Existing political divisions determine cultural exchanges and the dissemination of films, and in most cases circulation limitations work as barriers that prevent women's cinema from traveling as far as it ought to - it is up to us, then, to decide to defy such obstacles and watch the films of women from elsewhere, against all odds. Thus, I favour that we engage pro-actively with film festivals in general (as women's cinema mainly travels through this circuit), but particularly with women's film festivals, from Flying Broom in Ankara to The International Women's Film Festival in Cologne/Dortmund, that still remain insufficiently networked - we can help strengthen their ties simply by resolving to do so¹².

¹⁰ The freshest example of such unacceptable treatment I have in mind is of the great Argentinian director Lucrecia Martel, who presided over the international jury of the 76th Venice International Film Festival in September 2019 and who came under excessive pressure from right-wing politician, actor and producer Luca Barbareschi who demanded her public apology for comments she made about the inclusion of the film by controversial Roman Polanski in the competition. In the context of this controversy, Martel was, reportedly, called 'mediocre' by Italian critics.

¹¹ I have high appreciation for the work of Mette Hjort (2005) which explores Danish national cinema and introduces the useful concept of 'small national cinema' by simultaneously showing how the limitations can be overcome in a global context.

¹² For a list of women's film festivals - which could be enlarged and improved but is still something to work with for the time being - see Wikipedia. Available: https://en.wikipedia.org/wiki/List_of_women%27s_film_festivals [access: 10.11.2019].

The contributions to this volume of “Pantoptikum” supply much better information about the specific histories and contributions of female filmmakers in the countries of Eastern Europe. Still, let me mention at least some names here, in view to show that there is critical mass that must be reckoned with – and as I believe that everybody who studies the history of cinema in Eastern Europe must be familiar with at least these female auteurs.

First of all, the Czech Věra Chytilová (1929-2014) and her seminal film *Daisies* (1966). Then, Hungarian Márta Mészáros (b. 1931) with films like *Adoption* (1980) and her 1980s *Diary Trilogy*. And Bulgarian Binka Zhelyazkova (1923-2011), particularly with her film *The Last Word* (1973) as well as Albanian Xhanfise Keko (1928-2007), the least known of the group. In Poland, of course, important figures such as pioneer Wanda Jakubowska (1907-1998) but also Barbara Sass (1936-2015) and Agnieszka Holland (b. 1948) who somehow sits between generations and whose *A Woman Alone* (1981) I consider a seminal piece of feminist filmmaking. Each one of the women named here is an accomplished ‘auteur’ in her own right when it comes down to the specifics of individual cinematic style and the number of films. But we also have other veteran women-filmmakers such as Serbian Soja Jovanović (1922-2002), Bulgarian/Russian Irina Aktasheva (1931-1918), Romanian Elisabeta Bostan (b. 1931), or Greek Tonia Marketaki (1942-1994), as well as many more from the middle generation, born in the 1940s, 1950s and 1960s. To this list I would also add other female ‘auteurs’ from the region, such as Bosnian Jasmila Žbanić (b. 1970), and Aida Begić (b. 1976), Macedonian Teona Strugar Mitevska (b. 1974), Polish Dorota Kedzierzawska (b. 1957), Magdalena Łazarkiewicz (b. 1954), Małgorzata Szumowska (b. 1973), Latvian Laila Pakalnina (b. 1962), Greek Olga Malea (1960), Penny Panayotopoulos (b. 1960), Athina Rachel Tsangari (b. 1966), and Constantina Vulgaris (b. 1979), Turkish Yeşim Ustaoglu (b. 1960) and Pelin Esmer (b. 1972), Bulgarian Zornitsa Sophia (b. 1972) and Nadejda Koseva (b. 1974). This list could be much longer.

One should not forget those women who made contributions to areas other than directing, like the versatile and inexhaustibly wonderful Ester Krumbachová (1923-1996), or female producers who work today, such as Romanian Ada Solomon (b. 1968), who is leading the female caucus of the European Film Academy, or Sarajevo-based scriptwriter Elma Tataragic (b.1976). There have been plenty of awards, too, even if somehow quickly forgotten. Perhaps we should repeat more often that Hungarian Ildiko Enyedi has earned awards at Cannes with her *My Twentieth Century* (1989) and at the Berlinale with *Of Body and Soul* (2017), and that Adina Pintilie (b. 1980) won Berlinale’s Golden Bear with *Touch Me Not* (2018). Other women from the region won at Berlinale (Jasmila Žbanić, Yeşim

Ustaoglu) and at Locarno (Ralitza Petrova, Aida Begić, Ivana Mladenovic), and so on. And films by Slovenian Hanna Slak and Greek Marianna Ekonomou, among others, are entered in the competition for Best Foreign Language Oscar.

I believe we ought to drop borders and the restrictions of regional and historical affinities in order to see the amazing wealth of female talent and supports its continuity.

The least we can and must do now

As things stand currently, there are two minimum requirements for women who are engaged with the study and teaching of film. In my view, one must make a conscious effort to meet them.

The first one is to start systematically combatting the exclusion of women by engaging in assertive inclusive/corrective practices.

The second one is to acknowledge the shortcomings in existing knowledge and educate oneself on the matter of women's cinema.

What assertive/inclusive practices do I have in mind, to begin with?

For example, reading lists: when putting together reading lists for teaching modules on whatever topic, check and make sure that at least one of the main recommended texts is authored by a woman. Check and make sure that the readings assigned for each session include at least one text authored by a woman¹³.

Then, screenings: If you have a list of ten-twelve films your students are required to see during the semester, on whatever module, make sure that at least two of these are directed by women - as there are enough good films made by (now often forgotten) women that could now be brought in for use as part of the effort to correct the record. Again, more and more colleagues internationally engage in such conscious effort to diversify the curriculum.

Include women pro-actively in the teaching content. For a module on Film Cultures I am teaching, for example, I introduced a weekly case study that features the contribution of a selected woman to the area discussed during the seminar. I talk about Mme Kawakita in cultural diplomacy and film, about Beki Probst in film markets, about Pauline Kael in film criticism, and so on. And I invite one or two women (archivists, curators, festival directors) to give guest interviews by Skype¹⁴.

¹³ At the University of St Andrews we discussed and pro-actively adopted this practice.

¹⁴ I have described the approach in more detail in my 2019 piece for *The Community of Practice*. <https://www.cetl.hku.hk/teaching-learning-cop/hic-rhodus-hic-salta-the-time-for-change-is-now/> [access: 10.11.2019].

Such little adjustments give quick results: our students graduate, leave, and then take these practices to the new contexts where they end up. One example, which is dear to me, involves a 24 year-old man from China who completed a Masters degree with us in 2018 and now works at a dynamic large 24-hrs bookshop in Guangzhou in China, a city of 14 million population. He had previously organised a film club, but when I he shared the programme with me, I commented that out of the 100 films he had heroically sourced and shown, only one had been made by a woman. After graduation he is back and runs the club again: he is now not only including significantly more work by women, but recently alerted me about a series of events dedicated to local women film-pioneers from Guangdong Province (a.k.a. Canton) which is about to turn into an original research project, restoring the legacy and visibility of female contributions. This whole change in attitude and engagement with discovering the work of forgotten women-filmmakers resulted from the simple introduction of case studies of women's work, from the move toward becoming assertively inclusive.

And how about educating ourselves?

I bet most of the readers of this text think of themselves as highly educated. And they probably are: on male-dominated film history and practice. At the same time, they are most likely fairly ignorant on the topic of women's cinema - just as I was and still am. It was the realisation of the huge gaps in my own knowledge on matters of women in film history that made me to start working on the sizeable project of pro-actively working to catch up. I started consciously viewing at least one film by a woman-director every week about two years ago - so by now I know the work of about twenty female filmmakers significantly better than before (some discoveries included the work of Chinese Zhang Nuanxin, Lebanese Jocelyne Saab, Scottish Margaret Tait, New Zealand Merata Mita, and Canadian Alanis Obomsawin, among others). The resolve to view one female-made film per week results, a year later, in a basic education that cannot be found in textbooks or educational packaging - not yet, one would educate oneself in view to be able to write the new textbooks and offer the new courses that will include the work of women.

I believe it would be of paramount importance for us, women (as well as men, if they like), to acknowledge that we do not know enough about cinema made by women. But how can we change the situation if we do not make the effort to get to know what has fallen off the record whilst a host of male 'auteurs' have stayed there? And I am not talking about knowing Agnès Varda's,

Chantal Akerman's, Margarete Von Trotta and Lina Wertmüller's work here. One must go a long way beyond these singular cases.

Let me offer an experiment: Here I list the names of ten female cinematic 'auteurs' from the smaller cinematic traditions of East and South Eastern Europe that I am focused on in this piece: Binka Zhelyazkova, Judit Elek, Helke Misselwitz, Laila Pakalnina, Maja Weiss, Jasmila Žbanić, Renata Litvinova, Teona Strugar Mitevska, Athina Rachel Tsangari, Zuzana Piussi, Adina Pintilie... How many of these names you did not know? How many of these you know about but have not really seen anything of? How many of these directors you feel you should get to know better? How many of these women could greatly benefit if scholars embraced their work?

More names can easily be added. The important matter, however, is that each one of the women listed here have made the quantity and the quality of films that would earn any male director the qualification of 'auteur', yet they remain underrecognized. Their work is difficult to find? Perhaps, as distribution is directly linked to the degree of interest in the work, and if we express interest, easier access is likely to follow. There is no writing or other material on these women? Maybe yes, but the situation is changing, including with the appearance of this issue of "Panoptikum". It is up to us to ensure the writing appears... How about educating oneself enough as to consider teaching a course on the topic of Women Filmmaking in Eastern Europe? I wonder how many such courses are on offer? Perhaps we could benefit from some sharing on the matter. Clearly, there would be more than enough material. Or, perhaps, a module dedicated to the work of a single female director? Several immediately come to mind that would fit the bill. A friend in London has been teaching repeatedly a film studies course that zooms in on the work of one singular director. The case in point is Ang Lee - a prolific and versatile film auteur. My friend says that engaging with such set up where he screens one film by the director every week and then discusses it with students allows him to give close scrutiny on matters of style, changing aesthetics, as well as industry considerations.

Would it be possible, I have wondered, to offer a similar course that would focus on the work of a single female director? There are at least several female directors that would qualify; the exploration of their careers and oeuvre would also allow to scrutinise funding conditions, critical reception, as well as the mechanics of oblivion and disappearance. In short, I believe in the significance of small and seemingly insignificant steps in changing behavior: contributing proactively to online sources like Wikipedia, the IMDb, as well as creating channels

on YouTube that feature competently organised material on women's cinema, as well as using social media. Many of us already do it!¹⁵

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¹⁵ Just in the last month I have had exposure to some excellent examples of such activist engagement, with the fantastic Facebook group that is dedicated to research on Kira Muratova <https://www.facebook.com/groups/KiraMuratovaSymposium/>, and with a Masterclass of Ibolya Fekete which is available on YouTube <https://www.youtube.com/watch?v=K1oJ86rq1qg> [access: 10.11.2019].

Abstract

The author calls for continuity and continuation of the study of women's cinema. Attention is drawn to the blurring of memory and even erasing women from the history of national film industries. They are not recognised as authors, while the history of cinema has been subject to the concept of the auteur film-maker. The filmmakers are made through the commitment and work of film critics and then cinema historians. The expert does not hide the fact that those relationships are strengthened by bonds of friendship, without the fear of being accused of having a lack of objectivity, and are often associated with the support of the author on the international festival circuit. The author calls for 'watching across borders', i.e. a supranational approach to the study of women's cinema. Crossing the borders of national cinemas, in which the authors have not been recognised, allows a broader perspective to see the critical mass of the authors of world cinema. Politically, for the feminist cause, it is better to talk about European women's cinema. Iordanowa selects from the history of Central and Eastern European cinema, the names of authors who did not receive due attention. Moreover, she proposes specific inclusive and corrective feminist practices: the inclusion of filmmakers in the didactics, repertoires of film collections and festival selections; a commitment to self-study by watching at least one woman's film a week.

Key words: women's cinema; film festival circuit; global cinema; author's policy

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The Other Sex of Polish Cinema. The Contribution of Female Filmmakers to Feature Film Production in the People's Republic of Poland

Introduction

The emancipation of Polish women in socialism was one of the leading propaganda postulates, the subject of social and cultural policy. This emancipatory tradition of a bygone era makes one wonder what production culture patterns determined the place of women in the state film industry and what the contribution of women in terms of their numbers and character of their work was. It is impossible to make a diagnosis of their current condition in the film industry without a reference point, i.e. the film industry of People's Poland. The need to determine such a reference point results, for example, from the fact that women filmmakers now occupy a leading position in film art and among filmmakers. Associated in the social movement the Film Women, they are trying to carry out actions to modernize film culture for the benefit of gender balance but they are hardly able to determine what tradition in the history of the Polish film industry is behind these activities. In other words, is the cinema of the Polish People's Republic a negative or positive point of reference. Especially that nowadays, they are accused of returning to a bygone era, in which the chances of underrepresented social groups such as workers or peasants were equalized and the professional advancement of women was encouraged.

Of course, Polish and English studies of the subject have already been created but they all focused on the work of female directors or screen representations of women (Quart, 1988; Jordanova, 2003; Falkowska, 2003). The pioneering book by Ewa Mazierska and Elżbieta Ostrowska, *Women in Polish Cinema* (2006) was devoted to four authors: Wanda Jakubowska, Barbara Sass, Agnieszka Holland and Dorota Kędzierzawska, as well as the images of the Polish Mother in Polish film and the heroines of the Polish School of Film. In the book, *Białym mazur. Kino kobiet w polskiej kinematografii* (2013b) I expanded this selection of authors with other feature filmmakers, professionals who have been successful to a smaller or greater extent: Maria Kaniewska, Anna Sokołowska, Jadwiga Kędzierzawska, Ewa Petelska, Agnieszka Osiecka, Ewa Kruk, Hanka Włodarczyk, Magdalena Łazarkiewicz and women screenwriters who were also the authors. Nevertheless, it was the directors who mainly remained in the orbit of research interest and among them mostly those who managed to create several or even a dozen or so films unlike Ewa Kruk or Agnieszka Osiecka. Focusing on the domain of directing, one can get the impression that women's cinema was a niche critical concept that can be only applied to the analysis and interpretation of films by a few women directors. Its analytical use increases if we shift our attention to the culture of work in film production. Then the focus is on the professional biographies of female filmmakers as well as national patterns of film culture and work in the film industry. The field of research is significantly expanded if we take into account the input of representatives of other professions.

Studies on the culture of production have redirected our attention from work on the set to behind the scenes aspects of production. Under the influence of author's policy and other prevailing, non-productive concepts of cinema (film aesthetics, national cinemas, film semiotics) in film studies, we have long forgotten that a film work is the result of teamwork and if we want to have a full picture of the phenomenon of film production and work culture, attention should also be paid to other creative employees, their assistants and technical employees. Already a critic author's policy, Pauline Kael, from the very beginning of the career of the concept of author's film, contested the view that a film is an expression of the vision of one person – the author, pointing out that in other fields of art, the contribution of all those involved in the production process of the work has been taken into account when assessing its values (Kael, 1963, p. 15). Undoubtedly, in addition to the principles of working on a film set, film production is also organized by various metaphors. According to a classic of production studies, John Caldwell, a true understanding of the culture of production means recognizing its Janus face: one explains it in common sense concepts, the other, puts it in allegorical generalizations (Caldwell, 2008, p. 26). In the Polish People's Cin-

ema such an allegory constitutes the character of Agnieszka (Krystyna Janda) in Andrzej Wajda's *Człowiek z marmuru* (*The Man of Marble*, 1976) a film school student who seeks the truth about a labour leader from the Stalinist period, is assisted by two filmmakers, an operator and a sound engineer, condemned to an almost lonely fight and eventually deprived even of the camera. The character of Agnieszka was an allegory of the Solidarity Cinema, produced by the state but also defending the working class and the filmmaker's right to seek the truth about the history of People's Poland. Like an allegory of revolution, it led a worker to the barricades of television. In the end, the most helpful person for Agnieszka was the female editor (M. Wójcik) from the archives of the Feature and Documentary Film Studio in Warsaw who found rejected materials about the worker. She ironically commented on her position with the words: "I'm not here to think but to splice". She must have heard this many times, but not from Wajda, who with this key role for Agnieszka's success paid a tribute to his long-time collaborator, an excellent editor, Halina Prugar. This character seems much closer to reality than the reckless fantasy of a young director. Stories about the genius and determination of an individual should be confronted with the documentation revealing the contribution of all the crew and track the careers of not only women as directors but also the creators in other film professions.

The Method

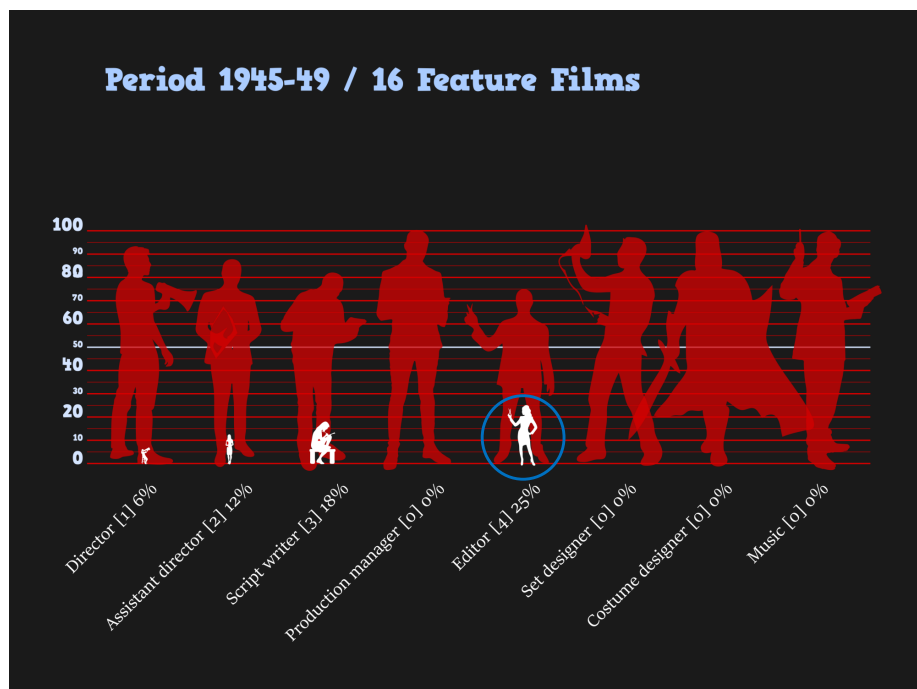
Convinced of the gender perspective potential, I would like to complement this Janus face of the production culture with a female perspective. Women's studies found in the production culture an unexpected ally, thanks to shedding light on the film's production contributors usually hidden in the crew: production managers, editors, script and continuity, just to mention a few most feminized film professions. Interestingly, the traces of the sexual division of work are extremely persistent and clear on both sides: creative and technical, and sometimes even defined in gender in the industry names of film professions such as e.g., script girl or best boy. It is time to check which film professions in the crews of feature films in the state film industry of the People's Republic of Poland were feminized, which were balanced in terms of sex, and which were practically unavailable for women. Who were the pioneers and women of success in individual film professions? How did the recruitment policy for the Film School influence their later professional activity? How did groundbreaking events in political or social history correlate with the increase or decrease in the number of feature films featuring women in the crew. I assume that the results of quantitative research in the field of Polish feature film of this bygone era would allow for the conducting of comparative studies with neighbouring film industries of the

Eastern Bloc where the programme of social policy, including women's professional activation, was generally the same.

The inspiration to undertake research in the history of Polish cinema were the articles of Beata Hock, who conducted quantitative and qualitative research in the history of Hungarian film, i.e. the inclusion of women in the production of feature films and the representation of women on screen (Hock, 2010, 2012). She updated the results to 2005 which allowed a comparison of state cinema with the cinema of the transformation period to be made. She included feature films in them calculating the participation in key positions of women in the crew: director, script writer, storyline editor, editor, costume designer, production manager, including a mixed-gender team in the position (when applicable). In the second study, she expanded the range of film professions with the following: cinematographer, choreographer, assistant director, lyrics, idea, music, special effects, set designer, sound, producer. She ordered the results into 5-year data blocks. The task I set for myself is limited to quantitative research and covers the period 1945-1989; it includes: director, assistant director, scriptwriter, cinematographer, music, set designer, costume designer, editor, production manager. The time span limit of the studies is not due to the lack of data (I have brought this research up to the present day and supplemented it every year), but from the belief in the need for comparative studies of the Eastern Bloc in the era of state film industries, whose only next stage would be to examine the dynamics of transformation in its impact on the film industry. I share Hock's view that, from the point of view of feminism, the most favourable is a balanced gender distribution in each of the creative, assistant and technical professions, so that women have access to the widest possible group of tasks (Hock, 2010, p. 11). I could add that overrepresentation of any of the sexes serves neither the dominant nor the dominated one as it creates gender specific rules of work on the set which make room for the minority group to be used and creates a gendercentric world in which the other sex feels strange and can be abused on the set. Let us follow the results of quantitative research in subsequent periods and try to embed them in the context of changes in film culture.

1945–49

After the war, the creation of state-owned film industry of the People's Poland was entrusted to filmmaker-soldiers from the Film Unit of the Polish Army which was formed alongside the Red Army. Most of them were male and female members of the pre-war Association of Artistic Film Lovers START. Some of them, like Olga Mińska-Ford, accompanied their partners in arms, others, such

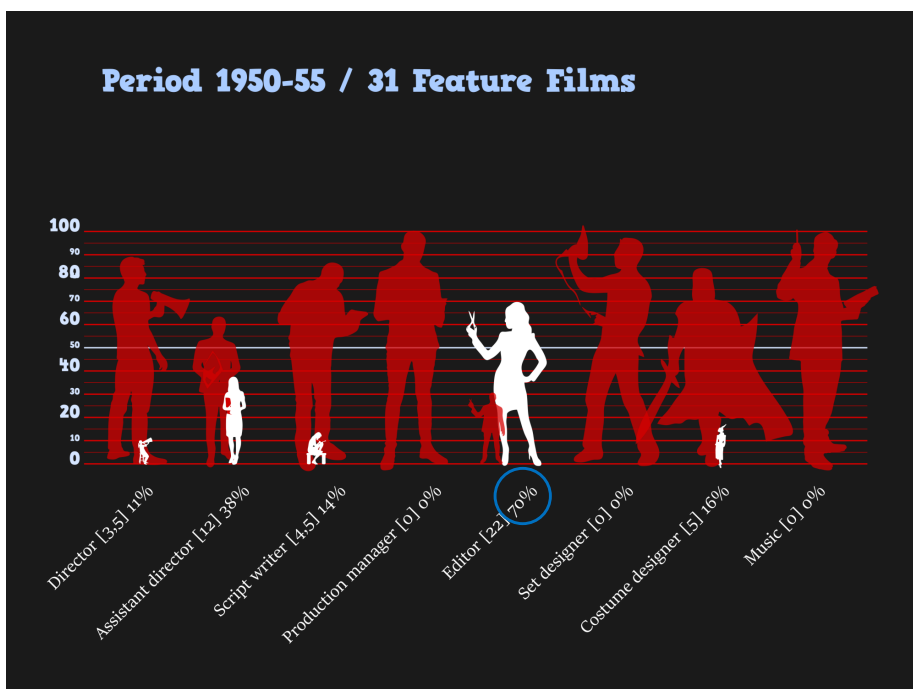


as a Russian, Ludmila Niekraś, became involved with the Polish operator during the war. Naturally, a START member and a survivor from the Auschwitz-Birkenau camp, Wanda Jakubowska, also joined the group of soldiers-filmmakers and their comrades-in-arms. Since START before the war formed the largest group of kinophiles (280 people according to the Toeplitz's list from 1933) and one-third of the members were women, it can be assumed that it was a progressive group and conducive to women's careers in film. Nevertheless, Jakubowska, who was the only one to come up with her own film project, met with a lack of confidence from her colleagues regarding her directing skills (Talarczyk-Gubała, 2015). Nevertheless, determined, she led the production of the film *Ostatni etap* (*The Last Stage*, 1948) in which the participation of women behind and in front of the camera is exceptional and places this film very highly in the Bechdel test ranking. In a group of 16 feature films produced in 1945-49, even one film made by a woman raised statistics, in addition it was co-scripted by Gerda Schneider and featuring female collective heroine. Jakubowska's film was a milestone in women's cinema in the Eastern Bloc, in addition to international publicity. Its uniqueness becomes even more apparent if we consider that, e.g. in Hungarian cinema, the first feature films directed by a woman were made only in the 1960s (Éva Zsurzs television films and Marta Meszaros cinema films), and earlier on,

even a female director's assistant was rare, maximum 6% (Hock, 2012, p. 97). The situation in the film industry in the People's Poland was different. Women assistants, co-workers and second directors assisted male directors in nearly half of the feature films made throughout the entire era. The highest result in the post-war years, i.e. 25%, refers to the participation of women in film editing. What is more, as many as 3 of the first 4 post-war feature films were edited by the same editor: Róża Pstrokońska. Like other pioneers, she gained film education and experience before the war. She started working in the film industry in 1927 as a restorer at the Gaumont agency in Warsaw. She was trained in editing by Zbigniew Gniazdowski, a pre-war cinematographer. She worked in the profession till the 1970s.

1950–55

During the period of socialist realism, the political agenda dedicated to women was the most intense, the number of working women increased and the visibility of women in culture increased. The gender of the director and the heroines were discussed in "Film" biweekly, the female director and a woman engaged in public issues on the screen was a symbol of the progress of socialist film in-



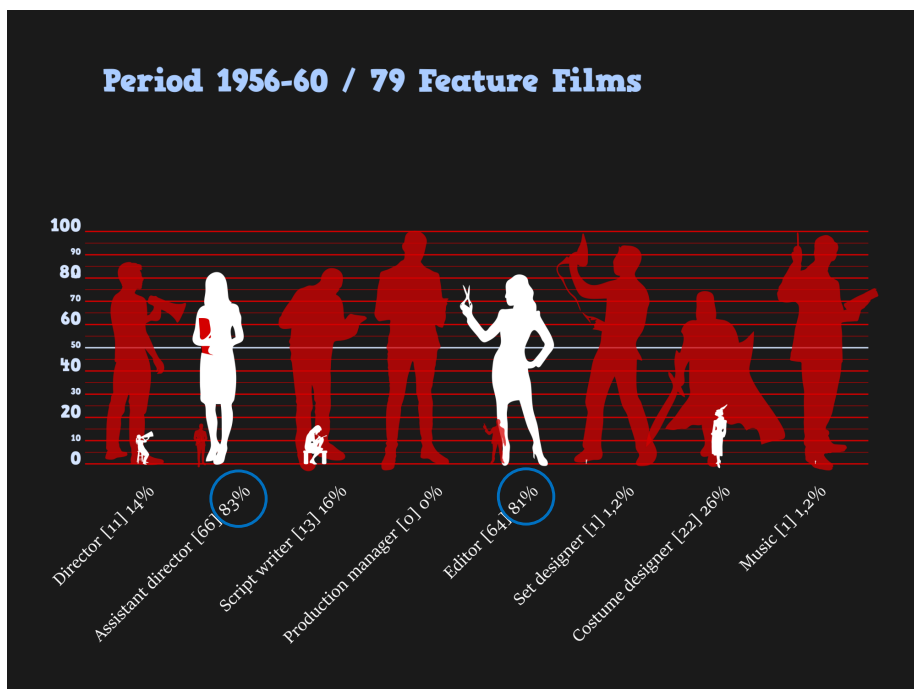
dustries and a subject of competition in this field. In those years, the number of women studying directing at the Film School in Łódź was the highest, reaching 25%, and in 1953 parity was achieved without any prior assumption. Nevertheless, during their studies, women were discouraged from becoming a director, including by the legendary lecturer Prof. Antoni Bohdziewicz. As a result, some of them gave up, others took up documentary filmmaking, and two others – entered the Polish cinema, but not without obstacles. Lidia Zonn, discouraged from directing, took up editing and became a master in the field of documentary film. Zofia Dwornik, after political affair connected with her father's death in Katyń, was transferred to editing studies (Talarczyk, 2013b, p.49). In turn, the best known, Barbara Sass, on the advice of teachers, including Maria Kaniewska, as the so-called attractive blonde changed her studies to acting only to return to directing a year later (Talarczyk, 2013a, p.295-296). As we know, eventually, she became a classic of women's cinema in Poland. None the less, her path to the profession was long and she worked for over a dozen years as a second director or assistant director. Also characteristic of this stage were film marriages which jointly developed careers. Barbara Sass married the cinematographer, Wiesław Zdort, Maria Kaniewska married cinematographer, Adolf Forbert and Ludmila Niekraś married Ludwik Perski. As Sass explains, marriage to a filmmaker did not automatically mean everything was easy. On the contrary, it added to rumours about them being supported by their husband's in their film careers, and the employer – the State Enterprise "Film Production Units" – recognized that since the industry already pays for one bread winner in the family, the other does not require employment. Thus, many women functioned in the film industry as the wives of male industry insiders.

On the other hand, female directors provided official and private support to one another which was significant for this period. Jakubowska made Kaniewska her assistant at the Film School in Łódź and supported her direction debut. Kaniewska, in turn, chose Ewa Petelska, one of the first talented graduates of directing. In a short time, Petelska began her prestigious career alongside her husband, Czesław, and never directed individually, apart from her student films. In the field of editing, the amount of women's involvement in the feature film editing increased to 70%. It is assumed that the first generation of editors was educated by Ludmila Niekraś and Waław Kaźmierczak. The feminization of editing was a global phenomenon from the beginning, both in Hollywood and in the Soviet Union (Talarczyk, 2018). However, this did not apply to all film industries as can be concluded from the Hock's study. In the Hungarian cinema,

the number of films edited by women accounted for a dozen or so percent up to the mid-sixties, and only in the second half of the seventies up to 75% of feature films (Hock, 2012, pp. 90-95).

1956–60

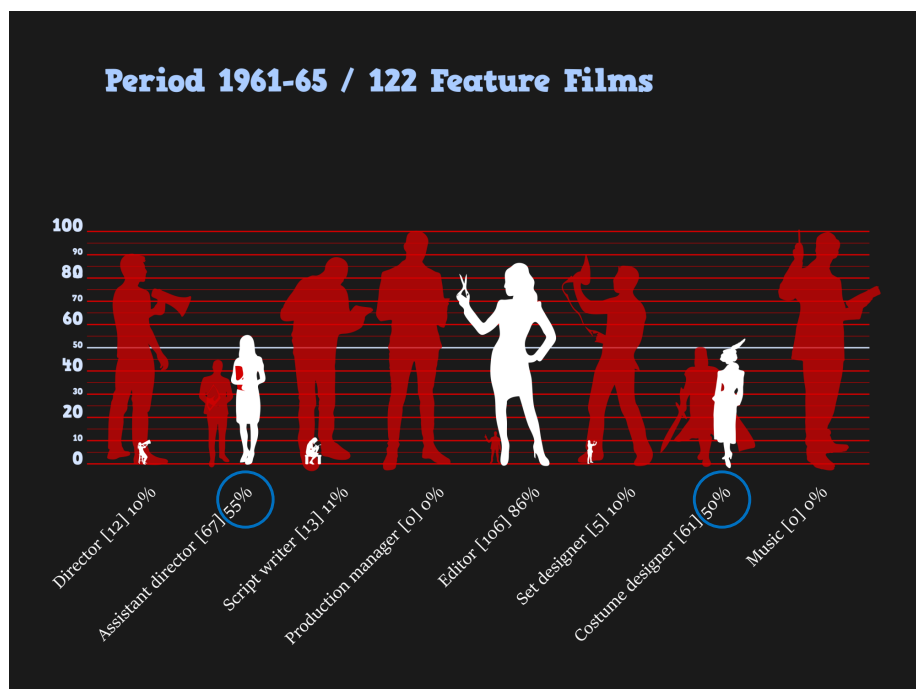
During the political thaw in Poland, women's emancipation was halted and even reversed. Female filmmakers active in socialist realism became the object of resentment and mockery. The most severely evaluated were those of socialist realist films which had been directed by women: *Soldier of Victory* (*Żołnierz zwycięstwa*, 1953) by Wanda Jakubowska and *Near Warsaw* (*Niedaleko Warszawy*, 1954) by Maria Kaniewska. Despite this, the percentage of women in feature films directing was the highest in the history of People's Poland Cinema – 14%. They owed it to feature films for children and young people, the type of the cinema in which they withdrew from the mainstream, with the approval of film critics and probably also their male colleagues. They did not lower the level, on the contrary, they created a classic cinema for children: *Król Maciuś I* (*King Matt I*, 1957, dir. Wanda Jakubowska) and *Awantura o Basię* (*The Basia's Affair*, 1959, dir. Maria Kaniewska). Critics were relieved that women had finally taken



up their natural destiny, a cinema for the young viewer. Among the director's assistants, women appeared in most of the productions – 60%, as they graduated from the Film School in Łódź in large numbers. However, this result requires even more precise calculations, namely the number of women in the group supporting the director in relation to men. However, during the thaw, the recruitment policy changed, 1 female student at most was admitted to the group of 7–8 male directing students in a year. Costume design was not yet the domain of women. Costume designers were recruited from graduates of the Academy of Fine Arts, and these were dominated by men. Interestingly, in the Hungarian film industry female costume designers worked in this role from the beginning, perhaps because they combined it with the position of production manager. By the 1960s, Hungarian women were in charge of costumes in over 80% of feature films (Hock, 2012, p. 90).

1961–65

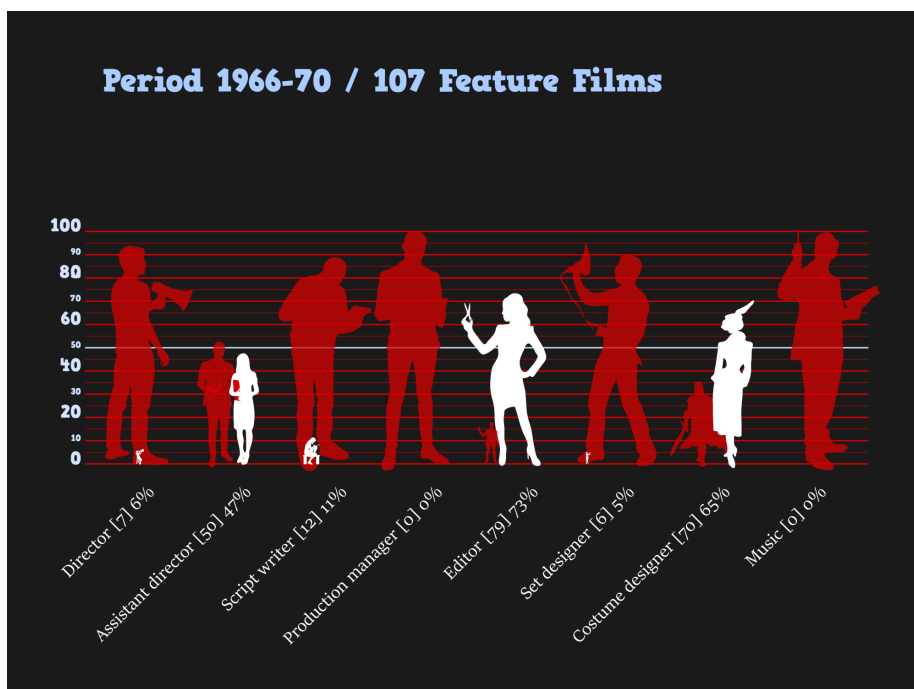
During the so-called small stabilization of the first half of the sixties, which we cannot read from the numbers, the position of women in Polish cinema for children and young people stabilized, few – like Jakubowska – persisted in mak-



ing feature films for adult audiences. Among the directors active at that time, it is worth noting Halina Bielińska, who successfully found herself in both currents: the main one – in the psychological drama for the adult viewer, with the participation of a star e.g., Zbyszek Cybulski in *Sam pośród miasta* (*Alone in the City*, 1965), and a side one – costume film for the young viewer – *Godzina pąsowej róży* (*Hour of the Crimson Rose*, 1963) based on the novel by her sister, Maria Kruger. In addition, she was a pioneer of animation in post-war Polish film, winning the Golden Palm Award in Cannes for the animation *Zmiana warty* (*The Change of the Guard*, 1958), which she created with Włodzimierz Haupe. She also worked as a set designer for animated films. However, set design for feature films had never become the domain of women, in the entire period studied they designed in this respect only 11% of feature films.

1966–70

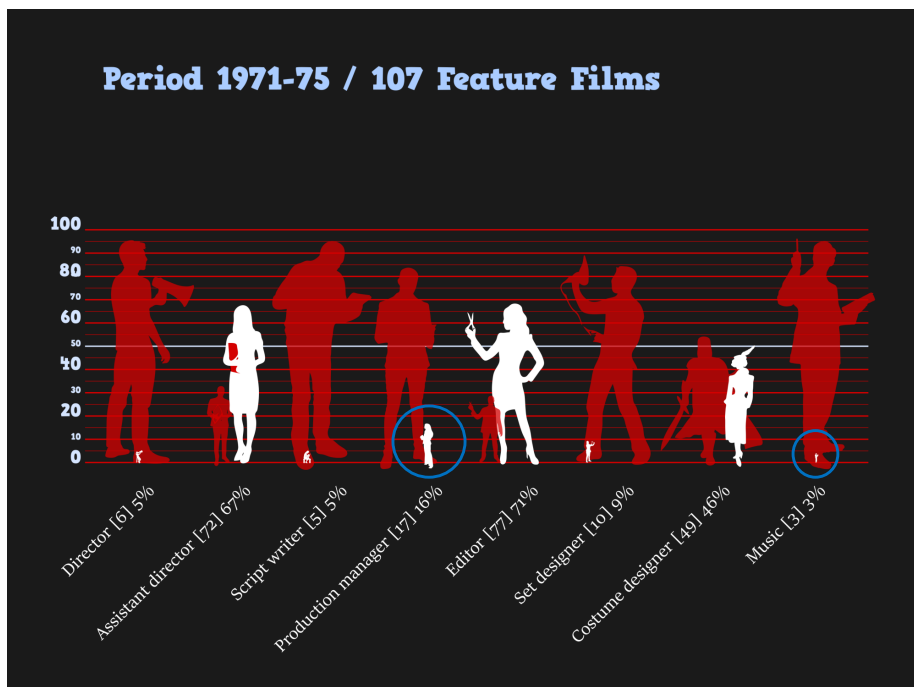
In the second half of the sixties, two world-wide events affected the condition of Polish film and the film circles to varying degrees: the Six-Day War in the Middle East and, in all proportions, the second wave of feminism. In March 1968, as a result of the persecution by the People's Poland authorities of the in-



telligentsia and creators of Jewish origin, many of these lost their jobs and were forced to leave the country. This group also included former START members, founders of post-war film industry, mostly of Jewish origin. It is difficult to estimate the impact of March '68 on female filmmakers, the awareness of the Jewish origin of some of them was not common nor did they have the power enjoyed by female editors or politicians from the Stalinist period. As a result, such directors as Ewa Petelska or Anna Sokołowska, both of Jewish descent, remained with their partners in the country. In turn, the second wave of feminism collided in Poland with the political crisis caused by March 1968. Press articles show that gender in various film professions was discussed in the film circles which pondered whether male and female films exist – without consensus (Iskierko, 1969, p.10). But the life tragedies caused by the anti-Semitic campaign have pushed most of the issues to the background. In addition, emancipation postulates could have been associated with Stalinism, the so-called “period of errors and distortions”, and not progress in this field.

1971–75

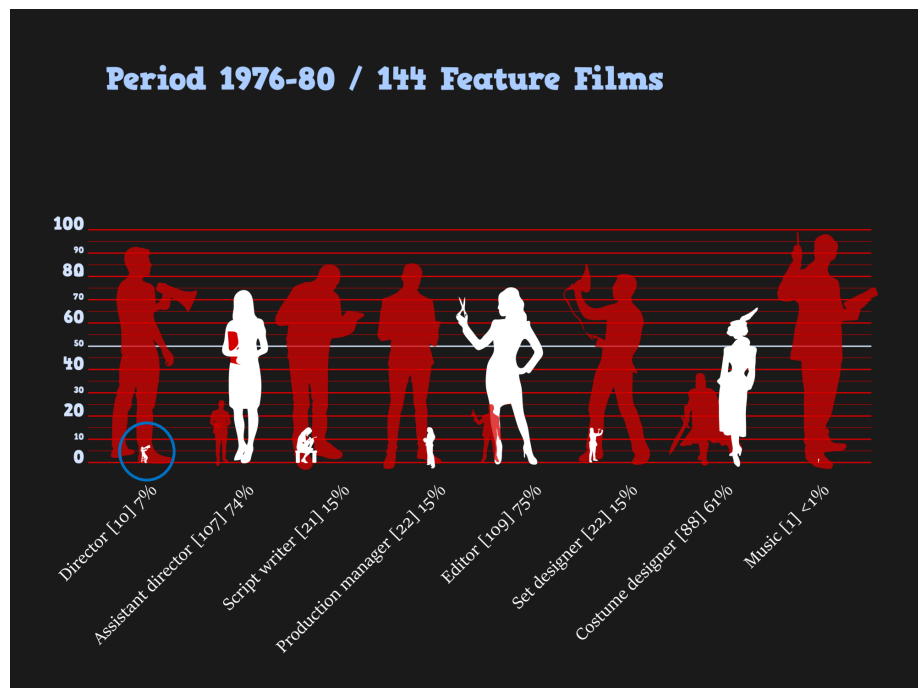
In the first half of the seventies, female production managers began to organize feature film production. Studies in this specialization had been conducted at the Film School in Łódź since the 1950s, however, women started to be entrusted with managerial duties later. On the one hand, this was supported by the development of television, and on the other, the loss suffered by the industry as a result of the forced emigration of production managers of the older generation. The most recognizable and successful was Barbara Pec-Ślesicka as the production manager of Film Unit X under the artistic direction of Andrzej Wajda, despite the fact that the most famous films produced by X were made in the second half of the seventies, during the economic and political crisis. Basic articles were barely obtainable. However, in the first half of the decade, during the so-called “propaganda of success” period, women managed the production of costume adaptations of Polish literature which were demanding in terms of materials and staff. Such films were produced by Urszula Orczykowska, Helena Nowicka and others. The number of films in which women were responsible for costumes and set design also increased. Among the artists worth mentioning who were part of this group were e.g., a costume designer, Anna Biedrzycka who years later was nominated for an Oscar for the costumes for the film *Schindler's List* and Ewa Braun, a costume and interior designer, with time also an art director and Oscar winner for art direction for *Schindler's List*. Quantitative research also indicates the incidental work of women as the authors of film score. These occurrences were absolute exceptions: two compositions by Wanda Warska for



films for young people with a girl as the main character, *Jezioro osobliwości* (*The Lake of Peculiarities*, 1972, dir. Jan Batory) and *Karino* (1974, 1976, dir. Jan Batory) were somehow a side-effect of her position in jazz music at the time and the cult vocal in Jerzy Kawalerowicz's *Train*. In turn, Alina Piechowska, the author of music for Roman Załuski's melodramas: *Anatomia miłości* (*Anatomy of Love*, 1972) and *Kardiogram* (*Cardiogram*, 1971), was a gender indicator of the genre of a film about unhappy love. She was a pianist, conductor, poet and teacher, who immigrated to Paris. The same situation was present in the Hungarian film industry: music from 1% in the period 71–75 to a maximum of 4.5% in the 1980s (Hock, 2012, pp. 92-93).

1976–80

In the second half of the seventies, the percentage of films directed by women grew from 5% to 7%. In terms of numbers, the change was small, but substantial in terms of quality. We can say that it was a generational change – veteran assistants like Barbara Sass and the younger generation representatives – like Agnieszka Holland – both from the Film Unit X stepped in. Holland became Wajda's main collaborator and the second authority in the Film Unit X, Sass discouraged



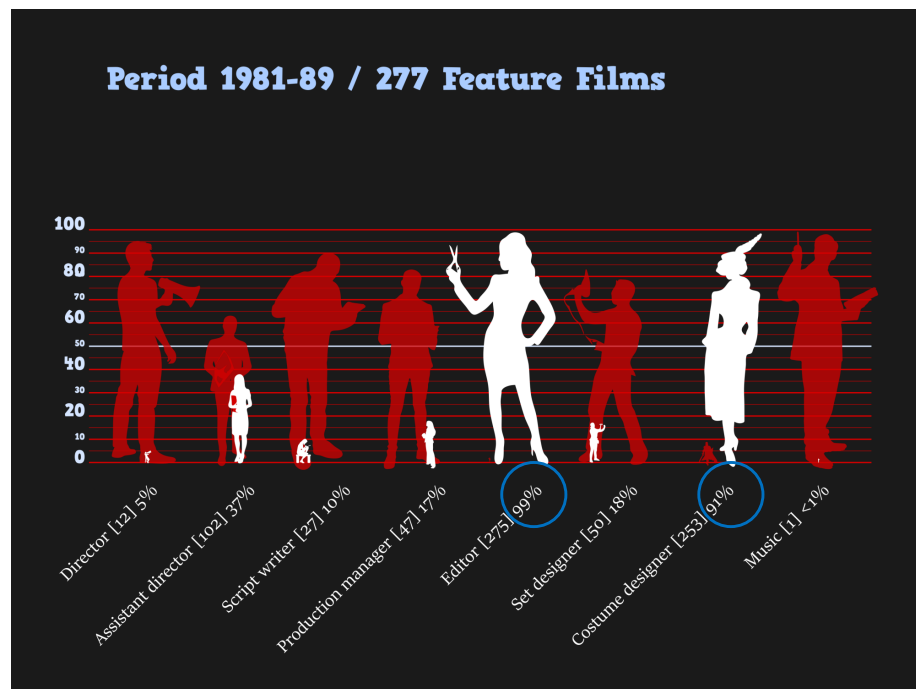
by waiting for a full-length feature debut soon left the Unit, but successfully debuted in another. The change also affected the representation of women on the screen, who more and more often became the heroines of full-length feature films as mature, professionally active people deciding to part with the traditional division of roles. Such protagonists were presented not only in women's cinema. It is enough to mention the films: Krzysztof Zanussi's *Bilans kwartalny* (*Quarterly Balance Sheet*, 1974), Barbara Sass's *Bez miłości* (*Without Love*, 1980), Agnieszka Holland's *Kobieta samotna* (*Lonely Woman*, 1981), *Przestuchanie* (*Interrogation*, 1982) by Ryszard Bugajski and others. What is more, the topic returned to the columns of the film press in a new shape, namely in the context of world cinema. The achievements of Polish women filmmakers and the image of the woman in Polish cinema were confronted with American, French, Italian, Soviet and German cinema. The monographic issue of the "Film na Świecie" magazine had been published in 1976 including Polish translations of the papers presented at the FEST'75 Film Festival in Belgrade and supplemented with Polish texts one of them being an article by an archivist of the National Film Archive in Warsaw, Ilona Szuster-Kacprzyk, entitled *Polish Women's Cinema*, which was before the feature debuts of Holland and Sass. According to the author, Polish women's cinema had already existed as a phenomenon in Polish film mainly through

children's films, documentaries, educational and television films, and debutants in the medium-length film like Holland and Sass opened possibilities of its development (Szuster-Kacprzyk, 1976, pp. 93–98).

Let us note that despite the assumed criterion, i.e. the inclusion of women cinematographers in the study, the statistics do not record the case of a feature film with a woman as the DOP. The Polish school of cinematography remained the domain of outstanding men, despite the fact that from the beginning the Cinematography Department of the Film School in Łódź had also admitted female students (a total of 22 female students in 1948–1989). From the start, however, they would share the fate of being “one among the boys”. As a result, they diverted to documentary and educational filmmaking or gave up cinematography for photography. Two cinematographers Nina Fleiszer-Berestowska (studies 1948–1953), who worked on educational films, and Elżbieta Zawistowska (studies 1952–57), who specialized on documentary films, having graduated in the period of women cinematographers inclusion in film industry are few outstanding exceptions. Among the graduates of the Cinematography Department two women photographers made a name for themselves in the history of Polish film: Zofia Nasierowska, as the author of portraits of film and theatre people, and Renata Pajchel, an outstanding stills photographer. The change came only in the 1990s and the digital breakthrough, which abolished the industry's most frequently repeated argument about the weight of film equipment exceeding the capabilities of a female operator. Almost as if the cinematography division consisted of only one person – a weightlifter, without numerous assistants, camera operators, grips etc. The same arguments were used and the same situation was present in the Hungarian film industry (Hock, 2012, p. 96).

1981–89

In the eighties, the film industry experienced the effects of the imposition of Martial Law, the departure of viewers from cinemas in favour of the growing popularity of VHS and a decrease in interest in Polish film which the filmmakers tried to increase by incorporating eroticism into films and actresses appearing nude. Paradoxically, the participation of women in feature film costume design reached 81% (genre cinema was developing e.g. horror films, music films, retro films which required greater involvement in this respect), and in art direction it was the highest in the entire period studied reaching 18%. What is more, in the field of editing, which was from the beginning women's domain, it reached 99%! Several new names appeared in the author's film: Magdalena



Łazarkiewicz, Grażyna Kędzielawska, Hanka Włodarczyk, Alina Skiba, but only for Łazarkiewicz it meant a career in the feature film and awards for women's cinema, such as the Audience Award at the International Women's Film Festival in Creteil for the debut *Przez dotyk* (*Through Touch*, 1986). The long-lived Wanda Jakubowska was saying goodbye to the audience with the last film in the camp series, *Zaproszenie* (*Invitation*, 1985) and the film about a poet, *Kolory kochania* (*Colours of Love*, 1988). Critics also announced the appearance on the screen of the first Polish feminist film – *Bluszcz* (*Ivy*, 1982) directed by Hanka Włodarczyk, based on the screenplay by Anda Rottenberg (Horoszczak, 1984, p. 14), which meant that contemporary Polish women – intellectuals were able to develop the next stage of emancipation, far from the Stalinist or their mothers' model. Nevertheless, the film had a bitter message and the director did not continue her film career. These were also the last years of Ewa Petelska's activity, who after 1989 and after the death of her husband did not go onto the film set ever again, although she lived until 2013, as she and her husband's position was inseparable from the political system. The discussion about women in the film industry, undertaken in the 1970s, had to give way to the leading issues: Solidarity and the crisis of the cinema. Three years after the martial law, in 1986, the circle of Polish feminists managed to organize the International Women's Films

Days, in the “Hybrydy” club in Warsaw, that involved personally as guests Ulrike Ottinger, Helke Sender, Livia Gyarmathy and others (Roszkowska, Ciechomska, 1986, pp. 23–26).

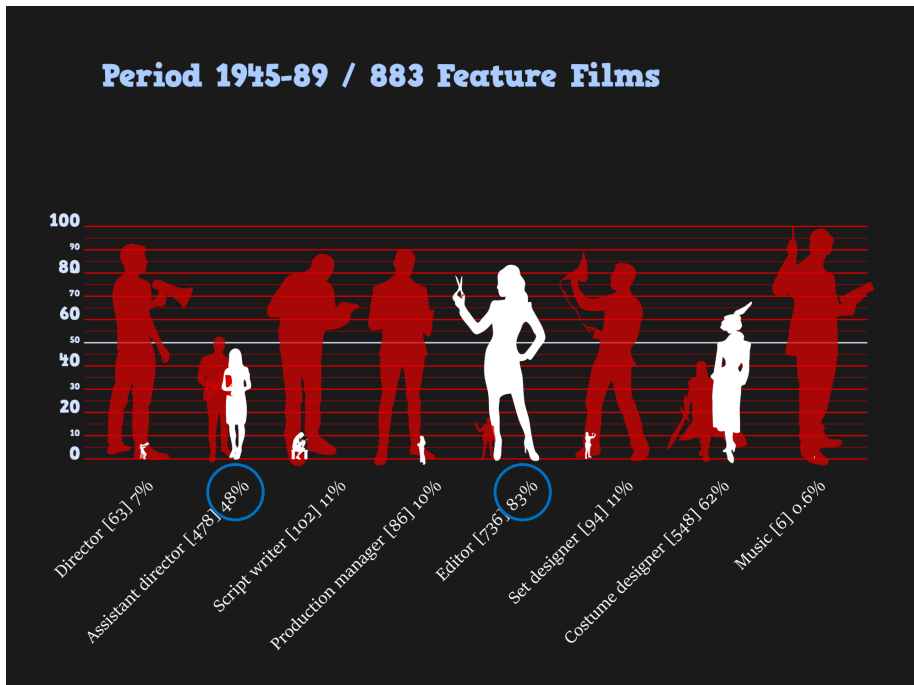
Conclusions

Summing up the quantitative results, it can be stated that female filmmakers over the years have marked their presence in most creative professions in the feature film with varying intensity. In the cinema of People’s Poland they dominated the field of editing. If we decide that this is a creative but at the same time invisible work (taking place out of sight of the film crew, in the post-production period, in close cooperation with the director), then it becomes clear that female editors were creatively responsible for most of the era’s productions, not enjoying even the percentage of prestige that the directors had. The well-known saying within the industry: “It can be saved in editing” encourages even greater appreciation of their work. Costume design turned out to be the second most dominated by women in the profession. This is not surprising, considering its relationship with fashion and tailoring, and editing with sewing and darning. Certainly, these results would coincide with the characterization of other professions in the set design division, with the exception of the highest in this hierarchy, art direction.

Female Lodz Film School directing graduates served as the director’s support in almost half of the feature film crews. A strong entry into the direction of Wanda Jakubowska and the occupation of this position as the author of *par excellence* socialist cinema is an exception on the map of women’s cinema in Central and Eastern Europe. Until the end of the 1970s, none could compare to her, and only when Agnieszka Holland in the short pre-emigration period in Poland grew to be an authority in Film Unit X and gained international recognition in exile. Some, like Barbara Sass, even specialized in the position of the second director, up to the limits of frustration in her struggle for an individual debut. Film Unit X could also boast of a production manager – Barbara Pec-Ślesicka, despite the fact that the production management performed by women had never exceeded 10% in feature film production. Nevertheless, women held numerous medium and low-level positions in the administration of film units and editorial staff. The greatest number of independent women directors were employed by the Perspektywa Film Unit under the artistic direction of Janusz Morgenstern (Talarczyk, 2019, p. 42). Scriptwriting was not the domain of women either. In this field, in practice, feature films made were either based on the female directors’ own scripts or were adaptations of women’s prose, over the years no more than

11%. Music and cinematography remained inaccessible areas to women artists until the 1990s.

In the Polish film industry, international trends went hand in hand with the feminization of editing and costume design as well as a lack of women's representation in cinematography and music, but in contrast to this, there was the unique participation of female directors directing feature films in comparison to world cinema, although it was still not big enough to be called a country of equal opportunities. Women's question appeared in the film industry of People's Poland long before it was introduced at the turn of the 1960s by feminist English-language film criticism and cinema in Western countries. The gender of the director and the image of the woman on the screen were the subject of debate first during the socialist realism period, and then briefly around 1968, to return in full force and in confrontation with the Western model in the mid-1970s. The silencing of these issues in the 1980s, in connection with Martial Law and subsequent fall of communism (cutting off from the postulates of the era and the dismantling of the state film industry institution) meant that feminism was rediscovered and shaped in Poland in a new way in the 1990s, including the reception of English-



language feminist film criticism. It is time to restore the right proportions to two models of women's inclusion in Western and Eastern film industries, but first to get a complete picture of what happened to women filmmakers in the film industries of the former Eastern Bloc.

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Abstract

The paper is dedicated to the Polish female filmmakers – contributors to feature film production from the period 1945–1989 in the Polish state film industry. The theoretical framework is based on women’s studies and production studies. Author presents and comments on the numbers from the quantitative research, including credits of feature films production, divided into key positions: director, scriptwriter, cinematographer, music, editor, production manager, set designer and assistant director, costume designer. The results are presented in graphics and commented in 5 years blocs. The analysis leads to the conclusions describing the specificity of emancipation in socialist Poland in the area of creative work.

Key words: women’s cinema; women’s studies; production culture; Polish film, production studies

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New Horizons and Disruptions. East-German Female Directors of the DEFA-Studios and from Underground

In the course of my four-year work as an editor of the publication *Sie – Regisseurinnen der DEFA und ihre Filme / Hers – Female Directors of DEFA and their films* (together with Ralf Schenk as a co-editor published in Schriftenreihe by DEFA-Stiftung, Berlin 2019) I conducted research studies and made interesting observations concerning the perception of those female directors. It became clear to me that film history can and must be viewed and written in a fundamentally new way. The reason for the publication was the fact that only a handful of women directors (Ingrid Reschke, Iris Gusner, Evelyn Schmidt, Helke Misselwitz, Petra Tschörtner) have ever been acknowledged or mentioned in East German film history. Apart from the fact that a certain ignorance of the arts in the GDR still exists in principle, we have identified 64 female directors. The book is an inventory, but also a pioneering work because indeed all the women directors of the DEFA studio were researched and we created their first filmography for the vast majority of them. For such a venture with such thoroughness, an institution like the DEFA-Stiftung is indispensable as support and benefactor. DEFA-Stiftung is a foundation that manages the heritage of GDR-DEFA film in a constructive way. First of all it is the owner of licenses and rights. Through TV broadcasts and sales it finances publications, film restoration and awards.

An important signal from the publication states: Now is the right time and perhaps the last moment to work on the history of East German film, because there is still a chance to meet and ask the directors. Oral history and academic scholarship need each other. To make things easier, the number of 64 female directors is manageable. Some of them have only realized 2 or 3 films, that was the minimum requirement to be defined as a director. Others have made more than 100 short and long documentaries. Of course, the centralist structure of the studios is helpful in gaining an overview. Another chance of the project is to treat all varieties, all genres of film together. Although the short formats, animation and documentary films hardly play a role in cinema, they are nevertheless the breeding ground for further aesthetic developments. Modern imagery is inconceivable without cinematic experiments. This concerns – for example – hybrid forms and the interlocking of the genres of feature and documentary films. So the premise of our publication was therefore not to focus only on feature film, which is usually treated as a “premium discipline”, but to include documentaries, advertising and animated films on equal footing. All of these films were created under the roof of DEFA in various studios. These “smaller formats” emerged in the shadow of major productions and were therefore less observed by censorship. Thus, the often artistically interesting and experimental films could be made, where obviously more woman directors were able to prevail. This point is crucial to me. In projects where smaller budgets were allocated, it has often been easier for the women directors to reveal their themes and their narrative style.

Women in Feature Film

An average of 15 to 20 feature films were shot per year, and about 35 directors were fully employed. On the political level, the “women’s question”, the legal anchoring of equality by law had been solved since 1950. Of all 64 women directors, only 5 were directors of feature film, Bärbl Bergmann and Hannelore Unterberg shot exclusively children’s films. In interviews with these directors, who had once set out to realize feature films they told us about marginalisation and reservations: “Decision makers do not trust them with big budgets... they do not have the necessary authority to lead a large staff... women are basically considered too emotional” – another word for the fact that they were considered politically unreliable. These arguments have not only been voiced by the officials, but also by male colleagues who were trying to pursue their own projects.

Within the studio system, every director had to have each script checked by several agencies on political correctness (the word was not used at the time, of course) and social relevance. Only men made the decisions and were the gate

keepers. Moreover the female directors were in tough competition with male directors like Heiner Carow (*The Legend of Paul and Paula*, 1973), Egon Günther (*Her Third*, 1972, *The Keys*, 1974), Konrad Wolf (*Solo Sunny*, 1980) or Lothar Warnecke (*Apprehension*, 1982), who – for a different reason – also put strong female figures in the centre of their films. They had realized that precisely because women were considered politically unreliable, they were more predestined to criticizing living conditions and socialist utopia. The male protagonists usually had to embody the principles of the state.

Director Iris Gusner

The most successful director in the feature film studio with almost 10 movies was Iris Gusner. Along with Ingrid Reschke, who realized only 3 films, and Evelyn Schmidt, who was only allowed to make very few films, including *Das Fahrrad* (*The Bicycle*, 1981), Iris Gusner was the only one who could enforce her mission in some of her movies. It was about women who are strong and sensitive, who find fulfilment in their work, who don't want to accept injustice, who are single mothers and yet not weak, who are looking for a man but would not compromise on a relationship or marriage. Iris Gusner studied at the Moscow Film School WGIK from 1961–1967, emphasizing that she has learned there to think in larger dimensions and that the thaw period in the Soviet Union has planted in her a different image of socialism. With this vision she came back to the GDR, which suddenly seemed very small and stuffy.

In 1974 she directed her debut film *Die Taube auf dem Dach* (*The Dove on the Roof*). The film begins with visionary images from outer space and in contrast with conflicts in the reality of a construction site where instability of production rules the daily routine. A female construction manager tries to survive in this male domain. The opening sequence could be read as an anticipation of her own situation: Iris Gusner was influenced by the spirit of the Nouvelle Vague, she narrates the story in fragments, playfully and freely, the film composes itself through single motifs, and denies a simplistic narrative. The film asks what the price of emancipation means. Why was the film banned by censorship? The reason for the ban was: The main protagonist who can't make decisions isn't a role model. The construction workers would be characterized as negative bums. She was accused of handicraft mistakes (an accusation never made to male colleagues, there were always political objections asserted). Literally, the director Iris Gusner would spit in the face of the working class. As a result, the negative print was destroyed. Today a black-and-white reconstruction based on a working copy was found by chance. The film,

actually shot in colour, is considered a great discovery and now is often and even internationally shown.

Iris Gusner has never created again such a formally extraordinary film. She had to “rehabilitate” herself with working for East-German TV and with a children’s film. But in 1979 she achieved a great success with the comedy *Alle meine Mädchen* (*All my Girls*, 1979).

A dictum of socialist realism was to depict the world of labour. Iris Gusner knew how to transform this propagandistic demand into a virtue. The movie *All my girls* is about a film student who researches a very self-confident women’s brigade in a lightbulb factory that wants to stay together because it is precisely out of this cohesion that they get their strength and resistance to grievances in the factory. In any case, filmmaking in GDR was recommended to look back and build on East German history. In Gusners movie it is obviously which narrative and visual potentials are in the environment of labour, how the protagonists are characterized and individualized. Tensions and hierarchies are told “casually” and the lightbulb even ironically anticipates erotic entanglements. Iris Gusner always proclaimed, that she wants to know what women do during the day – how they earn their living¹. In the final scene, one can still experience how Gusner works very cleverly with a pseudo-documentary intervention. One of the workers holds a monologue that oscillates between longing for a man who is a dropout and a concrete critique of the employment conditions. The private and the political critique are so cleverly intertwined that censorship is undermined. Iris Gusners has pursued consistently a strategy for not working with the same star actresses that were cast by her male colleagues, in order to defend her cinematographic vision. Instead, she always opted for actresses who expressed above all some toughness from real life – for example Marion Wiegmann in *Kaskade rückwärts* (*Bailing Out*, 1983) or Monika Bielenstein in *Wäre die Erde nicht rund* (*Were the Earth Not Round*, 1981).

Female documentary film directors

The history of documentary films of DEFA is far from being well researched. Here we were able to “recover” something new because most of these films were very rarely screened, some of them even banned. Remarkable is that one finds often no heroic figures in the struggle for socialism, but documents of everyday life revealing the problems of society. It is about the question of whether a career and children are compatible with each other, why women work mainly in

¹ Iris Gusner in conversation with the author on occasion of the screening of her film *The Dove on the Roof* at the opening of the retrospective “Self-Determined”, Berlinale 2019.

low-paid jobs, why they earn less than men for equal work, then the sometimes scandalous working conditions in various industries, along with that the issue of environmental pollution. These issues are clearly addressed, but only in some cases they really point out to the reasons as a systemic question. But one should take into consideration that the audience in the GDR could read between the lines and recognize all the allusions.

Among the documentaries are some examples of auteur films. The directors often wanted to develop and express a personal access to their subjects. They were less interested in “objective” journalistic formats, leaving this field to the propagandists. Rather, it was about asking questions, introducing oneself as the presenter of research, trying out essayistic narratives. One example is *Winter adé* by Helke Misselwitz from 1988, a seminal film and one of the few examples that is consistently told from the author’s perspective. The full-length documentary begins with the birth of the director in 1947 in Zwickau at a railway barrier, following as a road movie from the south of the GDR to the north to the Baltic Sea. Accidental and arranged encounters take place with various women who freely talk about their experiences: For instance, about the fact that so few women are in a leading position. A hundred-year-old woman is talking about her life. The woman is portrayed as the one responsible in her company for knocking the dirt out of the pipes. At home, this single mother has a disabled son. All that is shown unvarnished, shot in black and white. Instead of conducting interviews, she talks, builds confidence, so that the women report very honestly and critically about their circumstances. There is an episode with two punk girls which is exceptional. Being Punk and the corresponding music was of course taboo. In addition, the two speak incredibly openly and critically about other taboo topics such as illegal emigration for the West. For the last sequence the team is on the ferry to Denmark, with the score the song *Summertime* by Janis Joplin in the background. Everyone in the audience understood that the political ice age will soon be over.

Women in the Animation Film Studio, a special feature of the GDR

Just as most of the GDR industries was handled by the Treuhand-Commission in the 1990s, a federal trust to administrate large East German companies and real estate, the Animation Film Studio was dissolved without comprehensible reasons. This Studio was founded in 1955 in Dresden and produced mainly short children’s films – and thus a unique film tradition was given up. The Animation Film Studio employed an astonishing number of female directors like Katja Georgi, Sieglinde Hamacher, Marion Rasche, etc. Some of them had grad-

uated from the art school Burg Giebichenstein in the city of Halle, which was marked by the Bauhaus tradition. They transferred its understanding of austerity and clarity to the cartoons. It wasn't a cinema of overwhelming impact, but of poetry and slow storytelling, the images were intended to leave space for the children's imagination. There were close connections to the Prague Animation Studio and Jiří Trnka was an important influence. The animators had the freedom to experiment with different techniques and materials in stop-trick with objects, but also silhouette film. In some cases there was collaboration with painters, so that some very artistic films were created that could be appreciated far beyond children's films, rather from the point of view of the visual and fine arts. I want to emphasize one short animation: *Vogel der Nacht / Bird of the Night* (1986) by Christl Wiemer, with artistic design by Walter Rehn. The figures are made of porcelain, of real china, and thus create their very own cool beauty. Walter Rehn was a painter who worked several times with Christl Wiemer. Many of animated films of the studio were prized, awarded and sold well worldwide. It is very bitter that this knowledge and tradition has been lost.

Women's Experimental Films from Underground

At this point, I must mention that the scope of our book had defined its limits. It covers "only" the female directors who worked in the official film studio DEFA and thus within the institutional boundaries. Here's another opportunity for this project: If we talk about who made images for the cinema in the GDR, then the films of the artists who shot on Super-8 beyond the DEFA are missing. But the high proportion of women in this scene, especially female painters, is striking. These works belong to the context of experimental films. Their access to filmmaking was denied, so they decided to make „a virtue out of necessity“ and shot on the amateur-material that was easy available on Super-8. They work with a small budget and very limited technical means - the sound, for example, had always to be recorded separately during screenings. Restrictions on one hand, freedom on the other. Their works were created without any commercial pressures and without interference from censorship. The problems started only after attempts at public screenings. Because these films had no permission, they could only be shown underground and therefore remained only known to a small group of people. There were hardly any contacts between DEFA and the independent artists' films. In my opinion it is important to define the underground filmmakers as part of a national cinematography. They reflect the subconsciousness, create metaphors and abstract images for fears, repressive conditions and violence. A recurring theme is the confrontation with one's own body, the attempt to regain autonomy. These films are much more contemporary in their design than

other films, they are experimental and daring, and they were perceived more in the context of visual arts.

One example from this field can be Gabi Kachold-Stötzer. She was born in Erfurt and studied German language and literature and art education. In 1976 she took part in the protest against the expatriation of the singer-songwriter Wolf Biermann and was arrested by the Secret Police; she was sentenced to one and a half year in prison for “defamation of the state”. During her time in prison, she had extreme experiences with the inmates. 30 women in a cell, women who enter into lesbian relationships, scratch and mutilate themselves, become aggressive or depressed. This experience becomes Gabi Kachold-Stötzer’s artistic initiation. After her release, she refused to leave for the West. She founded a gallery that was banned, she founded a group of female artists and began to make super-8 films. It’s about trying out collective forms of life. I quote from her: “The most important trick for me was always to go public, to make everything public, not to remain alone. Because the Stasi’s tactic (Secret Service) was to disintegrate the groups, then isolate the people, make them feel insecure, drive them into loneliness” (Löser, 2011, p. 292). She works with mythological references (*Veitstanz / Feixtanz*, 1988), she uses various materials like felt, stones and eggs (*Trisal*, 1986), nudity becomes a symbol of independence, fertility rituals point to a connection with female prehistory that reaches far beyond the horizon of the GDR.

Conclusion

We are just beginning to find and bring together the films of female directors. This includes further research into the field of students’ films. Under the shelter of the Konrad Wold Film University of Babelsberg, defiant, playful films emerged. Their narrative style and aesthetic concepts hardly compare to the works that were then produced by DEFA. Also on television some interesting directors could explore their field – but most of them weren’t valuable. The whole field of films for children deserves more research for it’s subversive allusions. In the next step, films must be digitalized and screened. We have to start to make corrections on the Internet, in Wikipedia and film portals. How often names are missing, especially from women in the crew, or are names misspelled or wrongly credited. Internet is now a memory storage and a kind of co-writer of film history. The cinemas, which could do much more than just screening movies, also create the canon. They, as well as film schools, must be encouraged to include women’s films in their programs and classes as a natural contribution to film history. And thus, also East German history needs to be rewritten.

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Abstract

On the occasion of a publication *Sie – Regisseurinnen der DEFA und ihre Filme*, Berlin, Schriftenreihe der DEFA-Stiftung, 2019, all female directors who worked for the DEFA studios in the GDR were identified for the first time. More than sixty women directors worked for DEFA between 1946 and 1992. They made feature films and documentaries, worked in advertising film and in the animation studio. Particularly among the smaller formats, there is a striking number of female directors who were able to accommodate their preferred themes in the slipstream of the major productions. They problematized the official reading of equal rights and created counter-images in their figures and portraits. To be added to the canon of female filmmaking are also the independent women filmmakers, who were only allowed to realize and show their works outside the official media structures. These were female artists who discovered the film medium for themselves and made Super-8 abstract films with elements of performance on very low budgets.

Key words: DEFA Studio; Frauenfilm; women's cinema; GDR film history

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Constructing Masculinities in Iris Gusner's Die Taube auf dem Dach (1973, 1990, 2010)

One of only a handful of female directors employed at DEFA Studios in the feature film division, Iris Gusner took an unusual, winding career path¹. Unlike most GDR filmmakers trained exclusively in Babelsberg, she studied in Moscow for seven years from 1960–67 at the renowned All-Union State Institute of Cinematography (VGIK) under distinguished Soviet director Mikhail Romm². She worked briefly in GDR television before becoming a directorial assistant for Wolfgang Bartsch's documentary *Gestern und die neue Stadt (Yesterday and the New City, 1969)* and Konrad Wolf's *Goya-oder Der arge Weg der Erkenntnis (Goya or the Hard Way to Enlightenment, 1971)*. In contrast to most filmmakers of her generation who served as assistants for years until they were finally able to work independently, in 1972 at age 31 she directed her first film *Die Taube auf dem Dach (The Dove on the Roof)* based on her own screenplay³. The film was banned, but she was immediately given a new project directing the church and state drama *Einer trage des anderen Last (Bear Ye One Another's Burden)* with a screenplay by Wolfgang Held. The project, however, was terminated one month before shooting began and it would take

¹ Along with Gusner, female feature film directors at DEFA included Ingrid Reschke and Evelyn Schmidt and children's film directors Bärbl Bergmann and Hannelore Unterberg. For an excellent overview of women in the GDR film industry, see Klauß and Schenk, 2019 and Frölich, 1998.

² For a detailed discussion of her experiences at VGIK, see Gusner, 2018.

³ For an analysis of the so-called lost generation of DEFA directors, see McGee, 2003.

fourteen years and a different director (Lothar Warnecke) for the material to make its way to the screen. Despite these setbacks, Gusner made nine films in the GDR. Although she worked in various genres, her oeuvre displays relatively consistent themes, largely because she wrote her own screenplays. Her characters try to balance private life and career and are torn between striving for idealism and settling with reality. Relatively little scholarly work has been done on Gusner's films. She is routinely mentioned in film histories for directing *Alle meine Mädchen* (*All My Girls*, 1980) and contributing to the *Frauenfilm* (women's film) with striking depictions of independent working women seeking personal happiness⁴. Leaving aside the problematic term *Frauenfilm* and the common practice of looking at portrayals of women in films by female directors⁵, I suggest we turn the table around and explore Gusner's depictions of men and masculinities in *The Dove on the Roof*. This romantic drama challenges the notion so prominently touted by the SED government that the basic conditions for gender equality already existed in the GDR, and it demonstrates how in the intimate sphere of love and marriage men are so heavily influenced by restrictive gender norms that heterosexual relations fail to produce a happy end.

The production history of *The Dove* is remarkable. The film was banned, never archived, and thought lost until a color copy discovered in 1990 was restored in a black-and-white print and shown publically twice, only to be lost again for two decades and restored a second time for a premiere 37 years after completion⁶. Considering Erich Honecker's famous dictate in 1971 that there were no more taboos for GDR artists if they were firmly rooted in socialism,

⁴ Gusner is only briefly mentioned in DEFA film histories by Feinstein, 2002, Berghahn, 2005, and Heiduschke, 2013. For an analysis of female viewing pleasures in *All My Girls*, see Creech, 2016, pp. 141–194 and for a study of *Kaskade rückwärts* (*Bailing Out*, 1983) as a critique of gender normativity in the GDR, see Heiduschke, 2014.

⁵ “Jennifer Creech (2016, p. 2), for example, offers an extremely broad definition of the “women’s film” as “the protagonist was a woman, the director was a woman, and/or the film involved romance and therefore, was supposedly intended for an audience of women.”

⁶ According to Iris Gusner, the original negative was most likely destroyed years after production during the tenure of Hans-Dieter Mäde, who served as the general director of DEFA Studios from 1976–1989. She notes that she had access to the colored working copy of *The Dove on the Roof* and showed it to crew members working on subsequent films, including Günter Haubold, the cameraman for *All My Girls* (1980). Cinematographer Roland Gräf found the working copy in 1990, which was likely saved because it was labeled as *Daniel*, the title of her original screenplay. The restored black-and-white version was first shown on October 2, 1990, one day before German unification and fell into the so-called *Wendeloch*, the hole created by the turn of events in 1989, that resulted in public disinterest in GDR culture due to the monumental social change taking place. The colored working copy of *Daniel* and the restored version were again lost until a black-and-white version was discovered in 2009 and restored by the DEFA Stiftung. See Sputh, 2014, reel 1.

what heresy did Gusner commit to have her debut film banned?⁷ What made her work unacceptable when contemporary films by Heiner Carow, Siegfried Kühn, and Egon Günter were highly critical of society but still made it to the screen for public consumption and debate?⁸ Gusner noted in her diary that the criticism encompassed both her aesthetic choices and her portrayal of the working class: “The film’s style is a complete mistake artistically... attacks against the GDR in every scene... people all in crisis... The portrayal of workers distorted. Iris Gusner has spit in the face of the working class!” (Gusner, Sander, 2009, p. 159)⁹. After various attempts to reedit the film failed, it was shelved and officially categorized as an experiment for a debut director.

Like dozens of DEFA films, *The Dove* is set in a construction site, a hallowed location venerating one of the most cherished myths in the GDR: namely that the socialist state was built on the ruins of National Socialism and that the reconstruction of the country based on humanistic principles wed to modern technology would free the worker from fascist ideology¹⁰. Gusner’s depiction of the harmful consequences of construction work clearly went beyond acceptable levels of criticism. *The Dove* juxtaposes the ideal of mass housing projects with a reality where all the male figures are homeless and occupy transitory spaces, perpetually seeking attachment but failing to achieve a lasting union. Rather than presenting the typical socialist realist narrative trope of a wayward rebellious hero who is converted to socialism, Gusner populates her film with figures who still believe in utopia but cannot reconcile their individual desires with the reality at hand. While GDR filmmakers in the seventies were situating such criticism of social alienation, resignation, and stagnation in female protagonists, Gusner locates this reproach

⁷ Honecker (quoted from Wolle, 2001, p. 239) famously stated “Assuming that one starts from a solid socialist position, then in my opinion there can be no more taboos in the areas of art and literature. This concerns both questions of content and style” (“Wenn man von der festen Position des Sozialismus ausgeht, kann es meines Erachtens auf dem Gebiet von Kunst und Literatur keine Tabus geben. Das betrifft sowohl die Fragen der inhaltlichen Gestaltung als auch des Stils”).

⁸ Compare the fate of Heiner Carow’s *Legende von Paul und Paula* (*The Legend of Paul and Paula*, 1973), Siegfried Kühn’s *Das zweite Leben des Friedrich Wilhelm Georg Platow* (*The Second Life of Friedrich Wilhelm Georg Platow*, 1973), and Egon Günter’s *Die Schlüssel* (*The Keys*, 1974).

⁹ “Der Stil des Films ist der reine Kunstirrtum... massive Angriffe gegen kleinbürgerliche Haltungen... in jeder Szene Angriffe gegen die DDR—wie sieht Iris Gusner eigentlich die DDR?... die Menschen alle in der Krise... Das Arbeiterbild verzerrt. Iris Gusner hat der Arbeiterklasse ins Gesicht gespuckt!”

¹⁰ Setting the action in a construction site suggests an affinity to DEFA films ranging from Frank Beyer’s *Spur der Steine* (*Trace of Stones*, 1966/1990), Ingrid Reschke, *Kennen Sie Urban* (*Do You Know Urban?*, 1971), Lothar Warnecke’s *Unser kurzes Leben* (*Our Short Life*, 1981 based on Brigitte Reimann’s *Franziska Linderhand* (1974/1998) to Peter Kahane’s, *Die Architekten* (*The Architects*, 1990). For an overview of the construction site in DEFA films, see Böttcher, 2016 and Scharnowski, 2013.

in her male protagonists as well, and it is her criticism of masculine identities, I maintain, that was a step too far for the time.

Engineer Linda Hinrichs is a construction site manager, who enjoys her job and wants to continue her studies, but she recognizes that by devoting herself exclusively to work she is missing out on love and the prospects of a family. She becomes romantically involved with two men, middle-aged foreman Hans Böwe and university student Daniel, but the love triangle is never fully resolved, since neither man is ideally suited to her needs. As the title implies with its reference to the folk saying “better a sparrow in the hand than the dove on the roof,” Linda must choose between an imperfect reality and an unobtainable ideal. The two main male protagonists represent modes of hegemonic masculinity still prevalent in the GDR in the early seventies, *Held der Arbeit* (Hero of Labor) and *Held der Technik* (Hero of Technology). I argue that Gusner’s disparagement of outdated and progressive masculine heroic identities contributed to the film’s censorship, disappearance, and near elimination from film history.

The film opens with footage of cosmonauts floating weightlessly and rockets launching into outer space followed by the title credits and then a young man gyrating on a 360-degree swing while his father comments that his extraordinary son, Daniel, will one day break his neck. With a sharp cut to a construction site, the two main male characters are introduced. Daniel, a student working on his summer vacation is doing manual labor but quickly gives up, and brigade leader Hans Böwe quietly picks up the shovel and takes responsibility for the work. Daniel complains: “I’m interested in the year 2000 and you have me shoveling sand.”¹¹ The contrast between two modes of masculinity is evident from the start. The men differ in age, education, work experience, and behavior, and their distinguishing features resemble well-established and highly recognizable paradigms for socialist heroes.

Silke Satjukow and Rainer Gries have compiled the stories of individuals belonging to the pantheon of socialist heroes in Soviet bloc countries. They examine how the GDR government promoted formulaic stories of people who achieved extraordinary success for the collective and systematically distributed these stories in the public institutions of the party, workplace, education, and media to win the population over to socialism. Sympathetic role models acted as “real existing promotional figures for socialism” throughout the fifties and sixties, but by the seventies the GDR was “bereft of heroes, a heroless time,” in which outdated archetypes continued to circulate but no new heroes were born

¹¹ “Mich interessiert das Jahr 2000 und ihr lasst mich Sand schippen.” Film dialog, Gusner, 2010.

(Satjukow, Gries, 2002, p. 11, 27)¹². Since work was considered essential for an individual to become emancipated and to level out social, gender, and class differences, the hero of labor was the most significant role model in the years of reconstruction. Although the GDR constitution already in 1949 guaranteed women equal rights and the SED encouraged women to be employed in all fields of the economy, 90% of the recipients of the honorary title hero of labor were men and the discourse relies on a habitus culturally defined as masculine (Brandes, 2002, p. 184)¹³. The standard narrative for the hero of labor starts with a proletarian everyman learning his moral purpose from the party. In a singular heroic feat, he surpasses the norm through strength and endurance for the good of the collective and the nation. His virtues include being selfless, modest, skilled, resourceful, vigorous, assiduous, and taciturn (Scholz, 2008, p. 16). Along with a veneration of physical strength, the hero of labor was admired for his hearty and enthusiastic consumption of large quantities of food and alcohol (Brandes, 2002, p. 183). Gusner's depiction of Hans Böwe follows the conventional paradigm in order to criticize this antiquated model of masculinity as detrimental to individual happiness and family life.

Böwe is the brigade leader and unmistakably the dominant male figure, admired by both men and women. The minor male figures, the silent Bernd and the foreigner Kerim, notably serve him as he dresses, bringing clothing and toiletries to the esteemed male who has numerous medals ready to be fastened to his lapel. Beyond his commendable work ethic, Böwe is the idealistic socialist worker who is always concerned about the welfare of others. He has spent his career traveling from one construction site to another, building large apartment complexes across the GDR but never build-

¹² The hero of labor functioned as a figure of identification and integration but reached its apex of popularity already in the 1950s. The turn in the seventies and eighties to smaller versions of heroes, *Jedermann-Helden*, was indicative of the failures of heroes to compensate for the growing consumer driven desires for housing and products. Gries (2002, p. 100) maintains that the move from great heroes to smaller ones was one indication of the failure of the state: "They reveal not only the defeat of the concept of hero but also the defeat of the socialist political system already taking place" (Sie offenbarten nicht nur den Niedergang des Heldenkonzeptes, sondern den bereits laufenden Niedergang des sozialistischen Staatswesens).

¹³ Silka Scholz (2008, p. 15) argues that this model of hegemonic masculinity was directly related to the ossified grip on power men exercised in the GDR: "Through this pantheon male rule was immediately legitimized, in that hegemonic masculinity was created by means of these hero figures" (Über dieses Pantheon wurde zugleich auch die männliche Herrschaft legitimiert, indem mittels dieser Heldenfiguren hegemoniale Männlichkeit kreiert wurde). Women held few leadership roles in the party and there were no women with full membership in the politburo. Five women, Elli Schmidt, Edith Bauman, Luise Ermisch, Ingeborg Lange, and Margret Müller, reached the status of candidate to the politburo in the GDR, but were never granted full membership with voting rights. For an in-depth analysis of women in the GDR, see Harsch, 2007.

ing a home for himself and his family. As a result of his selfless devotion to communal needs, his marriage ends and he rarely sees his two grown daughters. His itinerant lifestyle is not depicted as an individual choice to gain freedom from the restrictions of domestic life. Indeed, being homeless and unable to perform the provider role of husband and father is a sacrifice he desperately wants to relinquish. This tough but sensitive man is a father figure who routinely shows respect for motherhood but it comes at a cost. A vivid portrayal of his tragic position occurs when he helps a mother put a stroller on the bus and then shepherds the other women and children safely on board only to have the bus drive off without him. He ends up a loser because he plays by the rules, and he routinely drowns his sorrows in alcohol and melancholy. Böwe's status as a tragic figure reaches its zenith when he goes to the record store to listen to the "Chorus of the Hebrew Slaves" from Verdi's opera *Nabucco*. Living in a dormitory with no permanent home let alone a record player, he must repeatedly ask the salesgirl for permission to listen to a song of slaves lamenting the loss of home. Grateful for the one minute of music she grants him, he finds the strength to continue on. The dominant male figure reveals his inner pain and identification with dispossessed workers subjugated to a malevolent power. Portraying the hero of labor deprived of his strength and vigor and implying that workers felt enslaved, Gusner's film symbolically emasculated both hero and state.

As a spontaneous, adventurous, and future-oriented young man, Daniel tries to emulate the new hero of the sixties, the cosmonaut and hero of technology. Yuri Gagarin, the first man in space in 1961 followed by the first woman Valentina Tereshkova in 1963, were heroes whose life stories signaled the victory of science and technology over nature as well as the victory of the Soviet Union over the United States in conquering new territory. Daniel's attempt to conquer his immediate environment, however, is routinely unsuccessful, even laughable, if endearing due to his youthful zeal. For example, he moves into a dormitory room with Lebanese worker Kerim and immediately takes over the space. Arabic music playing on the radio and posters of Palestine decorating the walls establish Kerim's position as the primary resident and serve as reminders of his foreignness and homelessness. Without asking, Daniel unpacks his bag on the bed Kerim was preparing for himself. Silently they exchange a glance to gauge the effects of their action on each other in a competition for spatial supremacy. Daniel then hangs a map of the heavens next to photos of children in a Palestinian refugee camp. The juxtaposition of heaven and earth, ideal and reality, but also Daniel's marking of his territory demonstrate how different the two men are. This unskilled laborer who imagines himself traveling through

outer space cannot make a bed and gives up in defeat. The revelation that Daniel is no hero of technology is substantiated at the construction site where he demonstrates even less technical acumen. He is unable to stop the tractor he is driving and must be rescued by Böwe and he cannot operate the crane until the female crane operator Erika teaches him to caress the machine like he would a woman. Daniel also tries to conquer Linda's space. In their first encounter, she shoos him out the door and cuts him down to size by remarking that he can go through the wall if the door is too small. Later he climbs through her office window instead of using the door as convention would dictate. Moreover, he lets himself into her apartment without a key or invitation, makes a meal as if he lives there, and moves his clothing and toiletries into her home, taking over her bathroom and closet on the way to her heart.

Daniel's non-conformist behavior appeals to Linda, but it is in the dance club that he starts to win her over. Critics often note that Daniel's "spontaneous" call for solidarity with Vietnam demonstrates his idealism, but I contend that it is equally a masculine performance to impress Linda and draw her attention away from Böwe's swagger. When Linda gets up to buy a bottle of wine, Böwe sweeps her off her feet, carries her to the bar, buys two bottles, and triumphantly kisses her before returning to the table where Erika also kisses him and proclaims: "What a man!" Daniel watches this masculine courting ritual emphasizing physical strength, generosity, appetite, and ability to be a good provider and presents an alternative performance. He goes on stage to recite a poem by Ho Chi Min and calls for an impromptu donation for Vietnam to demonstrate international solidarity. The call is met with cynical comments by nearly everyone in the room and leads to a fist fight (which unsurprisingly Böwe breaks up), but it produces the desired results, because Linda rewards Daniel by asking him to dance.

The Dove presents two alternative constructs of masculinity, represented by the figures Bernd and Kerim, who are othered and rendered in visual terms that confuse, disrupt, or contradict. The silent Bernd finds a lover who looks like him and is likewise mute and they adopt a gender-bending partner-look. Their matching outfits demonstrate belonging and shared emotions, but their visual mirroring without language is unexpected and potentially subversive. Bernd's refusal to speak to his mother and explain dropping out of school to become a construction worker rather than a medical doctor like her, implies a refusal to participate in social expectations,

to stop playing by the rules and instead embrace an insular lifestyle¹⁴. The lookalike partners also produce a surreal effect when they unexpectedly appear on a bicycle-built-for-two riding through the construction site. Speechless but conspicuously visible, present in shared space but not participating in communal activities, these doubled outsiders draw attention to the existence of alternatives and their placement between Linda and Daniel encourages viewers to question acceptable norms for heterosexual relationships. Kerim, by contrast, is a highly romantic male figure, but he is never actually depicted with a woman, so viewers may look upon such romantic notions with suspicion. Kerim relates the story about Beruit's infamous Dove's Nest, where star-crossed lovers leap from the cliffs and he is shown arranging roses in preparation for his lover's visit, a visit which is never seen. More than romance, Kerim's masculinity is called into question when contradictory verbal and visual cues force viewers to reexamine the obvious. In a tight shot, Kerim is shown moving his things (and feminine things including low-heeled shoes and flowered bags) from his nightstand. He assures Daniel that no one else has been sleeping there, despite evidence of a female guest - or evidence that the foreigner is effeminate - but minimally that overblown romanticism is suspect.

Neither the hero of labor nor the hero of technology exhibits the qualities Linda seeks in a partner, and she cannot imagine a future with either one of them. While Böwe's work ethic and tenderness are appealing, he is a middle-aged man who drinks excessively, lacks an education, and seems unable to change. Daniel's playfulness and interest in the future are attractive but his inability to respect boundaries and possessiveness make him an undesirable partner. When Daniel professes his love and demands that Linda conform to his expectations, she lashes out: "Am I your property? My woman, your woman, you are a philistine just like all the others. Did you buy me, did you pay for me? Who gives you the right anyway? I don't want to be forced into decisions by external circumstances. You guys get drunk and play the tragic hero"¹⁵. Linda conflates both men in this monolog – the jealous, controlling lover and the drunken tragic hero merge into one undesirable suitor. Keenly aware that his

¹⁴ Günter Gaus famously defines the GDR as a society of niches: "preferred space in which people there leave everything – politicians, planners, propagandists, the collective, the grand objective, the cultural heritage – behind... and spend time with family and friends watering the flowers, washing the car, playing cards, talking, celebrating special occasions. And thinking about how, and with whose help, they can secure and organize what's needed, so that the niche becomes even more livable" (Quoted from Maier, 1997, p. 29).

¹⁵ "Bin ich dein Eigentum? Meine Frau, deine Frau, du bist genau so ein Spießler wie alle anderen. Hast du mich gekauft, hast du mich bezahlt? Wer gibt dir überhaupt das Recht? Ich will mich nicht von äußeren Situationen zu Entscheidungen zwingen lassen. Ihr besauft euch, spielt den tragischen Helden." Film dialog, Gusner, 2010.

identity has been erased, Daniel silently leaves Linda's apartment and disappears from the film.

The final scene in a Christmas ornament factory where the director (who is ironically Daniel's father) gives Böwe, his daughter, and Linda a guided tour suggests that there is a possibility for the hero of work to build a relationship with the engineer. Filmed in tight shots that feature the father, daughter, and potential step-mother as a happy united family unit, the discontinuity between domestic bliss and the socialist workplace is blatantly highlighted through the family's interaction with the factory director. As workers decorate glass bulbs, the director oddly muses: "Every Christmas is as colorful as we want it. People buy our manufactured bulbs, and they only have the freedom to distribute them on the Christmas tree"¹⁶. How can individuals maneuver their own course in a world governed by prescribed happiness and restricted freedoms? The potential family follows the director through a hall filled with bulbs hanging from the ceiling, a surreal interlude suggesting that in the GDR individuals have little to no agency and must be led through a manufactured heaven filled with sparkling celestial bodies. The film ends with a final long shot of Linda and Böwe walking along a train track heading nowhere accompanied by the high-pitch outer space buzzing sounds from the film's opening, which merges with the familiar low reverberating sound of the train rumbling down the track, a fitting metaphor for the ultimate incompatibility of utopian dreams and everyday reality.

The Dove of the Roof focuses on characters, who, despite failed love affairs, continue to believe in the possibility of future happiness. Gusner's film is thus a form of subjunctive realism. It is attentive to real social conventions that prevent people from reaching their ideals, but it is also conjectural and hopeful that the *wish* for what seems impossible can one day be fulfilled. *The Dove* portrays heterosexual relations as doomed to failure in a world where women want both career and family and men are governed by hegemonic masculine identities that pose unsurmountable obstacles to stable unions. Like the unreachable dove on the roof, the ideal of building a happy, enduring home is portrayed as currently unobtainable but a reachable goal *if* seemingly invisible gender roles are recognized and overcome. The *what if* of this film also applies to Gusner's career and DEFA film history. Gusner laments: "The ban of my first film interrupted my tentative attempt at individual expression and style. After the ban, for years I fell back into conservative narrative patterns. Only later did I understand that this

¹⁶ "Jede Weihnachtsfeier ist so bunt, wie wir sie wollen. Die Leute kaufen unsere fertigen Kugeln, und ihnen bleibt nur die Freiheit, sie auf dem Tannenbaum zu verteilen." Film dialog, Gusner, 2010.

was the worst consequence” (Gusner, Sander, 2009, p. 168)¹⁷. We are left with the nagging questions, if *The Dove on the Roof* had been released in 1973 in GDR cinemas, would Gusner have developed a more daring artistic signature that could have influenced DEFA filmmakers of her generation and beyond, and what exactly would that cinema have looked like?

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¹⁷ “Das Verbot meines ersten Films hatte meinen tastenden Versuch nach eigenem Ausdruck und Stil unterbrochen. Ich fiel nach seinem Verbot für Jahre zurück in konservative Erzählmuster. Erst später habe ich verstanden, dass das seine schlimmste Folge war.”

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Abstract

One of the few female directors employed at DEFA Studios, Iris Gusner directed *Die Taube auf dem Dach* in 1972. It was banned and thought lost until rediscovered in 1990, only to be lost again and restored a second time for a premiere 37 years after completion. My essay reviews the remarkable production history of *Die Taube* and explores what made Gusner's work unacceptable for public consumption and debate. Attentive to discourse analysis and gender studies, I argue that *Die Taube* was censored largely because it assaulted the core ideal of selfless socialist construction and revealed the unsuitability of the hegemonic modes of masculinity for building successful heterosexual relations. I argue that Gusner's disparagement of outdated and progressive masculine heroic identities contributed to the film's censorship, disappearance, and near elimination from film history.

Key words: DEFA Studios; German Democratic Republic; Women Film Directors; Hegemonic Masculinity; Hero of Work; Hero of Technology; Censorship

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Zofia Dwornik: Becoming a Female Film Editor

In this article I intend to recall and shortly present the figure of Zofia Dwornik, one of the most appreciated and nowadays rather forgotten female film editors of post-war communist Poland. Born in 1922 and deceased in 2002, Dwornik cooperated, for the twenty-five years of her creative activity, in the production of more than thirty films with the most prominent directors of the Polish cinema in the 1950's, 60's and 70's. She co-created, among others, films of Jerzy Kawalerowicz (*Pod gwiazdą frygijską* [*Under the Phrygian Star*], 1954 – her independent debut as a film editor), Andrzej Munk (*Pasażerka* [*The Passenger*], 1963 – she joined the film crew after director's death), Krzysztof Zanussi (*Struktura kryształu* [*The Structure of Crystals*], 1969), Grzegorz Królikiewicz (*Na wylot* [*Through and Through*], 1972), Andrzej Wajda (*Ziemia obiecana* [*The Promised Land*], 1974 – together with Halina Prugar), Witold Leszczyński (*Rekolekcje* [*The Retreat*], 1977) and Tomasz Zygadło (*Rebus* [*The Rebus*], 1977 – her last film). The longest, however, was her cooperation with Wojciech Jerzy Has, with whom she finished Film Education Course in Cracow already in 1946. With the exception of *Rękopis znaleziony w Saragossie* (*The Saragossa Manuscript*, 1964), Dwornik edited all films of Has in the 1950's and 60's, starting with his debut film *Pętla* (*The Noose*, 1957), through *Pożegnania* (*Farewells*, 1958), *Wspólny pokój* (*Roomers*, 1959), *Rozstanie* (*Partings*, 1960), *Złoto* (*Gold Dreams*, 1961), *Jak być kochaną* (*How to Be Loved*, 1962), to *Szyfry* (*The Codes*, 1966) and *Lalka* (*The Doll*, 1968).

In the Polish post-war cinema, the profession of film editor was strongly feminized. The reasons for this fact were complex and at the same time quite prosaic – I will return to this issue later in the article. In the case of Dwornik, her decision to choose this particular profession was, however, based on additional objective considerations, closely related to the context of post-war changes of the system as well as the social relations and the general moods of the Stalinist period in Poland. The above-mentioned films co-created by Dwornik leave no doubt that she was a real artist in her profession, highly valued by directors, who trusted her technical skills and artistic sensitivity. Nevertheless, it should be remembered that film editing was not a career of her first choice – she had wanted to become a director and, presumably, an independent filmmaker.

In my article, I intend to take a closer look not so much at the achievements of Dwornik in the 1960's and 70's, but at the complex circumstances that influenced her later career. Therefore, I will be interested in the years of her studies and the atmosphere prevailing in the Polish film environment in Cracow and Łódź in the first years after World War II. I shall try to reconstruct the most important moments in Dwornik's student and professional life during this period and analyse one of the film études she made in the Film School in Łódź, in order to examine the reasons of her decision to become a film editor. This will also allow, as I assume, to formulate some hypotheses how her career might have developed, had she been given the chance to graduate and try her hand at directing.

Professional biography of Dwornik, but also to an extent her private life, is, on the one hand, a testimony of an individual drama, inscribed in the reality of the Stalinist period in the post-war Poland. As she put it herself: "The Katyn affair affected heavily my entire life" (Miller, 1998, p. 241) – including to a large extent her creative life, one may add. On the other hand, her story and personal choices may well be deemed as symptomatic of women's position in Polish cinema of that period¹.

Her father Stefan Dwornik was a Polish Army major, who retired in 1929, but with the onset of the Second World War was enlisted in army and took part in the defence of Lviv. Wounded and taken captive when the city surrendered, he ended up, as it turned out decades later, in a camp in Starobielsk, a place, as Dwornik mentioned, from which he sent his last two messages to the fam-

¹ In the reconstruction of crucial moments of Zofia Dwornik's private and professional life, my sources are Filip Gańczak's article *Katyńskie piętno* (*The Stigma of Katyn*, 2017), the memories of Zofia Dwornik herself and of other students of Film Education Course in Cracow and Film School in Łódź (Albrecht, 1998; Miller, 1998), and a short TV documentary *Zofia Dwornik – skazana za Katyń* (*Zofia Dwornik – Condemned for Katyn*) made by Magdalena Majewska for the Third Polish TV Channel and broadcast for the first time on 16th October 2018.

ily (Miller, 1998, p. 38). In spring 1940, he was transported to Kharkiv along with other Polish prisoners-of-war. He was executed there by the NKVD, Soviet secret police, and buried in a collective grave. From 1940, Zofia Dwornik was a courier of the Association of Youth Fight, and then of the Home Army. Benefitting from underground education, she passed her graduation exam during the war. In 1945, she began to study photography in Tarnów, only to move a year later to Cracow, where she finished Film Education Course together with, among others, Wojciech Jerzy Has, Jerzy Kawalerowicz, Jerzy Passendorfer and Mieczysław Jahoda. She then moved to Łódź, where she was employed by Polish Film National Enterprise, as an assistant film editor, studying at the same time for one year the history of arts and attending a film study, which in 1948 was transformed into Higher School of Film (later National Higher School of Film). Dwornik was accepted to the Department of Film Direction, straightaway to the second year of studies, because she was given credit for the earlier Film Education Course and film study. As a student, she worked in the Polish Film Chronicle as a film editor, she was also an assistant director and was recognized as a “gifted, diligent and disciplined” student, as one can read in a document preserved in the archives of the Film School².

In order to understand the further history of Dwornik, it is important to examine more closely the nature both of the private and the purely professional relations that prevailed in the film studios in Cracow and in Łódź. An important difference is immediately noticeable. The Film Education Course in Cracow, which ran only for seven months from the end of 1945 to July 1946, was not strictly institutionalized and was only to some extent controlled by the central authorities at the level of the relevant ministry or the Polish Film National Enterprise, which at that time was organizing its structures in Łódź. The person responsible for the organizational structure and teaching in Cracow was Antoni Bohdziewicz – widely adored by students, but raising increasing doubts of the authorities. He knew how to take advantage of the fact that in the first years after the war not only Polish cinema, but also the state and ideological structures themselves were only in the process of consolidation. The freedom allowed before 1948, was difficult to defend later, after the creation of the Polish United Workers’ Party, and even more so after 1949, when artistic circles one after another were obliged to adopt the social realist doctrine (filmmakers during the Congress in Wisła in November 1949). Many years later, in a volume devoted to film education in Cracow in the years 1945–1947, students of the Film Education Course remembered the months of study as a time of freedom, primarily creative free-

² Archives of the Leon Schiller National Higher School of Film, Television and Theater in Łódź, Files of Zofia Dwornik, Questionnaire regarding the granting of a scholarship, Łódź, 11 January 1949, p. 18.

dom, and emphasized that a safe distance from Warsaw or Łódź, perhaps even a sense of isolation from the surrounding reality, allowed them to focus primarily on developing their passion for the cinema. Dwornik succinctly and emotionally summarized the atmosphere during the course: “The most important was probably that everyone surrounded us with warmth and kind understanding. We were still anxious of the camera, of the world that had to be tamed and called for personal expression, of surrendering to one’s own artistic vision” (Albrecht, 1998, p. 67). Those short, but intense months turned out to be formative both in the artistic and social dimension. Wojciech Has mentioned that “acquaintances and friendships made during film education showed results in my later professional career – Skarżyńscy, Mietek Jahoda, Zosia Dwornik were people with whom we understood each other perfectly, almost without words. We’ve made a couple of pretty good films together” (Albrecht, 1998, p. 90).

This atmosphere of community was never fully recreated or built at the Film School in Łódź. Reading the numerous memories of students in the first years of their studies, one can obviously get the impression that, compared to the reality outside of school, their situation was extremely favourable, and they associated their school years primarily with a sense of freedom, intense social life, and hard but fascinating work. As Joanna Preizner notes in her book analysing student études from the years 1949–1960, the general overtones of these statements are often largely determined by strong nostalgia for youth, for the relative carelessness that to a limited extent the school offered (2007, p. 30). However, there are also statements that supplement and correct this optimistic picture, reminding of the difficult living conditions (constant lack of money, living in a crowded dormitory, sometimes malnutrition and exhaustion), but above all of the sense of uncertainty and threat. Preizner points out that “what probably most influenced the sense of insecurity and was effectively destroying interpersonal relationships was the awareness of permanent surveillance and the need to constantly be careful even with the smallest words and gestures, which could be noticed by an apparently friendly schoolmate and ruin one’s life for at least a few years” (2007, p. 29). Film students were under constant surveillance of the officers of the Department of Security, whereas within the school the Academic Union of Polish Youth (since 1950 incorporated in the structures of the Union of Polish Youth) was developing its vigorous actions: not only did its members have a significant impact on the school’s teaching activities, but they would also intervene during the events organized by students or make denunciations of specific persons. Interestingly, Dwornik also decided to join the Union together with a then-friend of hers Jadwiga Zawadzianka (after wedding – Żukowska) in order to “find out what this socialism actually was, because we had been

brought up in a completely different worldview” (Miller, 1998, p. 32). They were accepted only conditionally, because they were recognized as a “foreign element”. This episode shows perfectly well that everyday life at school by necessity required to remain vigilant, to constantly adapt to the changing circumstances, often only for the sake of appearances, to seek one’s place in the emerging social and professional structures.

When Zofia Dwornik began her education in Łódź, she was already a somewhat recognizable person in the environment, but as it seems, she was also considered “ideologically uncertain” due to her own and her family’s story from the pre-war and war period. As she said, and not only on her own behalf, “the school was an enclave in which, overwhelmed by the weight of war experiences, we tried to restore the carefree youth. We would largely succeed in this, but unfortunately not always” (Miller, 1998, p. 38). The atmosphere of that time and place was even more vividly expressed by Kazimierz Sheybal, a close acquaintance of Dwornik from the Film Education Course and Film School, who strongly emphasized that the months spent in Cracow gave him more than the entire period of study in Łódź. It was the course, so warmly remembered by Dwornik, that gave him “strong philosophical and theoretical foundations for practicing his profession that were never given to anybody in Łódź, where in that period politics meant more than knowledge, and the first few years were marked by ‘witch-hunt’” (Albrecht, 1998, p. 63). As it later turned out, Dwornik was probably the one who experienced the mechanisms of this witch-hunt the most. One may wonder whether this was connected only with her attitude and views, or perhaps also, at least to some extent, with the fact that she was a woman.

In a volume dating from the beginnings of the 1990’s, collecting memories of students of the Film School in Łódź in the period of communist Poland, there are only few quotes of Dwornik’s words apart from those mentioned above – most of them concern her denunciation, the trial and her disappointment with the closest school friends. However, in one of her utterances, she draws attention to yet another aspect of the school’s functioning, as she outlines the atmosphere of that time and place – seemingly quite unconstrained, allowing even for some sort of protest or attempt to actively decide about one’s position in the school hierarchy. But in fact, her words disclose, above all, one aspect of the discrimination of women in the school and their full awareness of the fact; their feeling of some indefinable threat from various state services and finally a possible reason of antipathy towards Dwornik, which resulted in her further troubles. Let me quote her words at length:

There were only a few girls at school. We all had private lodgings, somewhere in the suburbs of Łódź, paying costly rents for miserable, tiny rooms, while at the other side of the boys' dormitory, within the school grounds, a three-room apartment with a bathroom was being prepared for the headmaster Wimmer. But the apartment stood empty and it began to itch our imagination. Why – we pondered over the injustice of the woman's fate – boys always have it easier in life? Why do we have to be getting up at six in the morning, while for them it is enough to drag themselves out of beds five to eight, paying not a penny for such luxuries? All rebellious, asking for no one's permission, we took the apartment. Of course, attempts were made to have us removed, to threaten us with police, with the commission of social norms, until at last Leon Wol explained to us that if boys and girls stayed in the same place, it would just be a mess. I heartily assured him that nothing of the kind would happen, there would be no mess, I would see to it myself. And so I did and played the role of the stereotyped Polish mother. As I wasn't myself much inclined to romance, I tried to cool down the exuberant tempers of some couples, but all in all Leon Wol's life experience proved to be greater than mine (Miller, 1998, p. 23).

In one of the rooms in the apartment within the school grounds which they eventually managed to keep, Dwornik lived together with Nina Fleiszer from the Department of Cinematography and Jadwiga Zawadzianka from the Department of Film Direction, but in fact partners, and later husbands of both women, would also occasionally stay there. Wadim Berestowski was in relationship with Fleiszer and Witold Żukowski with Zawadzianka, both men from Department of Film Direction. One can read in the memoirs that this situation caused increasing conflicts – Dwornik did not like the way Berestowski would abuse his partner, already pregnant at that time; he, in turn, found it bothersome that Dwornik would “butt into their affairs”; he also claimed that “Miss Self-Reliance” did not attract that much sympathy in school, for she would sometimes be aggressive (Miller, 1998, p. 39). In the evening of 17 September 1950 – Dwornik was formally in the fourth year of her studies – all five of them met again in the dormitory for women. According to testimonies of the participants of that meeting, which are preserved in the archives of the Institute of National Remembrance and which all agree as to facts, though not as to their interpretation, Berestowski would at some point provoke Dwornik, asking her how it was possible for her to be in such a good mood and so cheerful on the day of a sad anniversary – the anniversary of the Red Army's invasion of Poland on 17th September 1939, and which could not be officially alluded to in the communist Poland. Dwornik admitted it was a tragic anniversary for her and mentioned

her father who had been murdered – as she then believed – in Katyn, because it was there that a German commission already during the war, in 1943, had discovered mass graves of Polish officers. In further conversation, she also admitted she knew the crime had in all probability been committed by the Russians who – in contrast to German army – would not even inform of the date and place of death of camp prisoners and of war captives. In the trial, this became a pretext for accusing Dwornik of claiming that the Red Army was guilty of the crimes then ascribed to the Hitler's Germany and of whitewashing the fascism. On 20 October 1950, she was arrested by the officers of the Department of Security in Łódź and accused of committing a crime pursuant to article 22 of the Decree on the Particularly Dangerous Crimes in the Period of State Restoration, which spoke of spreading false information that may impair the interest of the Polish State. On 31 January 1951, Dwornik was sentenced to a year of deprivation of liberty and sent to a labour camp.

The circumstances of the provocation itself and denunciation by persons who were close to Dwornik remain complex. Years later, Berestowski, by then a respected director of feature and animated films for children, thus commented on his conduct: "I don't really know why this should have happened to me... Foolishness, lack of awareness, lack of consequence..." (Miller, 1998, p. 241). He also argued that due to her anti-communist views Dwornik was a threat to the school. As it appears from the case files and the scattered memories, other persons from the school were also involved in these events, primarily members of the Union of Polish Youth. Filip Gańczak, analysing the case files and other documents collected in the archives of the Institute of National Remembrance, argues that the arrest and conviction of Dwornik could also have been influenced by the denunciation of Jerzy Lipman, an eminent operator, then a film school student, who in 1948–1955 under the pseudonym "Hedgehog" collaborated with the Security Service. At the trial, the testimonies of Berestowski and Żukowski were the ones that most severely incriminated Dwornik, but also her closest female friends decided to stand against her. Zawadzianka explained her attitude with anxiety – the systemic anxiety ("Once the affair was proclaimed aloud, there was no turning back. From then on we all feared one another." [Miller, 1998, pp. 39–40]), but also a more individual one ("When Zosia was arrested, I was pregnant. I was very scared, I didn't want to lose my child. I thought – what would it help if I were the only one not to testify. It was only the truth I was telling..." [Miller, 1998, p. 41]). It is not the point now to assess these attitudes from today's perspective – the fear for oneself and the loved ones, the ignorance of deeper mechanisms governing reality, succumbing to the influence of better-oriented people, but also some isolation within the school walls from the world

outside – all of that certainly led to the situation when all were talking about Dwornik's case, but no one stood up to explicitly defend her. Janusz Morgenstern gives probably the most complete summary of those events, though perhaps not without some bitterness: "The arrest of Zosia Dwornik particularly shocked us, but we were separated from the city by a high fence and with time, it was our youth and hope for the future that prevailed" (Miller, 1998, p. 81).

However, it seems that Dwornik had never come to terms with those events and never forgave her former friends who destroyed her career. When she returned to Łódź, she wanted to continue with her studies, but she was only allowed to take final exams and obtain a certificate of completion of the studies, but not a diploma in film direction, which meant, in the reality of communist Poland, that she could not work as a film director, not even as an assistant. It cost her much effort to find a year-long employment in dubbing – she did not like the job, and moreover, she was constantly urged to collaborate with the Department of Security. In 1954, Jerzy Kawalerowicz lent her a hand, offering a job as a film editor of *Under the Phrygian Star*. On the day when she officially started to work as a film editor, her mother was dismissed from work with the information that she should not inquire about the reasons. It was not until 1992 that Dwornik managed to have the sentence overturned.

Unfortunately, apart from a few scattered utterances, no interviews with Dwornik of a more substantial volume have ever been made, which – especially if they were made after 1989 – could throw some light not so much on her further private life, but above all on her attitude towards film editing, which was her profession for almost twenty-five years. It is certain that her goal had been to become a director, whereas film editing, which she practiced with undoubted talent, proved to be the only way to stay as close as possible to filmmaking. But we cannot establish what her own understanding of her role was, nor whether she perceived herself as part of some larger environment. We can only presume that some sort of distance or withdrawal were in her case connected not only with the objective role ascribed at that time to the "invisible work of women" in the cinema industry, but also with her subjective experiences of exclusion and betrayal.

I would like to propose a number of viewpoints, from which one may look at the creative accomplishments of Dwornik at the very beginning of her career, and try to indicate perhaps certain stylistic or narrative traces that her hand might have left on the early footage. It seems interesting to me to take a more attentive look at the student études she worked on and to treat them as testimonies,

on the one hand, of a certain intuition and sensitivity which are characteristic of a director, and on the other – of gradually improving techniques and editor's awareness.

The first issue is related to the perspective of the alternative film history and to the question of those facts from the film history which only ever existed potentially and never took place. During her studies in Łódź, Dwornik created two documentary film études, *Wiejski talent* (*A Country Talent*) in 1949 and *Pielęgniarki* (*Nurses*) in 1950 – both of which she directed on the basis of her own scripts. As one watches the latter film *Nurses*, available on the website of the Film School archives³, one may be inclined to ponder how her career as a film director might have developed. Admittedly, the film adheres to the commonly accepted pattern at that time of a social realist documentary – it has a strong propaganda message with little nuance of theses concerning the social utility of the profession of a nurse. Seemingly, the étude is rather informative in style, aiming at generalizations. Shot after shot, nurses are presented to us at various stages of their education and career (at nursing school, on the way to patients, in the company clinic, in the hospital or in the sanatorium), with the focus on collective experience. Yet this is not an objective description of nurses' life – next to or beneath a strongly propaganda off-stage commentary by a male narrator, Dwornik builds a short story not quite lacking individual features. In some scenes, we recognize the same nurses and what is more, it gradually turns out that the film has also an individual heroine. A young girl from the country, Teresa (the only one whom we know by name) shows great interest in the work of a nurse, and even some talent in this field. Later in the film, we will see her filling in the papers for admission to school and finally learning the profession in the company of other women. Of course, this microhistory can be treated as an example of a narrative pattern typical of social realism, telling an optimistic story of social advance, the emergence of class consciousness and crossing the barriers erected on the women's path to education and professional independence. This is the tone of Joanna Preizner's interpretation of Dwornik's étude. She notes that – as in many other études or documentary and feature films of the Stalinist period – a woman (as well as a child) is portrayed as a raw and passive material that still needs to be shaped. The researcher emphasizes that when the off-stage narrator describes the heroine, he uses the words “Teresa's interests and properties must be directed to the right track”. Hence the conclusion that “Teresa does not decide for herself, nor is she treated as an independent entity that

³ Available at: https://etiudy.filmschool.lodz.pl/material/Pielęgniarki_Proces422HQ_25fps_1920x1080_Lin_sn10?search_type=fulltext&qquery= [access: 21.01.2020].

has features – not properties, as metal or plastic do” (Preizner, 2007, p. 193). However, it seems that these diagnoses are worth supplementing and perhaps also correcting.

The very choice of female characters and of situations, in which they are presented, indicates a very individual attitude of Dwornik to the subject. First of all, a story of hardships, challenges and joys of nurses’ work allows one to focus on the often little appreciated and hardly visible work of care-taking and assistance performed by women. What is important, Dwornik presents nurses mainly in their relations with other women (female patients in hospitals and village clinics or the poorest representatives of workers, which the nurses try to reach with free-of-charge assistance) or with children (among others, in the department of obstetrics and in a tuberculosis sanatorium for children). This allows to emphasize female relationships, also those built around bodily experiences – above all those of pregnancy, giving birth and childcare. Clearly enhanced is the role of a mother; however, as the final commentary in the film concludes with a strain of pathos, equally “justified is the pride of a nurse. She knows she is watching over a healthy growth of the nation’s future generation – a generation of peace!” This focus on the subject of femininity is also underlined by the very manner of framing – the film is dominated by close-ups, which present emotions of nurses and their female patients and underline the intimacy of their relationship. Men, if they appear, even as doctors or persons theoretically of a higher standing in hierarchy, are often portrayed in the back plan of a shot, as if they were merely a background. All these are subtle procedures, yet they endow this simple and seemingly not very original film with a distinctly female perspective, which cannot be masked or weakened even by the commentary read by a man. On the contrary, a man’s voice pronouncing the parts of women (nurses and their female patients) sounds artificial and out of place in the strongly feminized world represented in the film. If Dwornik had the chance to produce her own independent films, perhaps the subject of femininity could resound more fully – expressed, this time, with a female voice.

If we agree that depriving Dwornik of the possibility to become a director meant, in the context of film production practices in communist Poland, depriving her of voice, impeding the possibility of expressing herself independently and on her own behalf, then the question is worth asking – and this is the second issue I would like to signal here – whether the fact that she became a film editor allows us to notice traces of her touch in the films she worked

on. Another school film étude, entitled *First Film Études (Pierwsze etiudy)*, produced in 1949 by Kazimierz Sheybal⁴, documents the creation of film études by students of Film School in Łódź in the Polish Film studio, which they were free to use. At the beginning, the film presents an essentially social realistic criticism of the pre-war cinema, the patterns of which are to be ultimately overcome by the youngest generation, which is now studying to enter the profession. We may see consecutive stages of work on the film études and students engaged in various activities of film shooting. Towards the end of the film, we can see three shots presenting Zofia Dwornik, who, in accordance with her field of study, is identified in the film description as a director, but in the film itself – which, in the context of the above described events, may be interpreted symbolically – she is presented at a film editing table along with two other women, as she is cutting and gluing together bits of footage. A frontal view of Dwornik, scissors in her hands, is thus commented off-stage: “Scissors have a decisive meaning for the future film”.

Interestingly enough, the statement itself seems to comply with the dominant theories of film editing, which would underline that this is one of the key moments of film production, when that which until now functioned as a text (screenplay, shooting script) or scattered material (raw footage, double shots, audio track, music etc.) becomes a coherent whole. Hence it is only on the film editing table that a potential film becomes a real one. However, it is difficult to avoid the impression that this appreciation of film editing as a stage of film production does not entail appreciation of the profession of a film editor – especially as long as it was a profession mainly associated with women, and this was the case practically all throughout the communist period in Poland.

Film editing was back then (next to makeup, costume design and scenography) one of the few largely feminized film professions. Polish films (feature and documentary) were co-created by, among others, Lidia Zonn, Jadwiga Zajiček, Halina Prugar, Maria Orłowska, Krystyna Komosińska, Wanda Zeman, Elżbieta Kurkowska, Irena Choryńska, Hanna Kłoskowska and many others. Some of them in fact studied film directing as Dwornik did, but for various reasons and at different stages of their career they changed their profession. Searching for reasons of this situation, Zonn and female film editors the conversations with whom she published in the book *W montażowni – wczoraj (In the Editing Room – Yesterday)* (as an aside – no conversation with Zofia Dwornik was included) point to the hierarchical structure of Polish educational system and film indus-

⁴ Available at: https://etiudy.filmschool.lodz.pl/material/Pierwsze_etiudy_Prores422HQ_25fps_1920x1080_Lin_sn10?search_type=fulltext&query=pierwsze+etiudy [access: 29.01.2020].

try and to the much repeated argument concerning specifically “female” traits of character (patience, meticulousness, manual skills), which were supposed to predestine them to film editing⁵. In the conversations included, also with film directors, there are reflections on the effects of such feminization of the profession of a film editor and questions about the relation between director and editor and the impact of this relation on the final shape of the film. Stanisław Różewicz compared the hands of female film editors in white gloves to the hands of a surgeon: “Female film editors – he added – precise and patient, know everything about their film directors, about their weaknesses and breakdowns, their fleeing from editing room” (Zonn, 2008, p. 23). Piotr Szulkin perceived these relations in even more intimate categories:

The relationship between a film director and a female film editor has much in common with the relationship of a patient female lover and her traumatised partner. Every film director feels crumbled after the shooting period. [...] To forget it all, the presence of someone close and patient is indispensable. This is also the role of a female film editor. I have never done film editing with a male editor. And I can't imagine it (Zonn, 2008, p. 29).

Hence the work of a film editor would by necessity be hidden, as it potentially discloses the weaknesses and anxieties of a director. It would be of fundamental importance, most of all because it would enhance and confirm the director's talent or, on the contrary, it would expose the shortcomings of his techniques. Unfortunately, it would also be a work inevitably lacking independence, even if, as it was with Andrzej Wajda (Zonn, 2008, p. 78), the editor was to work in solitude, without any direct interference on director's part. For even in such situations, her aim should be to understand the director's intentions and apply them to the final editing structures of the film.

Is it possible at all to avoid this way of defining the role of a female film editor and her relation with the director? Does a long-term cooperation with a director – as it was with Dwornik and Has – enhance this kind of at times intimate interdependence and common responsibility, or perhaps, paradoxically, it allows the female film editor to develop her own style? Is it possible at all and reasonably grounded to analyse films produced in the communist period in Poland concentrating precisely on the style of given female film editors? These questions go far beyond the scope of this article, as they require a precise comparative analysis of

⁵ Maria Orłowska (Zonn, 2008, p. 57), Halina Prugar (Zonn, 2008, p. 73) and Łucja Ośko (Zonn, 2008, p. 91) mentioned that during job interviews for the position of film editors, they were asked if they had the ability to do needlework or if they liked to sew.

many films of Has edited by Dwornik. Yet it seems that quite an inspiring theoretical tool to apply at this work may be the sensuous film theory, which allows to overcome the domination of sight in our thinking about film and to appreciate the importance of other sensuous relations, in which both the spectator and the creator are engaged with the film image. And one can hardly think of a more sensuous and physical relation than the one between the hand of a female film editor and the footage she handles.

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Abstract

In this article the author intends to recall the figure of Zofia Dwornik, one of the most appreciated and nowadays rather forgotten female film editors of post-war communist Poland. For the twenty-five years of her creative activity, Dwornik cooperated in the production of more than thirty films with the most important directors of the Polish cinema in the 1950s, 60s and 70s. In the Polish post-war cinema, the profession of film editor was strongly feminised. In the case of Dwornik, her decision to choose this particular profession was, however, based on additional objective considerations, closely related to the context of the Stalinist period in Poland, and was not her first choice of career – she had wanted to become a film director. In this article the author takes a closer look not so much at the achievements of Dwornik in the 1960s and 70s, but at the complex circumstances that influenced her later career. Therefore, the author tries to reconstruct the most important moments in Dwornik's student and professional life in the first years after WWII and analyse one of the film études she made at the Film School in Łódź, in order to examine the reasons for her decision to become a film editor. This allows also to formulate some hypotheses how her career might have developed, had she been given the chance to graduate and try her hand at directing.

Key words: Zofia Dwornik; film editing; Polish cinema after WWII; Film School in Łódź; women's cinema

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“I like it close” – Jolanta Dylewska’s art of cinematography

Jolanta Dylewska is the first Polish female cinematographer successfully “fulfilling herself” in the realm of feature films. I use the word “cinematographers” instead of “female and male cinematographers” because the cinematography department is the least feminized one. Dylewska was the first Łódź Film School female graduate of the Direction of Photography Department that succeeded in shooting feature-length movies. In Łódź Film School women were studying from the very beginning at the turn of 40s and 50s, however, they were a minority and the female graduates worked as still photographers or cinematographers behind documentary or educational films. In 1949–1989 27 women were enrolled to study at the Direction of Photography Department, among 647 students enrolled at the time they constituted only 4%. Some of them decided to direct films, e.g. Ewa Kruk, other chose documentary cinematography, like Elżbieta Zawistowska, individuals made photo career as photographers of celebrities, like Zofia Nasierowska oraz still photographer, like Renata Pajchel.

Dylewska was the first to break through the barrier in nineties, when she started her cooperation with Mariusz Grzegorzek, that resulted in cinematography of two long features *Rozmowa z człowiekiem z szafy* (*Talk with a Man from the Wardrobe*, 1993) and *Królowa aniołów* (*Queen of Angels*, 1999). She also cooperated with other authors from the younger generation, like Przemysław Wojcieszek and Adam Guziński. Later on she crossed the border of Polish national cinema to the East and made impressive cinematography of *Tulpan*

(2008) and *Ayka* (2018) by Sergey Dvortsevov. In women's cinema she continued partnership with Agnieszka Holland on *W ciemności* (*In Darkness*, 2011) and *Pokot* (*Spoor*, 2018). The awards she has been given by fellow professionals are the best proof of her position in the world of male cinematographers (!)¹. In 2002, at the Slamdance Film Festival, she was presented with Kodak Vision Award for Cinematography for *Louder than Bombs* (dir. P. Wojcieszek, 2000). In 2008, she received Silver Camera 300 at the International Cinematographers Film Festival "Manaki Brothers"² in Bitola for her cinematography for Sergey Dvortsevov's *Tulpan*. Then in 2011, at Camerimage Festival, the acknowledgment of her work in Agnieszka Holland's *In Darkness* took the form of the Golden Frog – it made Jolanta Dylewska the first female winner³ of the main award of the most important competition of this most prestigious event dedicated to the art of cinematography.

My heroine is also a director of documentary films devoted to Holocaust, the cultural heritage of Polish Jews, or Marek Edelman. I will come back to this issue in another text, because I think that this subject is worth to be analysed particularly. In my opinion this "trace" on Dylewska's art is very important, because when she was making *The Chronicle of Warsaw Ghetto Uprising According to Marek Edelman* (1993), she discovered the meaning of the human face. She was using old Crass camera to make close ups of people shot by Nazis, so she could come closer and closer to their faces and eyes. I think that the contact with Holocaust's issue and with the cultural heritage of Polish Jews, was the first and the most important turning point in her career. The second turning point was cooperating with Przemysław Wojcieszek. Working with Wojcieszek was the test that she could make a contemporary "punk" movie.

In this essay I would like to find out what in the art of cinematography is important for her and try to indicate the signs of her style. I define the style of a male/female cinematographer, his/her handwriting after David Bordwell and Kristin Thompson as "an organized way of using film techniques. It is based on particular technical solutions the creator chooses within the limits of historical conditions. In broader terms the notion of *style* can also be used [what is particularly important for the deliberations on the art of cinema-

¹ Fortunately, this situation has been changing recently. The quantitative change in features can be recognized since 2011-2015 when 6 long features were shot by women. Besides Dylewska's *In darkness*, there were: Karina Kleszczewska (*Italiani, Hiszpanka*), Monika Lenczewska (*Obce niebo*), Magdalena Górka (*Jack Strong*), and Weronika Bliska (*Jak całkowicie zniknąć*).

² It is the oldest festival dedicated to the art of cinematography in the world.

³ Before Dylewska's success only men had been presented with these awards.

tography – note by K.T.] for describing the characteristic way of using film techniques by a single creator or a group of creators.”(Bordwell, Thompson, 2018, p. 345). I have chosen few, not all, movies with her cinematography, to search that characteristic way of using the film technics and to highlight her cooperation in the field of women’s cinema (with Agnieszka Holland) and Central and Eastern European Cinema (with Sergey Dvortsevoy), including Holocaust themes.

It is difficult to reconstruct her style, first of all because of what she confessed in our text messages exchange concerning *Ayka* (dir. S Dvortsevov, 2018) – “The final effect of my work on *Ayka* was covering up the tracks of my presence as a cinematographer. It was fascinating, although painful at times.” Besides, earlier, in an interview conducted by J. P. Pelech, she said – “As a cinematographer I try not to have my distinct style. Instead, I am trying to find an appropriate style for this particular, unique film I am shooting. (...) I’m trying to create images which are rather clever than beautiful, and which fit with their visual dramaturgy into the pattern of the main dramaturgy in the film.”(Pelech, 2012, p. 8). Second, how to compare *Louder than Bombs*, an example of guerrilla filmmaking which – as reported by Jolanta Dylewska – “We were making this film terribly hastily. (...) Money was tight and shooting took only 17 days. The main objective was to meet the deadline. (...) Time restrictions influenced the shape of the concept. I knew we couldn’t lay dolly tracks, that mise-en-scène can’t be complex, that we can’t afford rehearsals and re-takes, that I have to do without expensive lights. (...) I regretted not having two cameras to shoot simultaneously...” (Sendekca, Gruca, 2002, p.4), with *Tulpan* and *Ayka*, which were being refined for several years, or with Oscar-nominated *In Darkness*.

However, there is something that characterizes Jolanta Dylewska’s projects and is becoming more and more noticeable. Firstly, Jolanta Dylewska “tells stories using landscapes”, whether it is the Kazakh Steppe, forests on the Polish and Czech frontier, or snowy Moscow⁴. Secondly, similarly to other great cinematographers⁵, she is interested in a face, not only human, though. In *Tulpan* she shows us the face of a yearning sheep, or a camel mother following her baby “kidnapped” by nomads, or rats besetting the characters of *In*

⁴ The situation, when „the location makes a movie”, is very comfortable for filmmakers, but not for filmologist, or film critic, because in such occasion we have nothing to analyse, we can only adore great frame. Such situation we have in *Tulpan* and in *Spoor*.

⁵ A human face is interesting for the vast majority of remarkable cinematographers – starting with Sven Nykvist, described as “an expert in shooting two faces and a cup of tea” (see Szczepański, 1994, p. 160); and ending with Dick Pope, who is referred to as “a master of drawing the map of a human face” (own archives).

Darkness – the creatures are given “faces” after they stopped being reduced to annoying creatures and became the companions of Jews hiding in the sewers of Lviv. In *Spoor* (dir. A. Holland, 2017) the anthropomorphized faces of animals are being contrasted with moustached hunters’ beastly mugs. Thirdly, more and more often Dylewska succeeds in “immersing” a viewer into an image, best exemplified by *In Darkness*, but also by *Ayka* or *Marek Edelman... And There Was Love in the Ghetto* (2019).

It does not come as a surprise that Dylewska tells a story using landscape when we realize whom she considers her masters. Among these we can find: Jerzy Wójcik, who inspired her on how to give a final touch to the scene of birthing in *In Darkness*: “death is expressed by means of composition while birth – by means of light”(Pelech, 2012, p. 14) – he suggested. The second master is Shakespeare – “his way of thinking about the elements – either water, wind, fire or air (for him in a theatre, for me – in a film) is close to my heart, since they reflect the condition of the soul, or less effusively, the feelings and emotions of characters. I count animals among elements”(Pelech, 2012, p. 14). The third master is Rebbe Nachman of Breslov – “a zaddik, an 18th-century mystic. Listen to him: ‘God has a never-ending conversation with a man through trees, grass, stones and flowers, dreams and people met by accident’”(Pelech, 2012, p. 14).

The Kazakh Steppe does not bring calm or hope for Asa, who came back to the steppe after his service in the navy. It is rather terrifying in its total dominance over a man; undeniably stately, the steppe can certainly leave a person awe-struck, yet more likely – frightened. There is disquietude in this grandeur, perfectly enhanced with a hand-held camera, which turns into a fly-on-the-wall instead of following the characters; it accompanies them in their everyday life on the steppe, the reality which is not easy, not only because of emotional aspects, but rather of those most practical ones. Asa is being constantly reminded that he will die here if he remains alone – nobody will wash his clothes, prepare his meals, and as a loner he will not be trusted with a herd, a guarantee of survival. Yet Asa does not want to get married, for practical reasons, he just wants Tulpan whom he fell in love with after seeing her briefly from behind a curtain where she had been watching her match-makers. We will never get a chance to see Tulpan’s face, instead, we will learn every detail of the steppe Asa will eventually choose after realizing this is his place and destiny. The steppe is not something visually attractive, there is not much going on, just sand, wind, a herd and some puny shrubs here and there.

Nonetheless, Jolanta Dylewska managed to prove that this space also has its soul. Demanding, yet faithful.

She presented the forests in *Spoor* in equally monumental way. This location, however, is more recognizable and more friendly. But maybe we perceive it this way as all persecuted creatures – both human beings and animals – can find their shelter there? Or possibly it is just a result of juxtaposing long shots, showing the beauty and power of nature, with close-ups of animal faces and detailed images of human faces? We can see the animals' eyes with light leaks on the pupils⁶, and the negative characters' faces zoomed in – voraciously licked lips covered with a moustache (brining to mind animal hair while animals' eyes seem so human). “Actually, I could make films using these two shots only: close-ups and full shots. These are similar to each other. The former serves to describe the world a human belongs to, while the latter is a human pulled out of this world. It is too tight for the world to fit in but we can still see a crucial, tender and sensitive part of the world, a human with his or her emotion” (Gruca, Sendekca, 2002, p. 7). Sven Nykvist used to perceive the importance of these shots identically, while Bogdan Dziworski⁷ still sees it that way.

Monumental and unfriendly again, devoid of a soul – this is Moscow that Ayka roams. Dylewska explains that it was Shakespeare who influenced the change of the season in Dvortsevov's film. The action of the film was supposed to take place in the summer, “but I felt, or even knew, that snowy winter will make a viewer empathize⁸ with Ayka more deeply. Later on, I often felt guilty. Snow wasn't falling, we were waiting endlessly”⁹.

The title of Jolanta Dylewska's dissertation supervised by Jerzy Wójcik was: *Like in a mirror, a short essay on a face* (Gruca, Sendekca, 2002, p. 5), thus she must have been interested in faces as early as during her studies in the Direction of Photography Department in Łódź Film School. However, judged by the visual value of productions co-created by Jolanta Dylewska, she gained the practical knowledge of the power of a face while making (also

⁶ In *In Darkness* there is also a shot in which we can look deeply in a rat's intelligent eyes (with a light leak, of course).

⁷ Bogdan Dziworski is Polish cinematographer, known for his collaboration with Grzegorz Królikiewicz especially. Their main work is *Through and Through* (1973). But for me the most important is that Dziworski is great documentalist, talented photographer and charismatic teacher of the art of cinematography. Well known Polish cinematographers (Wit Dąbal, Ryszard Lenczewski Krzysztof Ptak, Piotr Sobociński) started in Dziworski's group, sometimes called „the second filmschool”.

⁸ I will get back to the issue of empathy in the part about “immersing a viewer into an image.”

⁹ A snippet of my e-mail correspondence with Jolanta Dylewska.

as a director) films composed mostly of archival materials¹⁰ - *The Chronicle of Warsaw Ghetto Uprising According to Marek Edelman* (1993) and *Po-lin. Slivers of Memory* (2008, cin. J. Romasz) – “(...) I chose for shooting [*The Chronicle* – note by K.T.] an old Crass camera for trick photography¹¹. To be more precise, it is a table with a camera hanging above and a background projector down below. A mirror set at a certain angle sends an image from the background projector to the camera, and the images are taken in a stop-motion technique. I watched the material on that table, frame by frame, and I had a chance to get to the one-sixteenth part of the image. (...) I was i m m e r s e d i n f a c e s [emphasized by K.T.], in gestures. I also had to slow the process down, as often something important was happening in 8 frames, thus beyond viewer’s perception. I was getting as close as possible because I wanted to give a viewer a chance to look these people in the face, to see them holding hands, look them straight in the eye at times. I like it close” (Gruca, Senddecka, 2002, pp. 6–7). I have already tackled the issue of animal faces. In *Tulpan* the camera does not focus on faces, though, but on the vastness of the steppe, it accompanies the characters instead of portraying them, in *Ayka*, however, it is as close as possible, but it still does not penetrate the Kazakh girl’s face, it would be an act of violence, which is absent in the frame but fills Ayka’s¹² world. We are either finding out about its consequences, or waiting for it. Most often we can watch a part of the girl’s neck or cheek, sometimes we can see her eyes. Long shots are there so that a viewer knows what time and place the film action is set in, and also to show Ayka’s fragility, loneliness, and the hopelessness of her situation. She is hounded and terrified, fleeing her oppressors because of whom she had to leave her son in hospital. The girl is trying to occupy as little space in the world (that is in a frame) as possible, in order not to catch anybody’s attention. It was necessary to portray her with close-ups so that we could notice her at all. But mostly so that we could physiologically feel her fear of everything. Solely by watching a piece of the Kazakh girl’s face we can find out, or rather assume, that she is bleeding – as she has just given birth – and her blood is freezing on her clothes while she is unable to move freely. The naturalistic redness is absent from the image. The work of the camera is extremely discreet in this film. The camera not so much follows as it accompanies Ayka, in order to give the testimony of truth. It shakes as if it started

¹⁰ Under Jolanta Dylewska’s watchful yet tender eye, the past comes back to life like Golem, who got the slip with the spell back in his mouth.

¹¹ While working on *Marek Edelman... And There Was Love in the Ghetto* Jolanta Dylewska had already been using the digital possibilities of image editing.

¹² Samal Esljamova, awarded at Cannes IFF in 2018 for her role of Ayka, is supposedly the only professional actress in the film, while the remaining cast are amateurs.

to feel the girl's anxiety. The visit at a female gynaecologist, who helps girls in need and takes care of heavily bleeding Ayka, is shot from a distance – such situation requires intimacy, it is not about the excitement over physiology.

Equally discreet as the work of the camera is the light. While it is true that several times we are guided towards the blinding brightness of snowy Moscow, far more often we can see darkness. Especially in a flat where Ayka rents a part of a room. She feels a bit safer in that place – she can at least lie down and take a painkiller, but even there she is beset: by her family who demands support over the phone, by people she runs away from, by nosy flatmates, and finally by militia and the landlord. And we can't see much yet again, but in this film nobody wanted to go the easy way and shock with visually attractive privation or the details of postpartum period. What is bright, though, is the finale, set on a staircase, the tightness of which did not disrupt the dynamism of the frame perfectly reflecting Ayka's emotions when she has to make an impossible choice. It is the asceticism of means selected by Jolanta Dylewska that enabled her to create the atmosphere of a Greek tragedy within seemingly banal space.

For Jolanta Dylewska it was important that a viewer empathized with Ayka, a similar conclusion can be drawn after analysing the visual means applied to *In Darkness*, where the cinematographer “placed” the viewers in a situation identical to that of the characters’, “immersed” them into an image, what I understand as an absolute control over the receivers’ perception. It is often dark in this film, but one can still see enough to understand the characters’ situation, but at the same time not too much to be able to identify with them¹³.

A large part of the film is set in the sewers of Lviv which beg for high contrast accentuating all of their architectural nuances¹⁴, but “Agnieszka banned any contrast lighting” – recalls Jolanta Dylewska (Pelech, 2012, p. 8), and for that reason there is no such light in the film. The first moment the cinematographer realized that she finally knew how to tell the story, was when she was wandering around the sewers of Lviv – “I was scared, even though I had my colleagues at hand. What I felt in there helped me with my work on the

¹³ Jolanta Dylewska confessed that for her the most difficult part was creating in the sewers such darkness so that the viewers could feel touched by it, yet would still be able to discern the actors’ looks and gestures (see Pelech, 2012, p. 13).

¹⁴ Before shooting *In Darkness* the cinematographer had seen i.a. Wajda’s *Kanal* with Jerzy Lipman’s cinematography (and Jerzy Wójcik as camera operator, 1956), *Odd Man Out* (dir. C. Reed, cin. R. Krasker, 1947) and *The Third Man* (dir. C. Reed, cin. R. Krasker, 1947), as well as Samuel Maoz’s *Lebanon* (2009) with Giora Bejach’s cinematography awarded with the Golden Frog. (see Pelech, 2012, p. 8).

first scene of the widespread panic and being lost in the sewers, and the sisters' fight" (Pelech, 2012, p.10). The second one – while reading the memories of Ignacy Chiger, Krysia's father, who noticed that "with all those lit candles and lamps, his companions, children and wife look as if they were painted by 17th-century Dutch painters. It was an epiphany for me! He noticed beauty in this nightmare. Those tiny helpless lamps softened by the humidity of the sewers were illuminating people with Rembrandt's light! I am quite sure he had Rembrandt in mind. (...) His words turned out to be my primary inspiration for the way I started to think about light. They also helped me to choose the lenses. What I mean is imitation, resolution, look. My choice was Cooke S4, because I wanted to create between the camera and the characters a kind of an intimate, although undesired, even a bit forced bond. If I didn't know Ignacy Chiger's descriptions, I would go for Zeiss Master Prime and be closer to the characters' physiology. (...) I found it crucial to make the viewers feel the helplessness of the Light. (...) The light I built in the sewers for a particular scene was based on small effect lamps, such as torches, carbide lamps, candles" (Pelech, 2012, pp. 10–12). Working with light in that film – the first one in Jolanta Dylewska's career that she shot with RED One digital camera¹⁵ – consisted mostly in lengthening and reflecting the light present in the frame. The strongest lamp in the film cast belonged to Robert Więckiewicz who played Leopold Socha, a sewer worker who needed to use a torch a lot in his job. A 100 W lamp kept running out of juice quickly, so Więckiewicz had to carry a battery under his belt. The duties of both an actor and a lighting technician were also successfully combined by Krzysztof Skonieczny who played Szczepiek, however, contrary to Robert Więckiewicz, he mainly lighted himself – "We pulled forward the little light bulb in his torch, a bit beyond the socket. Thanks to that trick Szczepiek's face has been lit slightly from the bottom upwards; this adds naivety and innocence to it. I wanted the viewers to like that boy (as he was still one) in that light even more, and then mourn him more intensely after he has been hanged" (Pelech, 2012, p. 10).

"Immersing a viewer into an image" is also a result of fiddling with focus and colour, not only working with light. What I have in mind is the finale sequence of coming out of the sewers. A blurred yellow spot turns out to be a balloon on a string. Green spots are leaves. We see all of it out of focus at first, just like the characters hiding in the sewers utterly deprived of natural light and having little artificial one, had to accustom their sight to what they

¹⁵ A digital camera was used to shoot 90% of the material, while the remaining 10% was shot with a film camera on a 35 mm negative (Pelech, 2012, p. 10).

had lost a dozen or so months earlier.¹⁶ The issue of colour cannot be left out, either – the Nazi stigmatized Jews with the yellow Star of David. The choice of colours enabled the film to be integrated into both historical and modern iconography of Israel: in this film, often getting close to monochromaticity, the presence of blue colour, so characteristic of the flag of Israel, is simply striking – Korsarz is wearing a blue shirt in one of the first shots, Mrs Chiger heading for a hideaway has a blue coat on.

In conclusion, I would like to recall the Dylewska's standpoint, denying her own individual style in order to find a style that will communicate the director's vision. That is for sure the competence that a cinematographer should be able to activate as the closest co-operator of the film author. However, I have managed to find out some characteristic features in her images, such as telling stories through landscapes and faces (full shots and close-ups), including animals, and immersing the viewer in images – by using light and sharpness and bringing all the cinematographer's technical expertise into play. Having male masters, like Jerzy Wójcik, William Schakespeare and Rebbe Nachman of Breslov, she has worked out her female mastery, that crossed the border uncrossable for women cinematographers until 90s in Polish cinema and develops her own way in combining cinematography and direction with benefits for Central European cinema.

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¹⁶ "I wasn't sure if they were supposed to come out into light or into colour only. It was fate that decided for us. Although we had tried to approach that scene twice, the sun did not appear, and because there had not been any lamp that could replace the sun in that scene – they come out into colour" (Pelech, 2012, p. 11).

Abstract

The author presents the cinematographer and director Jolanta Dylewska, striving to define her cinematographic style. Although Dylewska began working independently as a cinematographer only after the turn of 1989, her position in the history of Polish and European cinema can be determined through awareness of her female pioneership in this profession, set against the background of generations of graduates of the Cinematography Department at the Lodz Film School. The researcher focuses on films that are the result of Dylewska's collaboration with transnational directors, Agnieszka Holland (*In the Darkness, Spoor*) and Sergey Dvortsevov (*Tulpan, Ayka*). The cinematographer denies that she has developed her own individual style, her goal is to find a style that will communicate the director's vision. The researcher, however, finds characteristic features in her images, such as telling stories through landscapes and faces, including animals, and immersing the viewer in images – by using light and sharpness and bringing all the cinematographer's technical expertise into play.

Key words: women's cinema; women's cinematography; Polish Film; Łódź Film School; style in cinematography

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(Hi)Story for the Youngest. Adaptations of Children's Literature Made by Polish Female Directors

The popularity of historical films in the Polish People's Republic is prolifically documented (*Mały Rocznik Filmowy 1988*, 1989) and well-established in the pop-cultural awareness of local audience. An overwhelming six out of seven Polish films running for an Oscar nomination at the time, fit within the scope of the historical genre¹. With regards to viewership, two other films that ranked within the top ten of the period are adaptations of novels catering to a younger audience – *W pustyni i w puszczy* (*In Desert and Wilderness*, 1973) directed by Władysław Ślesicki and *Akademia Pana Kleksa* (*M. Blot's Academy*, 1983) by Krzysztof Gradowski. This box-office data may appear to hold little weight, however, it provides an insight into the themes that captivated the attention of viewers and creators at that time. The cinema drew inspiration from literature, great historical production figures were very popular, and young people flocked to frequent features based on required reading books, which were mostly adapted by female Polish directors like Maria Kaniewska, Halina Bieleńska or Wanda Jakubowska.

¹ Starting with the costume-drama *Nights and Days* (1975) directed by Jerzy Antczak, through the iconic *The Promised Land* (1975) by Andrzej Wajda all the way to the political *Pharaoh* (1965) by Jerzy Kawalerowicz. Such features as *Knights of the Teutonic Order* (1960) directed by Aleksander Ford or (also nominated for an Oscar) *The Deluge* (1974) by Jerzy Hoffman could boast the highest attendance of their time. It is worth noting that both films are adaptations of equally prominent novels by Henryk Sienkiewicz.

The subgenre of historical film for children and adolescents could be placed at the intersection of these three elements, which is predominantly represented by adaptations of renowned books. Using the term “historical production” to refer to films aimed at a young audience could be seen as quite conventional. While they are far removed from the most representative works within this genre, they nonetheless meet its most basic requirements (*Słownik filmu*, 2005, pp. 81–82) – even though these productions appear to gravitate more toward fairytales (Kurpiewski, 2017, p. 146) and fantasy films. The narrative arc takes place in the past, the characters don period-costumes, some films feature historical figures. Similar to the once-fashionable variety of historical films, the so-called “supergiants” (Litka, 2003, p. 407), actual historical facts are taken quite liberally, at times even being disregarded or negated altogether. The creators of such films do not generally aspire to redefine the genre, they tend to focus largely on simplifying the plot, and ensuring it is attractive and comprehensive for an audience of any age. As Piotr Kurpiewski points out: “the director’s intent behind those *historical* productions was strictly educational, and it aimed primarily to let the young viewers obtain some knowledge of history through watching the film” (2017, p. 146). The same goes for the popular required reading books, which were the basis for the most esteemed children’s films.

Costume films, such as *Godzina pąsowej róży* (*Hour of a Crimson Rose*, 1963) directed by Halina Bielńska, or Maria Kaniewska’s work, aside from merely educating, broadened horizons, able to reach far beyond the sealed, hermetic vision of history compliant with the leading political party. This is evident in the number of awards and honourable mentions granted to those films during international festivals dedicated to the young audience². Despite the fact that nowadays their popularity has clearly faded, and they appear much less frequently on the TV schedule, authors of monographs spare them less attention, downplaying their value or significance³, these films have withstood the test of time, not merely by virtue of sentimentality, but indeed through the aforementioned content universalisation and the attractive form of entertainment cinema. Historical productions for children were not only captivating for the young audience, but for the creators as well.

² *Argument about Basia*, *Satan from the Seventh Grade* received several awards at IFF for Children and Adolescents in Venice, and *The Hour of the Crimson Rose* aside from the Venice award, was also given a Special Honourable Mention at IFF for Youth in Cannes.

³ “One can certainly claim that this body of work appears somewhat meagre [...] though it does possess a certain charm” or according to M. Maniewski (*Kino dla mugoli?*, „Kino”, no. 6, 2001) “Films for children are seldom talked about – since who would want to tend to such trifle?”

“Back then everyone was making children’s movies, because it was the safest subject both politically and performance-wise”, said Andrzej Wajda (Krubski, Miller, Turowska, Wiśniewski, 1998, p. 34). Indeed, contemporary Polish cinema came to feature numerous works aimed at children and adolescents. Ranging from animation, through narrative pictures, up to educational films and documentaries distinctive for the period. Nearly every director would work with young actors – professional and otherwise – at the start of their career. Nonetheless, oftentimes the filmmakers would diverge from children’s film, and their ventures may only be regarded as practice or a curious titbit in the “more mature” filmography.

Only a few would remain true to the child audience, as represented by Kazimierz Tarnas, Stanisław Jędryka or Janusz Nasfeter. Among the creators involved in children’s film there were also a number of women. Their presence is decidedly significant. Krzysztof Tomasiak (Tomasik, 2004) points out in one of his writings, that such a great (compared to the entirety of Polish cinematography) number of women-filmmakers engaged in creating films for children is not a random occurrence. Aside from political or technical matters, other contributing factors were institutional and discriminatory issues. Female directors as women were attributed with motherhood – supposed to assume the role of caretaker (Talarczyk, 2013, p. 322), which linked them to being “delegated”, to cater to the younger audience. Their ventures towards a change in repertoire were usually less acknowledged and esteemed than those of their male peers.

Among them, there was a considerable group of female directors who had found their place in Wanda Jakubowska’s film unit called Start⁴. Under the watchful eye of the director of *Ostatni etap* (*The Last Stage*, 1984), Maria Kaniewska and Anna Sokołowska created the majority of their young audience-focused films, such as the historical *Awantura o Basię* (*Argument about Basia*, 1959), the criminal *Szatan z siódmej klasy* (*Satan from the Seventh Grade*, 1960) or the teenage contemporary drama *Beata* (1964). Most renowned novels for young people were transferred onto the screen at that time. Directors, who nowadays appear nameless even for the viewers who grew up on their films, would reach for prose that is still enjoyed today. Children’s books written by Janusz Korczak, Kornel Makuszyński or Maria Krüger and later teen novels by Małgorzata Musierowicz, Irena Jurgielewicz and Krystyna Siesicka were adapted to the screen.

⁴ Another significant centre, where many children’s films were created, was Studio of Small Film Forms in Łódź. The creators who realised their projects there were, among others, Jadwiga Kędzierzawska and Janina Hartwig, who directed several doll-theater versions of poems for children – *Tadek Niejadek* (1957), *Dwa Michały* (1958).

The aforementioned historical films constitute an interesting category of films for children of that period. Maria Kaniewska in particular would become an expert in this subgenre, after many years coming to be referred to as “classic” (Talarczyk, 2013, p. 322). Halina Bielińska is also noteworthy for her contributions, as well as Wanda Jakubowska herself, with her picture *Król Maciuś I (King Matt the First)*, 1957).

Several decades before the extraordinarily popular adaptation of *Akademia Pana Kleksa (Mister Blot's Academy)* rolled into theaters in the 80s, a screen version of Janusz Korczak's prominent novel earned its viewership among young people. Based in a fictional realm existing outside of time, with a surreal – theatrically unnatural even – stage design, which was remarkably effective nonetheless, the story in question is more of an allegoric fairy tale, than an exemplary representative of historical film. Be that as it may, the production displays a kind of ambition that mirrors the content of its literary origin. Though clad in costume, the characters describe strife, that both adults and children struggle with in real life. Although Jakubowska's version skips or abbreviates some story arcs⁵, the director does not shy away from addressing serious, not exactly politically-correct issues.

A young boy is going through losing his father. The king, having been through a severe illness, dies. Matt has to take over the reign from his parent, which meets with reproach from those associated with the throne, particularly an array of officials who have no intention to allow a 10-year-old to rule by himself. An attitude at odds with how the boy is perceived by his subjects:

“The truth has to be said: Matt was liked by all. The elderly pitied him, for such a young child has lost both his parents. The boys were happy that at least there was one of them, that everyone had to obey, before whom even generals have to stand at attention and adult soldiers present their weapons. Girls fancied the little king on an elegant horse. And above all – he was beloved by orphans” (Korczak, 1998, p. 11).

It is power and the various ways to exercise it that is the prevalent theme of the film – rather than the process of dealing with grief after losing a parent. The boy fights for his rights, struggles to solve military conflicts, negotiates with leaders of adverse nations, agrees to establishing a child government, is manipulated by a journalist, only to eventually suffer the consequences of actions he was not entirely liable for. His career path, although somewhat simplified and exaggerated, does not differ much from the circumstances of actual

⁵ One meaningful lack would be, for instance, omission of the scene depicting the workers' riot.

rulers known from history. Neither Korczak nor Jakubowska are demure in their storytelling, beside the somber, contemplative moments, we witness ones that a modern audience may find shocking – for instance the foxhole scene, where Matt sips on alcohol with a friend, or the one that shows the toddler Felek lighting a consecutive cigarette. The children in both the film and the novel resemble adults, though they are sometimes meaner, rude, and prone to fight. The little monarch is the one who embodies kindness, along with his entire childlike naivete and innocence. He is open to dialogue, tries to be tolerant, soaks up knowledge, but due to his gullibility and honesty, he falls victim to manipulation and exploitation.

In both the film and Korczak's work, the most vital decisions are made in spite of Matt, who, regardless of his best intentions, in most cases remains a passive participant of circumstances that happen around him. A moment that manages to illustrate this remarkably well, is one of the crucial scenes taking place in the child government. The young representatives are unable to come to any sort of agreement. Matt observes the situation from the sidelines, he does not intervene – when out of nowhere, one of the boys starts to insult the girls, the other boys join him, until Klu-klu manages to speak. The girl is a foreigner in Matt's country, she is the daughter of a chief of an African tribe the minor monarch has been associated with. In a few words Klu-klu brings up the issue of equality. Unfortunately, a positive message of equality gets quickly shouted down and turns into a fight among the children. Jakubowska conveyed it in just one short scene, while Korczak describes the girl's principles across the span of a few chapters, where shrewd Klu-klu complains about the white people's customs and the limitations placed upon her female peers, such as uncomfortable clothes and long hair⁶ (Korczak, 1998, p. 205). She is also a keen student, and is not afraid to throw rocks or use a bow. (Korczak, 1998, p. 207).

In a way, including a character like Klu-klu may be regarded as a positive thing, yet the girl does have a problematic background. The African tribe the little heroine belongs to, used to be cannibals. They only changed their cannibalistic ways upon meeting benign Matt. Korczak actually comes close to praising colonialism, whose representatives "civilized" the Dark Continent⁷. What was already powerful in the written form, on the screen hits with even

⁶ "-Why do the boys here dress differently from the girls? That's such a savage custom. That's why your girls are so clumsy. Can't even climb a tree or jump over a fence. The unfortunate dress always tangles and tangles."

⁷ A similar theme can be found in another required reading book – *In Desert and in Wilderness* by Henryk Sienkiewicz.

more force – the actors playing the tribesmen are painted black. Which makes for quite an obvious – and derogatory – association.

Treated as a “contemplative fairy tale” (filmpolski, 2019) – the film version of *King Matt I* attains entirely new meanings. True to the essence of its literary origin, the adaptation is strikingly bold in bringing up problematic topics, including political and social ones, while at the same time it presents disturbing racism and violence one would not expect to see in a production aimed at such a young audience.

Panienka z okienka (*A Lady from the Window*) – the screen version of a well-known 19th century novel by Deotyma, is certainly aimed at a more mature audience. Supposedly, it was religiously read by consecutive generations of adolescent girls. The story of its heroine evolved into a legend and came to be symbolic for the city of Gdańsk. Nowadays, the book is reached for far less frequently, in fact even Maria Kaniewska’s film is falling into disregard. The 1964 feature spanning over two hours in length, differs significantly from its literary source. It is a classic historical film, where dramatic battle scenes were replaced by political intrigue and a highly developed romantic storyline. The director expanded a secondary story arc, and replaced the issues concerning ritualism and sacrum with an economical/political dispute over customs duty between the City Council and a royal envoy.

Both the film and the novel take place in seventeenth-century Gdańsk. Fifteen years prior to the actual storyline, two young noble girls have been kidnapped by Tatars. Their families fall into grief, unable to cope with the loss of their children. Years later, the abducted girls’ brothers get involved in searching for them. In Deotyma’s work this plotline of finding the missing girls is less emphasised, themes of romance and intrigue are much more prominent.

Kazimierz Korycki, servant to king Władysław IV, arrives in Gdańsk. The man has not intended to spend much time in the city, however, he changes his plans abruptly, upon accidentally spotting a beautiful girl in a window of one of the tenement houses. The title young lady is under the custody of a wealthy merchant, Johann Schulz. The older man is a widower and plans to marry his foster daughter – whose circumstance is tied closely with the kidnapping.

Kaniewska strives to make the narrative much more dynamic and modern. Aside from the romantic arc between Kazimierz and mysterious Hedwiga, a second one unexpectedly unfolds, nearly as extensive, concerning the romantic relationship between Kryisia and Zbyszek Struś. It is readily apparent, that both of these women are the mentioned missing girls, and the men are their

brothers. A similar theme appears on the pages of the novel, but the second affair appears in the third plan and functions as a colourful complement to the spectacular union of two feuding noble families. In contrast, the director creates two juxtaposed pictures of young women. Hedwiga – who turns out to be the missing Marysia Strusiówna – is an ethereal blonde, with her subtle beauty and timid personality that entrances nearly every man around her. The passive damsel from a merchant tenement finds a polar opposite in the daring Kryisia. The girl has a pronounced emancipative potential, she is not afraid to give up a comfortable life in the countryside and go to the rescue of her beloved. Without hesitation, she sheds her feminine clothing and puts on a male costume, and she is no stranger to a sword when necessary. Even though Hedwiga is the center of attention of most men – her stepfather would fancy her as his wife, she is desired by his helper, but the girl's heart beats faster only at the sight of Kazimierz – it is Kryisia that possesses the nerve and spirit that the heroines of historical productions of that period lacked.

One may find an equally remarkable heroine in *The Hour of the Crimson Rose*. Ania – or Anda, as she is called in the novel by Maria Krüger – is a feisty teenager who happens upon an unexpected journey through time, into 1880. The film by Halina Bielińska⁸ is one of the most interesting examples of production for young people based on the theme of time travel. Similar in this aspect is *Pierścień księżnej Anny* (*The Ring of Princess Anna*, 1970) by Maria Kaniewska, where three boys from the 1960s accidentally end up in a Teutonic monastery from five centuries earlier. In Kaniewska's film, historical characters and events are mixed with fiction introduced by heroes from the future. In Bielińska's, we have pure fiction, in which history is not as important as the *fin de siècle's* code of conduct.

Ania is an ordinary teenager, the daughter of two doctors. The girl has trouble with mathematics and dreams of a career as a swimmer. Instead of solving homework, she would much rather spend her afternoons at the pool, which would certainly not delight her parents. The teenager comes up with the idea to outsmart them, by rearranging the hands of an antique clock. A seemingly innocent deception yields unexpected results. Surprisingly, the heroine is transported from a modern apartment in the capital, into a nineteenth-century forest near Warsaw, where a female figure known from the clock awaits her. The woman turns out to be her great-aunt. Initially, Eleonora would act as a guide around the world of a bygone era, but very soon she would disappear from the heroine's life, condemning her to fend for herself.

⁸ Maria Krüger's sister in real life.

The encounter with 19th century lifestyle is acutely jarring for the adolescent girl. It's not just the whole materialistic aspect – with a spacious home, multi-course meals, carriages and servants or uncomfortable dresses and corsets, but most significantly the demeanour and social position of women. Or rather – lack thereof. In both the book and the film, which remains a fairly faithful adaptation of Krüger's novel, the theme of women entangled in patriarchal cultural patterns stands out as one of the most prevalent. A crucial scene illustrating this point, takes place in a boarding school for wealthy maidens. The attending girls are mainly being prepared to become resourceful and dignified wives, who will tell an occasional rhyme in company, or “make homemade meat” (Krüger, 1994, p. 55). On the other hand, science subjects – such as mathematics – are too difficult for the fair gender (Krüger, 1994, p. 55), which Ania is informed of when, out of the entire classroom, she is the only one to correctly solve a problem. The headmistress condemns all manifestations of insubordination, including the ability to think independently and express her own opinions.

The ability to be submissive is a highly valued feature in women considered for marriage. Ania's older sister, who within the few first scenes of the film, surprises her parents by bringing home a beloved man she has just married, in the 19th century is amenable to become the wife of a wealthy friend of the family, who they chose for her. From the start, the aging fiancé seems disagreeable to Ania, the girl notices he is far from perfect husband-material for her sister. Ewa is quietly suffering, but aware of the restrictions placed upon women of the time, she agrees to an arranged marriage with the rich man. Ewa's fate changes out of the blue, when her true love receives an inheritance and is able to ask for her hand. What has the hallmarks of a happy ending, is yet another manifestation of the oppression of that system. Ania is quite aware of this – in the book she remarks on her sister's acting aspirations. Ewa is not the only one involved in a marital-type storyline though – Ania herself gets implicated in one, due to her great-aunt's scheme. The clock that has the ability to transport her back into contemporary times, will be given to her only after she gets married. Although Ania is assigned an attractive bachelor, whom she likes and knows in her own time, she is not exactly in a rush towards the ceremony. The heroine keeps rebelling, undertaking continuous attempts at acquiring the clock on her own terms.

Notwithstanding being dressed up in costumes, the film version of *The Hour of the Crimson Rose* is a great picture about adolescence, abundant in both humorous and melodramatic elements. Despite the modern emancipative

theme, and a pronounced criticism of patriarchy, in the end everything boils down to marriage.

The said criticism, though it appears bold on the level of social convention, completely disregards the political aspect. In both the book and the film, there is no mention of the difficult position of the then non-existent Poland, what is paramount is the social standing, which is to be provided by a good husband. The situation changes with the beginning of the 20th century, to which Bielińska devotes a little more space than her sister. Suspicious premises, poverty, disappointment with the beloved husband of her sister and rescue from poverty on the part of Aunt Eleonora, change the perspective and way of thinking about the previous era. Still, the best place to live seems to be the 1960s Warsaw, even in spite of the cramped apartments.

Without a doubt, Maria Kaniewska transfers the 1968 novel *Mania Lazurek* by Hanna Januszewska onto the screen, with the exact same premise at heart. *Zaczarowane podwórko* (*The Enchanted Backyard*, 1974) is a unique, within Polish cinema, combination of musical, historical film and a film for children. It amazes with its ingenuity, although it is clearly an epigone of its predecessors, it lacks sophistication, distinguished characters, and the songs, instead of being memorable, are at times somewhat silly. What stands out as the most curious and thought-provoking, are the subtle discrepancies between the book and the film.

In Mokotow-Warsaw in a charming neighbourhood, lives Mundek and his friends, along with their guardians. A couple of their neighbors are a professor at one of the capital's universities and a librarian with whom the mysterious Mania Lazurek would soon come to live. The appearance of the girl arouses widespread interest among children and provokes a series of unusual events, the heroes of which are historical figures such as Anna Jagiellonka, E.T.A. Hoffmann, Karol Stanisław Radziwiłł or little Tadeusz Kościuszko.

The backyard from Kaniewska's film is colourful, bursting into song and safe. A pleasant, young militiaman makes sure of the latter. The officer – who is a new addition compared to the literary source – is helpful and gallant. Certainly, his presence is meant to shine a positive light on the public image of contemporary law enforcement representatives, especially considering the casting of celebrated Janusz Gajos⁹ in this role. The director, not unlike Januszewska herself, steers clear of problematic subjects. The history lesson a young viewer will take from the film, boils down to depicting the accomplishments of

⁹ In the same film Janusz Gajos appears on one of the photographs as a renowned and popular actor.

Polish nobility, exemplified in the scene with Radziwiłł singing of his victory in Gibraltar, or playful scenes with the queen, and the football rolling from the Polish backyard into her court. What's missing are the tales about the Partitions, even though it is the time of The Nutcracker's author's stay in Warsaw, or the events of World War II.

The Enchanted Backyard, *The Hour of the Crimson Rose*, or the merely referred to *Princess Anna's Ring*, are films that can be researched in one of two ways – considering the depiction of historic actuality, or focusing on the representation of the chosen period's everyday life. First of all, one may compare which topics were readily tackled, against those discussed less frequently, or avoided altogether, as well as taking a closer look at the heroes' attitudes towards the state of our country at the time. Teenagers' preoccupation with Sienkiewicz's novel and the battle of Poles against the Teutonic Order is a far safer subject than recounting the Soviet occupation, or raising religious issues (Kurpiewski, 2017, p. 150). There is a noteworthy lack of references to the political situations in both the chosen period and in the Polish People's Republic, these matters get glossed over and replaced by social problems, along with those concerned with the limited position of women throughout the years.

As it turns out, the "imprisonment" of female directors within the genre of children's film, was a limitation only to an extent. Their work was safer and less reliant on the inclination of government censorship. The freedom they had to talk about numerous historical concerns, while at the same time being able to create compelling pictures for the demanding young audience, seemed unlimited – and despite that, in most cases wound up fitting within an existing pattern of sorts. Even though the films seemingly conveyed universal values comprehensible for audiences all around the world, still, somewhere in between the scenes one can detect the spirit and mentality of the era.

The list of the most-watched films in the Polish People's Republic at the beginning of this article, shows great demand for historical themes and adaptations based on children's literature. A combination of these two topics of the mentioned films might be considered as an excellent and well-thought out strategy. However, the popularity of these films and international success did not improve female directors' position in the Polish film industry. Moreover, during this time, the formula they chose to direct costume melodrama stories for young people has begun to lose its charm. Successive generations of young audiences were more attracted by the exotic, African adventures of Staś and Nel, space travels with Mister Blot or television series that become immensely popular which were produced mostly by men and mainly with boyish protagonists.

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Abstract

In this article the author focuses on the subgenre of historical film for children and adolescents directed in the Polish People’s Republic by female directors. In the 50s and 60s most of the Polish films dedicated for young audience were an adaptation of popular novels often based on historical events. As Piotr Kurpiewski points out: “the director’s intent behind those *historical* productions was strictly educational, and it aimed primarily for the young viewers to obtain some knowledge of history through watching the film.” But historical productions for children were not only captivating for the young audience, but also for the directors. Especially for female directors.

The main goal of this article is to present how that trivialized genre, of which examples were basically used as educational materials or treated as unserious fairytales, helped female directors speak in their own voices and give them opportunities to present past from their own perspectives.

Key words: Polish cinema; female directors; young audience; children’s literature; children’s film; adaptation; historical films

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Éminence Grise or a Mentor? More on Ester Krumbachová¹

“Ester made me realise what we actually wanted to do”.

“She had that sense for constructing a situation”.

“For me, she discovered the world of props and costumes”.

“She was a renaissance person”.

“It would surely be worth considering whether such ability to inspire other people isn’t in many cases more than the actual directing of a film project”.

“A big surprise and a big disappointment, because she was expected to do more”.

“There isn’t a dumber film than *The Murder of Mr. Devil*”².

In this handful of quotes about Ester Krumbachová (1923–1996) there is a dramatic scale of respect and rejection spanning over almost the entire decade of the nineteen-sixties. A graduate of painting and graphic arts at the Higher School of Arts and Crafts in Brno, she became known in her professional life as a costume designer, set designer, scriptwriter, author and finally a director. However, she was often pushed to the margins of authorship with the label of “inspiration and just a muse” (Hanáková, 2005, p. 181). In the statements recorded in the essayist biographical film *Searching for Ester* (2002) the crucial aspect is her role as a mentor, coach, maybe even therapist, whose competence is voiced only in connection with

¹ The text was supported by Czech Science Foundation GAČR (1822139S).

² Selection of quotes originating from the Věra Chytilová film *Searching for Ester* (2002), that I reference in the text numerous times. It is, in practice, a collage created from separate statements by Ivan Vyskočil, Jiri Svoboda, Otakar Vávra, Jan Němec and Věra Chytilová.

others. It seems like Ester existed mainly in relation to other leading names of Czechoslovakian new wave, not only directors like Jan Němec³, Otakar Vávra, Jaromil Jireš or Vojtech Jasny, but above all as a director and friend of Věra Chytilová. *Searching for Ester*, the film realised by the latter, is as much about Krumbachová as it is about herself, the famous director of *The Daisies* (1966). It is she who visibly interferes with the collection of photographs seen on screen, selects them, arranges them on the time line. She is the one who connects different environments and various biographical episodes from Ester's life, going smoothly from conversations with professionals, film people, to the residents of the Green Fox/*Zelená liška* pub, where at the close of her life Ester spent her time, making new friends. Chytilová is heard from behind the camera as she supplies the leads and asks questions. There are singular moments where she stands by. She musters her interlocutors, she imposes on them a subject matter, she even places them in the role of adversaries to her theses. Conversation with Jan Němec goes the same way. Seemingly another puff piece, as it begins with a confession: "While working on the *Diamonds*, Ester was the 'guru' of the project"⁴, which quickly turns into one of the most stern critiques of the only film Ester directed:

- "I'm very ashamed to have been the co-writer...
- But I heard that you were there, on the set, at the filming⁵.
- I was, 'cause I was paid for a small part. So I sat there and got 200 Crowns for it.
- You prostituted yourself on something more stupid than the stupidest thing.
- I did... I knew the whole thing was nonsense. The idea was that she had a radio play, there was a lack of screenplays and we had a good name, we thought that within three days we'd turn this play into a screenplay. The screenplay was done, and I said: "... It's so dumb, this tale, with those two in it".
- But she, a writer, and you, such a thinker, both of you, such analysers, how come you weren't able to do better than *Killing the Devil*?⁶

Two subplots actually intertwine here: the indisputable, arbitrarily low artistic quality of the directorial debut and the commercial aspect as an excuse and justification for participating in the project. At the same time, the expectation of a high level of artistic cinema, as well as the disinclination to accept the features of individual language of an author is formulated. The conversation is even more heavy

³ Ester's second husband in the years 1963–1968 and, above all, art partner.

⁴ Words are uttered in the film *Searching for Ester*, dir. Věra Chytilová.

⁵ In reality, Jan Němec is not only the co-author of the screenplay of Ester's film, but also appears as an actor in one of the episodic roles.

⁶ Transcript of a dialogue from *Searching for Ester* (2002).

because of the personal relationship connecting Ester with Chytilová and Němec and the inevitable absence of the main character. The only film directed by Ester Krumbachová provoked and still provokes extreme emotions.

I would like to repeat something Petra Hanáková said, a common and, as it were, ambiguous term positioning Ester in the Czechoslovakian film community (“the queen of Czech film design”, Hanáková, 2005, pp. 180–181) and take it, perhaps against the author’s intentions, at face value. I want to treat Ester Krumbachová as a designer, a producer of certain ideas successfully introduced into film. One of the primary definitions of design lists three of its core characteristics and they come down to control over the structure, material and purpose⁷. Other times there is talk of “complex consideration of groups of objects in the context of the function and the role they fulfil in our life” (Hübner-Wojciechowska, 2014, p. 7). I want to emphasise the relevance of this profession in the context of multimedial interests and activities of Ester. While trying to define the competences of Ester Krumbachová, David Sorfa emphasises first of all the social character of her nature and her exceptional ability to work in a group or to cooperate in general (Sorfa, p. 254). It is closely related to the area of a designer’s work. The famous American designer of Austrian origin, Herbert Bayer, although in the context of organising exhibitions, wrote that his main role is improving and intensifying communication. It is equally important to make the invisible visible (Bayer, 1961, p. 257).

There are at least a few basic themes that organise the specificity of Ester’s artistic discourse. There are costumes, and props for which she was responsible: hats, shawls, black umbrellas, silk shirts, camp coats or overalls made out of newspaper and twine. But the whole galaxy of food, meal preparation, feeding and gluttony demands describing. The films Ester was involved in, as a writer or director, are woven from it. The specificity of the interior, often adjacent to the “metaphorical and mental” (Kolský, 2018, p. 2) map of the artist’s apartment, becomes an important background for the platform of culinary images. The recorded registers seem to speak of food and clothes, typically female areas of interest and activity. The main aim of this article will be to treat them as semantically important mechanisms of communication, mostly visual and non-verbal.

In Ester’s case, it is difficult to discuss one path that led her to cinema. There are rather roads, paths and bridges. If chronological order is to be kept, she entered Czechoslovakian cinematography through the theatre and set design experiences. She began her work as a set designer and costume designer in the theatre in České Budějovice (1954–1955), from which along with the principal director and actor of the stage

⁷ Such a definition is quoted by, among others, Charles Eames in: *Design Q & A* (1972) film, dir. Charles and Ray Eames.

there: Miroslav Macháček, she moved to Prague. In the capital she works in Prague City Theatres and the National Theatre. She appears in film in 1961. She enters the cinema through genre films: she is a co-creator of the costumes for two science-fiction films (*Man in Outer Space / Muž z prvního století*, dir. Oldřich Lipský, *Ikaria XB1*, dir. Jindřich Polák (1963). Then her path leads to films more or less closely related to the subject of the Holocaust: *Transport from Paradise*, dir. Zbyněk Brynych, *Diamonds of the Night / Démanty noci* dir. Jan Němec (1964), *The Fifth Horseman Is Fear*, dir. Zbyněk Brynych (1964). She works on costume design for three subsequent films of Karel Kachyňa: *Long Live the Republic! / Ať žije republika!* (1965), *Coach to Vienna* (1966), *The Nun's Night / Noc nevěsty* (1967)⁸ as well as for a film tale important for Czech identity, directed by Vojtěch Jasný, telling a story about a Moravian village: *All My Good Countrymen / Všichni dobří rodáci* (1968). Thanks to her collaboration with Věra Chytilová, Krumbachová begins to get close to feminist experimental cinema, to which she also consciously contributes. By collaborating with the biggest names she attracts all the more criticism for the only movie she directs.

What is incredibly interesting in the evolution of artistic practice of Ester Krumbachová is the transition stage from visual communicates – those, for me, are the costumes, props and locations demarcating various stages of a set designer's and costume designer's work – to co-responsibility for the screenplay being created in the fabric of the language. This period lasts from 1964 to 1970⁹. It does not mean, after all, that during over a dozen years¹⁰ of work a complete separation from her first medium of expression happened. The costume designing, set designing, screenplay writing activities of Krumbachová should be considered as a continuum. In films in which she is in charge of costumes and set design, her competence to advise, her ingenuity is appreciated precisely by assigning her more visible and responsible functions. It is then that she becomes co-author of two feature film scripts of Jan Němec: *The Party and the Guests* (1966), *Martyrs of Love* (1967) and one short film by the same director *Mother and Son* (1967). It is then that literary film adaptations are created: *Valerie and*

⁸ She continued collaboration with Kachyňa on the set of *The Ear* (1970), but only in the role of production designer.

⁹ Beyond this censorship there was the next film of Chytilová: *The Very Late Afternoon of a Faun* (1983) as well as the film *Strata* (1983), dir. Geoff Steven, the film screenplay of which was written by Ester in collaboration with Michael Havas, her subsequent life partner.

¹⁰ 1961–1972, 1983, 1991, 1992, 1996 – these are the years, encompassing the work of Ester Krumbachová as a costume and production designer. It is probable that not all cases of collaboration were recorded in present-day databases. Ester Krumbachová was never officially allowed to return to work at Barrandov. When, years later, she was permitted to submit a portfolio she was met with rejection, which emphasised insufficient experience. This information is in accordance with Chytilová's film *Searching for Ester* (2002).

Her Week of Wonders (1970)¹¹, dir. Jaromil Jireš and *Witch Hammer* (1970), dir. Otakar Vávra.

What can help with understanding the character or specificity of seeing and understanding of the film image by Ester Krumbachová is the choice of one particular scene from the last of the mentioned films¹². In the story of the slowly accelerating church trials, which take a closer look at people who are falsely slandered, involved in interrogation procedures founded on tools of oppression, Aesopian language was most important for the director. The fabricated evidence, coercing the confessions, and the stakes at which the alleged witches were burnt are a reference to Stalinist demonstration processes. Boblig of Edelstadt, a forgotten inquisitor along with his servant Ignác, are given a second chance to demonstrate their knowledge of church trials and the ability to take charge of a spectacular judicial project. One of Ester's responsibilities was to manage the set design department, screenplay collaboration when working on the adaptation of the novel by Václav Kaplickí and specific decision concerning the *mise en scène*. For an emblematic example of the last type of creation let us consider a scene with a dialogue between the aforementioned characters. The key element is the physical relationship the two interlocutors remain in, which introduces an obvious hierarchy and interdependency, thanks to constant movement of the hands of one of the characters and the horizontal position of the resting body of the other, which also places strong emphasis on the haptic sphere, synaesthesia of the senses. Whilst Boblig, never stopping his speech lets himself rest as he constantly interrogates and makes judgments on the lives of others as a clerical official, he allows his servant to massage his body. Before the very eyes of the spectator a libidinal theatre is realised: the relocation of the causes and effects, the backstage of anti-human repressions undertaken by day. The foot massage scene is a specific physical action, which determines the words and behaviours of the characters, the touch which soothes, relaxes, even gives bliss, mercilessly reveals the sadistic satisfaction inextricably connected to the public performance of inquisition, in which the roles of the guilty parties are determined and hopeless from the start. *The Sleep of Reason Produces Monsters* by Francisco Goya, the most famous aquatint from the *Los Capricios* cycle besides being a graphic background of the opening, seems to have inspired certain frames¹³. The idea of staging is the most important in the described scene. It is both purposeful and dramaturgically use-

¹¹ An adaptation of Vítězslav Nezval's 1935 novel.

¹² Otakar Vávra talks about Ester's contribution to the final cut of the film in *Searching for Ester* (2002)

¹³ For comparison Němec himself, specifies that, among others, Goya's paintings and works of photojournalist Henri Cartier-Bresson were the inspiration for the visual aspect of *The Party and the Guests*. Ref. P. Hames, *Enfant Terrible of the Czech New Wave. Jan Němec's 1960s films*, <http://www.ce-review.org/01/17/kinoeye17_hames.html>, [access: 5.01.2012].

ful in playing out different senses, and a composition introducing an intra-image division of the screen (the so-called “split screen”): the character lying down and the servant are separated by a curtain. There is no division into good and evil, but Boblig hesitates for the first and only time. Intimidated by the beauty of Zuzana, one of the accused women, here on this bed, during a massage, at times growing in strength and intensity, he combines the domain of duty performed with sexual desire, ecclesiastical, well-paid ministry with carnal perversion. The mechanism, tactile-verbal dynamic reaches far beyond caring to choose locations, interiors and costume suggestions. It is the original manner of seeing the role of the actor’s body and the relation of it to its closest surroundings that are either human or non-human. According to Vávra’s words, Ester was also responsible for choosing the soldiers’ song, Death the killer comes riding, accompanying opening credits and for writing the song’s original lyrics.

Krumbachová’s contribution to the films she worked on as a screenplay writer is characterised by David Sorfa as a foundation build on two pillars: aesthetics and humour, both of them of a subversive power capable of shaking up the political and patriarchal arrangement (Sorfa, 2014). I consider Ester’s commentary to be complementary, despite being separate, as it references the basis of the idea of *The Party and the Guests*, it is going into a holistic approach:

“[T]he large army of people who contribute to a film remains more or less anonymous ...Anonymity suits me quite well...” (Krumbachová, 1974, p. 278). In *The Party and the Guests*, the main creative element was distorted dialogue. I tried to create conversation in which the characters said nothing meaningful about themselves. The audience heard only isolated fragments of sentences, as if they had walked suddenly into the midst of a sophisticated party and had no idea what the conversation was about... I tried to create conversation in which the characters said nothing meaningful about themselves ... it was my intention to demonstrate that people generally talk only in terms of disconnected ideas, even when it appears that they are communicating with one another. I tried not to mimic real speech but to suggest its pattern, to find a language for the sort of phenomenon that Ionesco discovered in drama. Not a single word in the film was intended as a secret code; the dialogues were not intended to conceal anything but to reveal the nonsense we hear around us every day” (Krumbachova in Liehm, 1974, p. 280).

Private/public: eating or the protocol of use in a specific environment. “In the course of the interview, which lasted several hours, she managed to prepare a meal that would put a first-class restaurant to shame.” (Liehm, 1974, pp.

281–282). The sentence with which I initiate the part dedicated to the function of food in Ester’s private and artistic microcosm is taken from an interview conducted in the autumn of 1966 by Antonin Liehm, Czech film critic and historian. This seemingly neutral commentary locates his interlocutor in the domestic sphere, traditionally assigned to women, usually unpaid and unseen. What is also important is that it reconstructs an invisible layer of the conversation, which has just ended, during which Ester’s body was in constant motion, her hands working independently of her reasoning, evidenced by a record of the conversation published in the collection *Films under special surveillance*. The act of simultaneous, “invisible” cooking could be seen on the plane of physiology and communication as an instinctive fussing and a need to feed others. As a layer, that makes it possible for the next layers to start working and from which they can draw. It is, at the same time, a visually attractive model, entering into a circulation of haptic objects.

What was repeatedly emphasised was the convergence of this “private” image of Ester with the only film she directed independently, the report of the major reception which has already been presented. However, the images of food and practices around it have an important place in two earlier films Ester worked on as the main screenwriter: *Daisies*, dir. Věra Chytilová (1966)¹⁴ and *The Party and the Guests*, dir. Jan Němec (1965). When describing the functions and roles to which those culinary tropes had been delegated I would like to reference the context once introduced by Roland Barthes. The author of *Mythologies* understood food not only as a collection of products which could be utilised in statistical research, but precisely as a system of communication, a collection of images, a protocol of uses, situations and behaviours (Barthes, 1961, p. 24). The definition was based mainly on a juxtaposition of American and Western-European manners of not only meal consumption but also about organising work and leisure time. One point of access was the visual culture. In Czechoslovakian community there existed a tension, a factor common for the whole world, but in socialist countries focused like under a lens, resulting from the lack of food, its disproportionately fast consumption and the surplus reserved for privileged groups. An interpo-

¹⁴ David Sorfa emphasises the order of working on the screenplay of *Daisies*. The first draft had been created by Věra Chytilová along with Pavel Juráček, “the main screenwriter” of Czechoslovakian New Wave. She was not happy with the results and invited Ester Krumbachová to collaborate. Chytilová speaks about it in her documentary *Searching for Ester*. Film, inspired by life in dorms, went into the phase of “a grotesque documentary” about destruction only thanks to Ester, who inspired the director of *Something Different* to specify the subject of her film. “When we had realised that, we resolved to formulate it. We resolved to show the destruction on every plane – including the plane of cinematic image. We were bored of the form of the existing films and we went against the current. It was there that Jaroslav Kučera helped them. Thanks to him, Ester’s contribution could be implemented. This very film was, for us, a record of an epoch – in its aesthetic form it “registered” what was around us.”

lation presented before the National Assembly on 17th May 1967 by Jaroslav Pružinec and signed by at least twenty other MPs may serve as an illustration of a local political commentary which has still not lost its significance. This interesting example of dissent against experiments in Czechoslovakian cinematography addressed by name to the two directors most closely collaborating with Ester Krumbachová, the common dialogue of which was initiated thusly: “We ask the directors Němec and Chytilová, what kind of labour and political teaching or entertainment those titles will bring to the people working in department stores, in fields, on construction sites and in other occupations. We ask those workers of culture, how long they will poison the lives of honest, working people, how long they will thread upon socialist achievements, how long they will get on labourers’ and farmers’ nerves”¹⁵. One of the objections raised was wasting food in the film *Daisies*. Whether one wants it or not, this reaction unconsciously references the food defined by Barthes as an institution employing sets of ready-made images, dreams, tastes, choices and values connected to them (Barthes, 1961, p. 23). Ester’s own film was created two years after the interpolation, still on the wave of recognition of her name in Barrandov and just before the implementation of restrictions connected to normalisation of the existing policy. The history of the film’s origin extends to a short story published in the autumn of 1968 in the magazine *Plamen* and continues as a multi-part radio drama. The film version was made on September 18th 1970. Similar to *Daisies*, of which she was the screenwriter, *The Murder* focused on the compulsive nature of eating, although in a obstinately dissimilar way.

The Murder of Mr. Devil is a culinary comedy-drama, at the base of which there smoulders a fantasy of an erotic reanimation of a past relationship. The film’s formula presented to the audience is a constant stream of performative cooking and consumption on screen with short breaks for alienated interjections delivered by a nameless female character. The character played by Jiřina Bohdalová distances herself from the developments by appearing several times throughout the film in a portrait position distinctive for the tradition of European painting. She appears in the frame – of a mirror or a painting – and impersonates a hypothetical ancestor, but also takes the role of reflective instance.

The film begins with a scene of reading, or rather in depth studying of housekeeping guides. The landscape of focus is broken by a telephone ringing.

¹⁵ Two other films came under attack: *Hotel for Strangers* (*Hotel pro cizince*, 1967), dir. Antonín Máša and *Sign of the Cancer* (*Znamení Raka*, 1967), dir. Juraj Herz. Cf. Among others the statement of Jan Lukeš featured in the documentary cycle *Zlatá šedesátá* [DVD edition *25 ze šedesátých aneb Československá nová vlna*, dir. Martin Šulík, idea and script by Jan Lukeš, 2011].

A childhood friend Bohouš Čert (titular Devil¹⁶) calls to announce he will be coming over for a visit. The first and subsequent meetings initiate a ritualised environment of culinary procedures, the originality of the selected menu and the etiquette of serving food. The key element for a rickety plot is the fact that she nourishes, only tasting and seasoning the food, and he devours. Up until the moment when he is vanquished by his own mortal weakness: raisins. The food here is connected not only to the ritual of preparation but also to the sin of gluttony. The process of consumption is twofold: restrained and barely initiated by the phantasm of the ideal female hostess and ostentatiously voracious in the male version.

What is significant is the balance of genre nearly from the first scene towards *pohádka*, which was always close to Czech culture (cf. Tarajlo-Lipowska, 2010). The poster of the film, created by Eva Galová-Vodrážková, also suggests a fairytale potential. Thanks to the technique of collage, elements of foreign origin – a dessert cup placed in the middle, and the mysteriously smiling female face just behind it – are presented on the same stage. It is simultaneously a temptation and a threat of being poisoned. The poster, using two types of font in the title of the film, both a serif one and another, mimicking handwriting, references the poetics of a particular placard advertising an upcoming event. It can be seen as an invitation for a new circus act or prestidigitator's performance – according to that formula, the body of Vladimír Menšík levitates upside-down and the letter “c” seems to hypnotise. A man's outstretched hand tries to reach the dessert as much as the woman. Outside of the fairytale, the contexts of a culinary and crime film are introduced.

In the fairytale matrix, there is place for a fantastical world. As soon as the first scene of the film, the telephone is visibly fetishised, it seems to have eyes, ominous countenance, its image is surprisingly close to the Švankmajerian surrealist objects, the inanimate things subjected to animalisation. Traces of interference are visible in singular graphic image swirls, more mannerist stamps than expert special effects. The more literal signs of havoc are left after subsequent visits of the Devil: table legs and other furniture are not safe from his teeth. It is a rather disturbed fairytale, infiltrated by surrealist influences: the heroine tries to fulfil an impossible mission of getting a man. She gets closer to her goal through subsequent culi-

¹⁶ The choice of devilish character is also a direct reference to the title of the comic opera by Antonín Dvořák *The Devil and Kate* (*Čert a Káča* in Czech), which tells the story of a village girl who loves to dance and is ready to frolic with the devil himself. The majority of Ester Krumbachová's collaborators, however, emphasised the spontaneity or even the affective dimension of the ideas implemented and, in accordance with this interpretation, this historical context would ultimately be qualified as accidental. The “devilish” contexts are also written about by Libuše Heczková i Kateřina Svatoňová. cf. Eadem. (2018), pp. 29–44.

nary challenges. The need to focus on her own desire and her own body becomes visible during one of phone conversations: the woman involuntarily caresses the soup vegetables hanging from a cupboard, a phallic carrot and a celery. On the other occasion, while showing the ever-hungry Devil the contents of her fridge, she arches her body, including it in edible products on offer. That is when Ester Krumbachová's imagination approaches the famous *Spring Banquet* (or *Cannibal Feast*) by Meret Oppenheim, during which, in the middle of a cloth covered table, surrounded by candles, china and silverware there laid the body of a girl decorated with food. The sophisticated menu – appetizers, steak, mushrooms, desserts – were picked up with lips directly from the naked body (cf. Poprzęcka, 2012, pp. 137–139). All the dishes prepared by the heroine of *The Murder* are served as a replacement of herself. The woman's body is only a metonymy of a landscape for various forms of food, albeit that it introduces the hypothesis of a radical form of delivering poly-sensory pleasure. The exposure of the body and food is a challenge towards the habit of isolating sensory stimuli. A challenge ostentatiously not accepted by the Devil. The woman, stronger with the awareness of her own needs, resolves to frighten the tireless consumer. She prepares a trap the Devil will not be able to resist: a bag of raisins, a magical, fairytale object. The Devil's body did not undergo any grand changes during earlier strategic binges, the category of grotesque body described by Bakhtin becomes real in the moment of "diving" into the bag full of raisins. In that very moment the insatiable corpus, still hungering after more food, stops being a self-contained form and transcends its own boundaries. The world, in the form of raisins given to the devil, consumes him, pulls him inside, strips him of his substance. He's no longer an entity, he's an object of meta-consumption. The raisins are simultaneously magical and comical. They are a necessary prop, which facilitates the resolution of an identity hitherto focused on biting and chewing. There is no full compliance with carnival interpretation, as, besides the mouth devouring the next meals and pieces of furniture, no other orifices connected to logic of physiological process are emphasised. Beneath the cover of a jute bag, a single body is transformed into small, wrinkly fruits.

There is no knowing if the woman only wanted to frighten Mr. Devil. The transformation results in her losing him irreversibly. And yet, she does not grieve, and instead, in a victorious gesture she – maybe, after all a temptress and poisoner – settles on the bag and smokes a cigar, choosing a typically male pose and attribute. The smoke wafting from the bag, a gust of wind and, finally, a male voice, are more devilish parameters in the film. The woman keeps the fruit of a particular power. After she eats one, she experiences a vision. She realises that, thanks to selling the rest, she may become rich and independent. The final sequence, determined by an oneiric, imaginative style, is quite hermetic: the alternation between

the shots of the heroine wearing a wedding dress surrounded by not one but several men, there are photos of a framed empty composition, up until the “entrance” – the immersion of the camera into it: the image, thanks to an optical illusion seems three-dimensional. It manifests the earlier repressed desire of the woman, now freed from the duty of satiating a man’s hunger, anyone’s hunger but her own. Her appearance in the frame with a champagne flute has the same undertone. A song by Marta Kubišová, accompanying this scene, and present already in the opening of the film, co-creates an intentional manifesto of female freedom to do what is not socially acceptable, what is outside the rules. Through the elaborate culinary works deposited at the altar of men’s expectations, the film reaches the story of the woman’s untamed hunger, for which a fantastic (but also comical) figure is the mythical, animal-human figure of a Yeti from the soundtrack. The frame of the picture plays a significant role here, it is a measure of self meeting, “liberation from the man”, the end of culinary and sexual affects. Raisins, like pills of happiness and forgetfulness, or drugs summarising the liberated (or perhaps freedom feigning) decade of the 60s, bring inner peace and reconciliation with oneself.

Thus, the culinary process ultimately turns out to be an intermediate act on the way to becoming the largest consumer in the food chain. Using above all the tool of irony, the film hinders the consistent and exclusive use of a psychoanalytical apparatus that would over-rigorate female play with form and male expectations. These are seemingly satisfied at the level of consumption offerings, but at the same time frustrated at the level of logical and finite structure of the film. Ester mocks the viewer, who has come to consume the finished content. Instead, she offers a heterogeneous story of a woman who slips into the frame of a mirror every now and then. This solution takes the protagonist’s statements into the sphere of a timeless monologue of female needs. This is a completely different language from the one she uses in her conversation with the Devil. From the level of her own infantilism and rough male phrases, she traverses into literary language. David Sorfa emphasises the rhythmicity of such a solution (Sorfa, 2014, p. 261). Petra Hanáková writes about visual, semantic clichés, which Ester brought to an extreme (Hanáková, 2014).

Intermediality

Libuše Heczková and Kateřina Svatoňová redirect the conclusions from this observation not towards the modernist theatrical style distinguished in cinema (cf. Kovács, 2007, pp. 140–167), but towards the tradition of *tableaux vivants* (Heczková, Svatoňová, 2018, p. 40 and next). This formula includes the opening of the film. When looking at the opening credits, one will find that they

are already designed to be both spatial and immovable. Their components are actually miniature props: the fonts are composed of knick-knacks, colourful stones and beads. This is a foreshadowing of the later, non-film jewellery that Ester will design. According to Heczková and Svatoňová, it is the *tableaux vivants* formula that combines such different areas as jewellery valuables, theatre, costume design and drawing – all close to Ester herself (Heczková, Svatoňová, 2018, p. 41). Thanks to this initial attention to detail we enter the chamber of curiosities as well.

According to Āgnes Pethő, this practice can be simply called the embodiment of a painting (Pethő, 2010, p. 51). There is artificiality and styling. The woman in frame is always more lofty, restrained, anachronistically distinguished, referring to some code of femininity connected with a prop room composed of a furry wrap, gloves and pearls. The golden frame of the mirror emphasises this ostentatious outlet of form.

Tableaux vivants have been called the art of reconstruction (Komza, 1995, p. 6) since their beginnings in the 15th century. The original definition referred to the para-theatrical re-interpretation of paintings or sculptures, created with the participation of people, depicting the chosen scene with their attitude, clothing and countenance. Vivid images combining painting, sculpture and theatre are imperfect already at the definition level: the lack of purity of the medium is inscribed in their character. This lack of purity is, in later years, willingly adapted and treated as a field for experiments by new media art (cf. i.a. Zawojski, 2012). There is one scene in Ester's film that can be combined with new media, the already mentioned effect of three-dimensionality or an optical illusion that is identical to it. And it becomes visible in one of the sequences of introducing an additional internal frame. Each time it is a new form of visual attraction, "an image inside an image".

Instead of a well told film, we get cooking on screen, feeding and consuming, which only increases the appetite. We witness the tasting, seasoning and directing of the aesthetic system. Just like in *The Daisies* (1966), the form is eaten. The central theme of Chytilová's earlier film preceding *The Murder*, its sophisticated visuality, supported by various formal tricks, is a wide range of eating and consumption. As Katerina Soukup has already noticed, eating is a way to assimilate with the world: devouring the world prevents one from being eaten (Soukup, 1998, p. 42). Even the intentionally imperfect form of the film can be considered to be an effect of "being eaten". The surrealistic game, undertaken at some point by the protagonists, of cutting, quartering of their own bodies, shifts the boundaries of corporate unity to the level of aesthetic spectacle, but it is also visible proof of the cannibalism of the narrative, the tearing and eating of it. Fragmentation of

a female body in *The Daisies* takes on not only a completely different dimension to that in Hollywood cinema. The “spoiled” narration¹⁷ of *The Daisies* or their “narrative restraint” goes hand in hand with the disappearance of expectations that the title “anti-heroes” will provide visual pleasure. The chaotic organisation of the narrative form is proportional to their gluttony.

While the paradoxical culinary hyperactivity of *The Murder's* protagonist does not allow for bodily consumption, stopping its potential course, the direction of the girls' activities can be called a constant escape from being the main course. The girls wander from restaurant to restaurant, leading subsequent old men “to be eaten”. Although they outdo each other in wastefulness and destruction, they specialise primarily in eating at someone's expense – they pick up older men for this purpose. Consumption is therefore closely linked to the hunting ritual¹⁸, although prey and hunter positions are interchangeable. The culmination of the effort is the meal eaten at a restaurant table. The culinary feast is peeled from its uniqueness, fingers and hands are often used instead of cutlery. The moment of promised male consumption is postponed indefinitely and never reaches the level of sexual satisfaction. Despite different vectors of movement in both films, the effect is identical.

While the protagonist of *The Murder* compulsively creates sublime culinary performances in order to realise her own desire, in the film co-created with Němec *The Party and the Guests* (1966) the meal ritual is only a mouth gagging disciplinary technique. As Elizabeth Girelli has already noticed, from the very first scenes, the viewer is burdened with a tight framing method, used in an idyllic, forest setting (Girelli, 2011). The filming techniques signal the arrival of something unexpected and dangerous. Narrow, crowded frames distance even the language used by the participants of the picnic, even though it was supposed to indicate imprisonment in clichés and empty words in the declarations of the creators. After a ten-minute sequence paraphrasing “the luncheon on the grass”, the film turns into a proper, title parabola: about guests by force and with little information brought to the reception of some, self-proclaimed Host (cf. Świątochowska, 2017). Food is the background for the advancement from physiology to culture. It is associated with a surplus of props, performance over “food content”. As Němec said, the film was made as a result of taking over Ester Krumbachová's philosophical essay and turning it into a film in which: “everyone wanted to sit at this table, from which some were thrown into prison, others could be promoted to the position of ambassador. The table was the metonymy of participation in power”¹⁹. In fact, there is an

¹⁷ Which, beyond all else is a result of the words overused by both Marias “we are spoiled”.

¹⁸ For the ones writing about the film, that mechanism was from the start closer to begging.

¹⁹ Cf. Němec's statement in the film *Searching for Ester*.

intriguing separation here, a dissociation of the convention from the essence of the food itself. The space furnished with tables with branching candelabra atop them, and chairs with embroidered upholstery is a facade for the mechanism of oppression and violence that hides beneath it.

Chamber of curiosities or wunderkammera

In *The Murder*, other elements of interior design are as important as the food and tables themselves. Three tables of different sizes (and a book levelling out the height of the tabletops) in the guest room are an example of a creative patchwork, patching up the shortcomings, deficits. The happening of the meal preparation annexes not only cooking but also builds a landscape of consumption. The branching potted plant spread over the ottoman frames the picture. Half-exhibits, museum objects are created, and they have an original aesthetic quality even before human actors appear in them. The kitchen environment, unique for the film's content, resembles a wunderkammera²⁰, a private study focused on cooking, its curiosities and a library of specialist volumes. Surrounded by larger and smaller shelves there is room for cans, containers, ladles, individual dishes, porcelain tableware, spice containers, dried herbs, garlic braids or bunches of fresh soup vegetables. The accumulation of all these objects in one space refers to the concept of the Renaissance Cabinets of Curiosities: "in these Wunderkammeras there was practically everything. The cabinet was to be a microcosm, theatrum mundi, and its content reflected the owner's interests" (Topol, 2005, p. 402). A certain form of revival of this tradition may be spoken of in the context of "classical" surrealism – an image corresponding to the collection of culinary objects would be, for example, a room-chapel of Andre Breton at 42 Rue Fontaine in Paris (cf. Noheden, 2017, p. 95), nowadays remaining in a permanent exhibition at the Parisian Pompidou Centre. The accumulation of objects deviating towards equipment adjacent to the traditional female sphere makes one ask the question about the limits of the conscious parodying of male cabinets of curiosities by Krumbachová. It becomes even more interesting if the figure of the Czech surrealist Jan Švankmajer with his private mythology appears in her immediate vicinity. The context of French surrealism intertwines here with its Czech modification²¹. In the artistic and film work of the

²⁰ I use the term introduced by Jan Švankmajer for his own artistic practice, purposefully. The term used properly in Czech would be *kunstkomora* (art chamber).

²¹ The Group of Czechoslovakian Surrealists led by Vratislav Effenberger, Andre Breton and Paul Éluard visited Prague in March of 1935, and Breton, in gallery Mánes, gave a lecture entitled *Surrealist Situation of the Object* (Sayer, 2013 p. 14). The initiator of the meeting as well as the foundation of the Czech Surrealist Group was the poet Vitezslav Nezval. It is worth adding that Švankmajer called his films surrealist from 1968 and in that context one should consider, for instance, the animated, live action film created in that year *The Flat (Byt)*. See: J. Švankmajer, *Jan Svankmajer: Dimensions of Dialogue* (2012).

director of *Dimensions of Dialogue*, not only many *Kunstkabinetten*, but similar to Ester's work, the original forms of food appear in abundance.

In 1967 Švankmajer realises a nine-minute *Historia Naturae, Suita*, creating an audiovisual tribute to the collector's practices of ordering, segregating, separating and naming, and for the first time reaching for quotations from Giuseppe Arcimboldo's painting practices. Already Josef Škvorecký, in his critical commentary on Ester's film, which he allegedly did not see, but the script of which he read, wrote about the touch of surrealism, a sentimental, camp kitsch (Škvorecký, 1991). Heczková and Svatoňová, referencing this opinion, find a kind of automatic elaboration of it in the statement that it is no accident that Krumbachová's film resembles Švankmajerian animations of inorganic and inanimate matter exposed to biting, chewing, swallowing (Heczková, Svatoňová). Švankmajer's imagination goes much further by working on the key figures that drive his art: biology or, more broadly, science, astrology, alchemy, psychoanalysis, genes and childhood (Dryje, 2012, p. 172). In the year 1972, he and his wife Eva began working on a false-encyclopedia *Švank-Meyers Bilderlexikon* (1972–), creating various assemblages of stuffed animal parts, found objects and everyday accessories. It combines minerals, vegetables, post-animal and human objects (Svankmajer, 2012, p. 185). Later in life, he will house this microcosm of objects in his own home²² – transforming it almost entirely into a *wunderkammera*. Fantastic inanimate creatures and tactile objects become the material basis for subsequent personal film scripts.

In Švankmajer's work, food is also closely linked to the position of power. To eat is to consume the world, but also to be afraid that this position cannot be kept forever. There is a clear fixation on the very act of eating and on fetishised food. Švankmajer's "food performances", like Meret Oppenheim's trailblazing project, blur the difference between the sense of touch, taste and sight. The meeting of Ester's and Švankmajer's creative path took place officially only once at Prague's *Laterna Magika* theatre in 1975. However, their private paths crossed more than once, and friendship resulted in mutual meetings.

One more detail is important at Krumbachová's *wunderkammera* – the presence of her private objects in the film's set design: a mirror frame, potted plants, tables. This can be seen as smuggling, or perhaps quoting her own privacy. Actually, the whole layout of this apartment has been transferred to the artist's only directorial film. "You entered the apartment as if you were entering the interior of one of her works, her project, and at the same time her private sphere" (Michal

²² Ivo Purš: The collection is not open to the general public; during one of the exhibitions just a fraction of the collection was showcased, two exhibits were not signed – Svankmajer thinks, they do not fulfil a didactic function, and that they are to stimulate creative thinking. See: Svankmajer, 2012.

Bregant in Kolský, 2018, p. 4). Ester's old friends also emphasise the way Ester treated works of art. She never approached them with reverence and adoration. She used them, she made them part of her everyday life. When they were in her apartment, they were often impractical objects, obstacles dethroning the functionality of the interior, but not its aesthetic arrangement.

The fact that the centre of Ester's world was her apartment is mentioned in the artistic project by Jan Kolský *Green Fox Street* (2018)²³, the title of which refers to the name of the pub located in the tenement house where Ester lived. A detailed topography, nowadays understood as a "metaphorical and mental" place, has been woven from the memories of living friends. New networks of connections are created through the creative editing of separate interviews between June and December 2017²⁴ and the accompanying sketches of Ester's apartment plan. Elements from various sources have been once again re-organised into a whole, into the physical space of a fantastic meeting. Distances, spatial relations are based solely on subjective feelings from years ago²⁵. The three-dimensional reconstructions generated in the computer programme are at first glance close to the commercial visualisations offered by companies preparing fitted furniture. The seven sketches of the apartment are accompanied by ten photographs, giving an insight into the foreign, "inhuman" interior. The door, which is tilted in one of the pictures, suggests a possible route for a walk through an interior that is empty, lacking a person. This impression is broken only by a few inserted silhouettes of cats that claim their place in this project. Reflections, shadows, tones, elements sometimes as though they were cut out of an inadequate material, sometimes like skeletons indicating only the right size of an object, but without its individual characteristics. In two pictures there are two bodies lying on the floor: the body of a cat and the body of a woman whose face we cannot see, but know that it belongs to Ester. Apart from the emphasis on alternative and varying use of interiors, the whole project also makes us think about the current of Jeff Wall's intellectual photography which, in what seems to be a recording medium, creates places that contain elements that have never before, in the physical relation, occurred next to each other. It is Wall who says that he is primarily interested in the re-creation of images from memory, since this is how the space of the new witness is created²⁶. From his own, individual memory, the artist has been trying to capture what fascinates him, while in the project by Kolský, the reconstruction of meta-collective memory has been considered a priority.

²³ Jan Kolský, *Green Fox Street*, Published by the Academy of Arts, Architecture and Design in Prague 2018. Graphic design and typesetting: Anežka Minaříková. Published by AAAD Publishing House in 2018.

²⁴ One conversation from 2016 was also included.

²⁵ With the exception of Ester's last partner, whose answers have also been interwoven in the text of the book.

²⁶ Cf. i.a. <https://www.theguardian.com/artanddesign/2015/nov/03/jeff-wall-photography-marian-goodman-gallery-show> [access: 21.04.2020].

In the stories of people who knew Krumbachová, the direction of movement is emphasised, the need to climb the stairs or riding up in the lift. In both cases it has a psychoanalytic overtone – a rising tunnel leading to Ester’s apartment (Michal Bregant in Kolsky, 2018, p. 4). One had to go through the kitchen to get to the balcony. In the kitchen, apart from the dishes, elements used for making jewellery – amulets – were also prepared. Connectedness, multitasking and openness of the space, despite its modest size, seem to be a distinctive marker, so characteristic of the “cooperative” personality structure of Ester herself. There was no door between the room and the kitchen, at most a curtain. In the hallway, wallpaper was laid out on the floor, regularly changed every year, while in the remaining rooms there were carpets. On the wallpaper there was an inscription handwritten by Ester, a Latin sentence *Hic Sunt Leones* (From Latin, literally ‘Here be lions’) in thick font, used to mark undiscovered areas, unknown countries. In Ester’s view, it was a tribute paid primarily to her cats. But in her environment she also maintained relationships with other animals, she had a parrot and turtles. In Chytilová’s film *Searching for Ester* there is also a very clear thread of ravens, to which the Czech designer attributed the traces of an autonomous, independent existence. In these gestures she encounters the stereotyped image of a sorceress, a witch, but she also goes in the direction of today’s post-humanistic sensitivity.

Ester’s urban apartment, bustling with social life, is also tangible proof of a shift in the centre of Czech life during the period of normalisation. In the description of the characteristic leisure time practices that distinguish the residents of Czechoslovakia, notions such as tramp(ing), chata and “chalupaření” are above all highlighted, but the factor that is completely primary, and thus completely unspoken, is the characteristic of everyday life at the time, for which privacy strategies manifesting themselves in withdrawal from social life and limitation of interests to the circle of closest family and friends were commonplace (cf. i.a. Świątochowska, 2017). The “Silent Life” was primarily realised inside one’s own apartment, the so-called four walls. These are the roots of Charter 77 (the apartment of Eva and Jan Švankmajer) or the centre of life of the Czech Surrealist Group (the apartment of Olga and Vaclav Havel). They are also common to Ester’s living environment, where the order of professional projects was mistaken for private entertainment projects, extended at most to the Green Fox pub, open in the same tenement house. Having no official commissions at Barrandov, she helped others by hosting. Without going out into the world, she made the world come to her.

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Abstract

A graduate of painting and graphic arts at the Higher School of Arts and Crafts in Brno, Ester Krumbachová became known in her professional life as a costume designer, set designer, scriptwriter, author and finally a director. However, she was often pushed to the margins of authorship with the label of "inspiration and just a muse". There are at least a few basic themes that organize the specificity of Ester's artistic discourse. There are costumes, and props for which she was responsible: hats, shawls, black umbrellas, silk shirts, camp coats or overalls made out of newspaper and twine. But the whole galaxy of food, meal preparation, feeding and gluttony demands describing. The films Ester was involved in, as a writer or director, are woven from it. The specificity of the interior, often adjacent to the "metaphorical and mental" map of the artist's apartment, becomes an important background for the platform of culinary images. The recorded registers seem to speak of food and clothes, typically female areas of interest and activity. The main aim of this article will be to treat them as semantically important mechanisms of communication, mostly visual and non-verbal.

Key words: Czech cinema; female director; female set designer; women's cinema

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Sexuality, Feminism and Polish Cinema in Maria Kornatowska's *Eros i film*

In 1986, film critic Maria Kornatowska has published the book *Eros i film* [*Eros and Film*], proposing an analysis of cinema – above all Polish cinema – through a feminist and psychoanalytic lens. She opened her inquiry by stating that “A wave of sex has reached us” (Kornatowska, 1986, p.7), referring to the situation in Poland, as well as her experience during her trip around the United States. This somewhat ironic observation proves that the author is sensitive to cultural phenomena and suggests that she has the theoretical and critical tools necessary to analyze them. Her skills in this regard are confirmed by her next observation: that while said wave of sex has arrived with a certain delay, and is a bit late, it nonetheless forces us to take note of the aftermath of a sexual revolution that has “transpired, mainly in mass media and language” (Kornatowska, 1986, p. 8). However, in Kornatowska’s opinion, the fact that Polish literature, press, and cinema have started openly writing and talking about gender and sexuality has not made these issues simpler. On the contrary – it only complicated them. Freedom of expression has laid bare people’s lack of familiarity with the theory and vernacular of, among others, psychoanalysis and feminism – tools that would allow one to understand and interpret the problem. As a film critic, she followed international cinematic offerings and the latest trends in film studies, which is why she decided to fill this gap and share her knowledge and ideas on the relationship between *Eros and Film*.

At the beginning of her book Kornatowska sketches the broad social and cultural context of contestation movements and the events of 1968. As she underscores, it was then that radical changes in the attitudes towards masculinity and femininity took place, resulting in the “blurring of gender polarization, and sexual minorities starting to demand equal rights” (Kornatowska, 1986, p. 8), as well as an “emergence of a new self-awareness” in women (Kornatowska, 1986, p. 9). She notes, however, that although cinema immediately reacted to these phenomena, eagerly taking advantage of a newfound sexual liberty, it remained quite ambivalent in talking about love and eroticism, constantly balancing “on the dialectic tightrope of fear and desire, repression and longing” (Kornatowska, 1986, p. 9).

Kornatowska studies the results of this balancing act in the subsequent chapters of her book, analyzing the approach of Polish and foreign filmmakers to the body, sexuality, gender identity, eroticism, the question of violence and death. She puts a particular emphasis on the “highly controversial and ambiguous question of attitudes towards femininity” (Kornatowska, 1986, p. 9) and all expressions and forms of misogyny in films, particularly those from her era. She mines domestic productions for nearly textbook examples for feminist approaches. The synthetic title *Eros and Film* reflects neither the number of topics addressed in the book, nor the original approach of the author who stressed that she wanted to write about the “ambiguity, and above all the polysemous nature of cinema” (Kornatowska, 1986, p. 11). Towards that end, her interpretations draw on psychoanalytical (Sigmund Freud, Erich Fromm, Karen Horney), anthropological (Margaret Mead), philosophical (Georges Bataille), and feminist (Caroline Sheldon, Molly Haskell) concepts. She uses these diverse repositories of thought to create a multi-faceted lens, which she then uses to perform a subjective, critical analysis of films that either interested or annoyed her, motivating her to formulate her own interpretations. In her approach, Kornatowska resembles Patricia Mellencamp, who in her book on cinematic feminism has combined elements of her own biography and cinematic experience with elements of film theory and analysis (Mellencamp, 1995). Aside from that, Kornatowska also seems to represent the approach characterized by Mellencamp in the introduction to her book: “...feminism comes on many versions (...) – it never was a uniform position, popular only with crusty academics and angry women. (...) Feminism notices that women were, and are, here, in representation, in audience, in life” (Mellencamp, 1995, p. XIII).

Spectacle, Voyeurism, and the “Pleasure of Watching”

As should be expected of a critical take on eroticism in film, *Eros and Film* opens with a chapter on voyeurism in which Kornatowska analyses how “the eye of the camera preys on authentic or imagined reality” (Kornatowska, 1986, p. 12) in order to allow the curious viewer to spy on other people’s lives with impunity. Following in the footsteps of Laura Mulvey who performed a critical analysis of visual pleasure in Hollywood films (Mulvey, 1975), Kornatowska also begins with a classic example, studying the character of the cinematic voyeur from Alfred Hitchcock’s *Rear Window* (1954). Her unique contribution to Mulvey’s approach is that the Polish film critic tries to also analyze auteur films in terms of voyeurism, arguing that the camera in the hands of the protagonist of Michelangelo Antonioni’s *Blow Up* (1966) plays a similar, compensatory role. She sees this film as a diagnosis of contemporary culture dominated by the use of “visual substitutes” (Kornatowska, 1986, p. 15) resulting from the way its male protagonists are constructed, particularly from their fear of sex and relationships with women. In her opinion, the personal drama of the photographer from *Blow Up* is actually the result of his inability to break through the “barrier of voyeurism” (Kornatowska, 1986, p. 15) and to authentically participate in the life of a woman without separating himself from her with a camera.

In her musings, Mulvey combined the questions of visual pleasure with the objectifying effect of the camera, which transforms women into sexual objects for the male gaze. Kornatowska also follows that line of thought, once again opening with the classic example of Charles Vidor’s *Gilda* (1946). In her analysis of the scene in which Rita Hayworth “with perverse skill” (Kornatowska, 1986, p. 17) removes her long glove, she notices the so-called «third presence» seeping into the intimate sphere of the characters” (Kornatowska, 1986, p. 17) which is a fusion of the audience’s imagination and the camera. Interestingly, in her analysis of film fetishes of sexual nature, she does not reference feminist scholars. Instead, she draws upon Bataille’s claim that the most intense source of eroticism is transgression, the breaking of bans and limitations and – which is key to cinema – games of imagination. This is the source of the perversion of the “sexually charged” dinner scene in Tony Richardson’s *Tom Jones* (1963) during which the mutually attracted couple “bites into chicken legs with highly ambiguous ferocity” (Kornatowska, 1986, p. 18).

Kornatowska finds similar, though much less subtle examples of eroticism – and therefore also voyeurism and fetishizing – in Polish cinema which in the

1980s experienced “a sudden explosion of nudity and sex” (Kornatowska, 1986, p. 18). Almost as if, given the repressions of the martial law period, filmmakers took particular joy in the fact that at least in terms of eroticism “almost everything was permitted. The social realist chastity belt had been ripped to shreds, its remains discarded on the trash heap of history” (Kornatowska, 1986, p. 19). The author considers the film *Thais* (1983), set in early Christian Alexandria, and the combination of crime and passion in *Magiczne ognie* (*Magic Fires*, 1983) by Janusz Kidawa to be the most spectacular examples of breaking with Polish cinema’s heretofore puritanical values. Meanwhile, Juliusz Machulski’s *Seksmisja* (*Sexmission*, 1983), which she includes for completism’s sake, is seen above all as an expression of “misogyny of the first order” (Kornatowska, 1986, p. 55).

However, Kornatowska sees certain potential in Zbigniew Rebzda’s *Przyspieszenie* (*Speeding Up*, 1984) which she acknowledges touches on interesting topics (misogyny and an obsession with femininity, the inability to establish relationships based on partnership) and delivers diverse female characters. Although in the construction of the female protagonists, she sees above all the results of the simplistic view that “the dominance of women in society goes hand in hand with the decline of a male system of values” (Kornatowska, 1986, p. 21), aside from the stereotypical female types: warm and caring (played by Beata Tyszkiewicz) and cold and imperious (Hanna Stankówna and Anna Romantowska), she also singles out another incarnation, which is more difficult to characterize. It is represented by the protagonist’s lover (played by Grażyna Szapołowska) who is somewhat disconnected from the main plot, “a little absent, (...) focused on herself, hungry (...) for admiring looks” (Kornatowska, 1986, p. 21). Kornatowska associates the peculiar narcissism of this character, her need to be watched, with the work of the camera, which constantly follows the attractive woman, recording her movements and facial expressions. Although it seems that it is an argument for seeing the camera as a tool of objectification, in the critic’s opinion this way of filming sets this character apart from the others. She also considers the film’s love scene to be originally shot and calls it one of the best in Polish cinema, as it doesn’t offer any gratuitous nudity and is “devoid of descriptiveness and genre coloring, unreal and yet very carnal at the same time” (Kornatowska, 1986, p. 22).

In Kornatowska’s opinion, the fact that several films such as *Przyspieszenie* were made in the 1980s does change the fact that Polish cinema had a rather thoughtless attitude towards eroticism which “was usually not an issue for the protagonists or the filmmakers” (Kornatowska, 1986, p. 23).

Of Passions and the Obsession of Sexuality

In her analyses, Kornatowska notes that passionate dramas and erotic adventures are just one side of cinema's ambivalent attitude towards love and sex. Even the most enticing film is also guilty of "insidious moralizing" (Kornatowska, 1986, p. 24), a spectacular example of which she finds in Marek Nowicki's *Widziadło* (*The Phantom*, 1983). The relationship between both sexes never strays from the beaten path of demonic or docile women driven mad with love, patiently waiting for some gesture from a man, who in this case plays "his favorite role of the lord and master of creation, Guido from the «harem» scene of *8 1/2*" (Kornatowska, 1986, p. 24). Despite the profusion of erotic scenes, sex means only evil and danger, and there is constant talk of punishment for sinful behavior, which Kornatowska sees as the most "insidious part of the story" (Kornatowska, 1986, p. 25). That is why, in her interpretation of *Widziadło*, she uses the psychoanalytical perspective, which allows her to see the picture as more of a "study of impotence" (Kornatowska, 1986, p. 26) and drama of inability.

After analyzing Nowicki's single film about the lack of fulfillment and sexual obsessions, Kornatowska moves on to sketching a panorama of contemporary cinema which she views through the lens of Fromm's reflection on the inability to love as a defining problem of the era (Fromm, 1956), and Horney's thought on the compulsive need for emotions as a feature of the neurotic disposition of our times (Horney, 1950). She finds the problems described by these psychoanalysts in the works of Luis Buñuel – presented in a favorable light – in which "the perverse culture of a pathological society creates dark, unavailable objects of desire" (Kornatowska, 1986, pp. 33–34). In the portraits of "boyish" Italian masculinity by Federico Fellini, who in an astute and often caricatural way captured "that eternal infantilism, that eroticism laced with fear and at the same time desire for the forbidden fruit" (Kornatowska, 1986, p. 41). And in the works of Eric Rohmer, whose characters are filled with fear of "diving into the roiling waters of life" (Kornatowska, 1986, p. 49). To support her argument, the author quotes a work on Rohmer by the American feminist film critic Joan Mellen, with which she must have been very familiar, as she quotes it in *Eros and Film* a number of times (Mellen, 1974). According to Mellen, the French director's vision betrays a conviction that people burdened with their past "have lost the ability to freely engage with the opportunities offered (...) by life" (Kornatowska, 1986, p. 49).

Kornatowska sees this line of thought as important and interesting enough to follow it during her analysis of Polish films that feature the motif of memories and a return to the past. This approach allows her to see in Tomasz Żygadło's *Odwet* (*Revenge*, 1982) a story of men who are focused on the past and succumb

to an all-encompassing feeling of impotence and lack of fulfillment. Disillusioned and hopeless, they turn to alcohol or sex, which becomes “grotesque, disgusting, devoid of warmth, feeling, intimacy” (Kornatowska, 1986, p. 28). The critic sees *Revenge* as a film about powerlessness and “impotence as an existential drama” (Kornatowska, 1986, p. 29) and traces it back to Polish romantic literature – “after all, *Dziady*, *Kordian* and *Wesele* are stories of individual and collective powerlessness” (Kornatowska, 1986, p. 29). She sees equally potent feelings of disillusionment, disappointment, powerlessness and inertia in the work of Tadeusz Konwicki, who in his *Zaduszki* (*All Hallows Eve*, 1961) showed people who were mentally and emotionally crippled by traumatic war events and could not find a way to be with each other in the present day.

Fromm supplies Kornatowska with yet another interpretation, one suggesting that the protagonists of *Zaduszki* represent people who – rather than experiencing actual feelings in the present – prefer an “abstracted love” (Kornatowska, 1986, p. 50) limited to the sphere of fantasy or memories. The critic finds a similarly “abstract” attitude towards reality in the films of Wojciech Jerzy Has which deal with good-byes, separations, and escapes that render all human connections unfulfilling. The reason for this, in her opinion, is that the protagonists have retreated inward and don’t see a reason to form new bonds. She analyzes them through a Horneyan lens, writing about their “neurotic attitude, their mental and emotional immaturity” (Kornatowska, 1986, p. 51).

Eroticism For Our Times

Kornatowska repeatedly refers to theories from the realm of psychoanalysis, seeing them as an essential tool for describing eroticism, which in Polish cinema has an “air of frustration and hostility rather than closeness” (Kornatowska, 1986, p. 51). In her analysis she draws on Horney to offer a diagnosis of Polish cinema and life in the 1970s and 1980s, and sees them as a bad time for private passions and focusing on emotions and psychology, because “people’s hearts and minds are occupied by issues of collective, public welfare. The country is in crisis” (Kornatowska, 1986, p. 53). Barbara Pietkiewicz had a similar observation when in her reportage published in “Polityka” magazine, and quoted by Kornatowska, she claimed that people don’t have time for romance, as they are “busy with their carpets, black coffee, and phraseological dictionaries” (Kornatowska, 1986, p. 53).

In Kornatowska’s opinion, it is this feeling of being overwhelmed by everyday tedium that dictated how relations between the sexes were portrayed in the Cinema of Moral Anxiety in which “the secondary nature and subservience of erotic

and emotional relationships is (...) particularly evident” (Kornatowska, 1986, p. 53). Film characters are chasing after apartments and children because they give them a sense of stability, and are marks of status, but there are always more important issues, such as their careers, and “the wealth of sensual and emotional sensations has no «constructive» value” (Kornatowska, 1986, p. 54). In Krzysztof Kieślowski’s *Amator* (*Camera Buff*, 1979), the protagonist’s wife leaves him which, in Kornatowska’s opinion, only confirms her observation that in Polish reality, relationships between men and women were not built on firm foundations, but resulted from social conventions or pragmatic considerations. Even in Kieślowski’s *Przypadek* (*Blind Chance*, 1981), in which erotic elements are more pronounced, she sees this schematic narrative dominating over psychological truth, and notes a supremacy of social determinations over individual choices. She concludes that in a cinema crippled by moral anxiety “sex, eroticism and love are only meaningful and useful as visual attractions and fodder for ideological debates” (Kornatowska, 1986, p. 55).

As a counterpoint, Kornatowska introduces the emotional life and problems of the protagonists of Alan Pakula’s *Klute* (1971) which she sees as evidence of the director’s intimate knowledge of people, his era, and “the longings and anxieties of the soul” (Kornatowska, 1986, p. 57). This fragment of the book shows that the author studied both Polish and American contemporary culture with equal attention to detail, trying to problematize cinematic images in the spirit of the era and contemporary – at least in the American context – theoretical thought.

To be a Man, to be a Woman in a Different Way

Kornatowska repeatedly underscores the social context in which the films she analyzes were made, namely one in which traditional gender roles and narratives were being rejected. Hence, she devotes quite a lot of time to the motif of the reinterpretation of sexual identities, documenting the radical changes she has observed: “As we see, a time of turmoil has come. Traditional attitudes and stereotypes are being overthrown, though not without resistance and general confusion” (Kornatowska, 1986, p. 86). This also applies to heterosexual models of identity, particularly since, as the author underlines, “homosexuality by definition stokes rebellion towards social norms and rules” (Kornatowska, 1986, p. 96), which she probably was able to observe in the United States. In her reading of homosexuality, which was several years ahead of queer thought, there is no performative component; the dominant thread is that of exclusion and condemnation for breaking with normative models. That is why in Pier Paolo Pasolini’s films, she finds mainly conflicts built around the divide “between ideology

and passion, between affirmation of the physicality and concreteness of life and a neurotic sense of guilt, a deep fear of violence and destruction” (Kornatowska, 1986, p. 96). The only break from this poetics she sees in *Flower of the Arabian Nights* (1974), which to her is a “magical, lush apotheosis of «the liberated world of pure impulses and primal instincts»” (Kornatowska, 1986, p. 96), as described by the British film critic Robin Wood, whom she quotes.

In order to soften the opposition between film protagonists’ hetero- and homosexual attitudes, Kornatowska introduces an additional category which she defines as a “parahomosexual point of view” (Kornatowska, 1986, p. 99). This perspective is prominent in the tradition of war stories, whose protagonists can display their “ability to be good fighters and good friends” (Kornatowska, 1986, p. 99). She offers the example of Michael Cimino’s *The Deer Hunter* (1978) which to her is a portrait of a real emotional bond between men, based on common experiences, and born “on a hunt, at war, in an atmosphere of dangerous adventure and mortal danger” (Kornatowska, 1986, p. 99). Kornatowska’s argument predates Steve Neale’s analysis of masculinity as a spectacle in which he claimed that all suggestions of homoeroticism were masked in classical cinema, sometimes as duels, fights, and acts of violence (Neal, 1993).

Kornatowska also finds examples of “cinema laced with homosexuality” in westerns, in which even more than in *The Deer Hunter* it is evident that women are not party to the male community, “their province is that of everyday experiences, banal, diluted emotions” (Kornatowska, 1986, p. 99). As she astutely notes, although the most important things, “combat and loyalty” (Kornatowska, 1986, p. 99) take place among men, women appear in these relationships as a third element and, interestingly, one that “doesn’t drive the men apart, but in a way brings them together, giving a concrete dimension to those male fascinations” (Kornatowska, 1986, p. 100). For the author, the most striking example of this dynamic is George Roy Hill’s *Butch Cassidy and The Sundance Kid* (1969) which shows male friendship as a product of attraction and repulsion, concord and conflict. Meanwhile, the character of Etta (Katharine Ross) plays the role of a “sexual connector” (Kornatowska, 1986, p. 100) between her impulsive and insecure lover Kid (Robert Redford) and the more mature Butch (Paul Newsman).

In Kornatowska’s “parahomosexual” interpretation, Etta attracts both men, and thus “embodies (...) their mutual desire which they are mostly unable to consciously accept. It’s a mechanism of transference. (...) The desire for another man is being transferred to a woman” (Kornatowska, 1986, p. 101). Kornatowska finds the same mechanism in Roman Polański’s *Nóż w wodzie* (*Knife in the Water*, 1960) in which she sees the protagonists being motivated to act by their

incessant need to compete and fight for dominance, but also to seduce the other man and gain his attention. In a game played by men with vastly different experiences and social status, the woman is “a pawn and a medium” (Kornatowska, 1986, p. 101), necessary both as a prize and an audience.

Another Polish film she references in this context is Filip Bajon’s *Limuzyna Daimler-Benz* (*Daimler-Benz Limousine*, 1981), which in her opinion contains traces of the same approach to history and gender identity as Luchino Visconti’s *The Damned* (1969) and Bernardo Bertolucci’s *The Conformist* (1969). Both directors “connect fascism with sexual deviations, particularly homosexuality, as signs of the degeneration of the bourgeoisie” (Kornatowska, 1986, p. 121), showing the development of nationalism against the collapse of culture and social norms. In Bajon’s film, the tense atmosphere of the interwar period is reflected in a relationship of “strength and weakness” (Kornatowska, 1986, p. 125) between two brothers who coldly manipulate each other. Their sexuality is merely one aspect of the film in which the author sees a study of “the slow decline of the wonderful bourgeoisie world, in which intellectual neurosis, in a curious paradox, seeks to remedy its suffering and anxiety through a cult of strength, mass, and order” (Kornatowska, 1986, p. 126).

Following cultural changes, Kornatowska also finds – although far fewer – examples to illustrate lesbian relationships, which she sees as a sign of strong social disapproval for female homosexuality. She draws on a description of the phenomenon from Mellen’s text, and then concludes that “cinema usually portrays lesbians as physically and mentally sub-standard, unfulfilled in their femininity, frustrated” (Kornatowska, 1986, p. 148). Sheldon (Sheldon, 1988, pp. 5–26) presents a slightly different approach in her essay, in which Kornatowska finds the opinion that “lesbian films are made for a clearly broad audience (...) They satisfy voyeuristic longings while simultaneously warning women against forsaking their safe, heterosexual nests” (Kornatowska, 1986, pp. 148–149).

Mindful of these observations, Kornatowska analyzes the Károly Makk’s *Another Way* (1982), seeing in it “a study of love between two women who are diametrically different in terms of appearance, temperament, personality, who follow entirely different walks of life and fate” (Kornatowska, 1986, p. 142). Éva (Jadwiga Jankowska-Cieślak) is a professed lesbian, independent but entangled in a passion that consumes her, while Lívia (Grażyna Szapołowska) is a married woman who wants a child – but it is she who makes erotic overtures first, even though she is constantly anxious about social ostracism. In Kornatowska’s interpretation, the relationship between the two women cannot be a fulfilled one, as Lívia’s monotonous and boring existence “creates complex systems of ration-

alizations and escapes. Éva's otherness is in this context both a temptation and a hazard" (Kornatowska, 1986, p. 144).

Their mutual fascination is also hindered by outside factors, as they both function "in a world of men consumed with social, creative, and political activity, (...) who treat women instrumentally, like objects" (Kornatowska, 1986, p. 144). Meanwhile, the two lovers want to focus on each other and their passion, which is why their relationship is consummated outside the city, in natural surroundings. Kornatowska points out the emotional nature of the love scene, which is almost explosive – "it's almost an euphoric explosion, a catharsis that cleanses both protagonists of the grime and bitterness of their previous lives" (Kornatowska, 1986, p. 145). Its expressiveness leads her to claim that the director's intention was to create an alternative to an unpalatable reality in which men have lost their ability to love and be loved. In effect, *Another Way* shows that "the world of men is a world of artificially created ideas, conflict, dominance, enslavement, destruction (...). Only in a world of women can there be freedom" (Kornatowska, 1986, p. 147).

In Kornatowska's opinion, it is exactly these unfavorable circumstances, but also the awareness of one's freedom of choice, that cause "a woman to turn to another woman. She discovers her. And finds fulfillment through her" (Kornatowska, 1986, p. 153). Sofia Scandurra talks about it in *I Belong to Me* (1977), based on a novel by "the standard bearer of militant feminism, Dacia Mariani" (Kornatowska, 1986, p. 153). The film's protagonist, an exemplary wife and mother, only starts realizing she is dissatisfied with her life, in which the myth of the wonderful Italian male lover proved to be false, when she encounters and starts romancing a rebellious lesbian. Kornatowska finds a similar motif in Diana Kurys's film *At First Sight* (1983) about married women who meet each other through their children and discover the meaning of friendship and closeness. The nature of the relationship between the protagonists of Margarethe von Trotta's *Sheer Madness* (1982) is different, as it unfolds violently and passionately, "in keeping with the rules of the game of love, teeming with dramatic conflicts, break ups and reunions, with the aim of completely dominating the other being" (Kornatowska, 1986, p. 154). At the same time, their friendship is the only thing of authentic value both women have, it allows them to satisfy their desires.

Kornatowska sums up films about lesbian relationships by saying that they are a testament to shifts in awareness and ways of thinking, "they manifest attitudes and convictions that had recently been considered shocking" (Kornatowska, 1986, p. 155). At the same time, she underscores that many of these films were directed by women, which makes them "actually female movies, made by wom-

en for a female audience” (Kornatowska, 1986, p. 155). In her opinion, much like Antonioni once studied the “crisis of emotions” in cinema, female directors were now showing “a deep dissatisfaction with their fate, (...) a dogged and chaotic search for new roads towards fulfillment in life” (Kornatowska, 1986, p. 155).

Polish “Women’s Cinema”

In Poland, “Women’s Cinema” is represented in Kornatowska’s opinion by Barbara Sass, although she skeptically and rightfully notes that “it is a very unusual and ambiguous cinema. Torn between the ambitious desire to discuss «women’s issues» and male stereotypical thinking which the author can’t quite shake off” (Kornatowska, 1986, p. 158). Hence, in *Bez miłości* (*Without Love*, 1980), *Debiutantka* (*Debutante*, 1981) and *Krzyk* (*The Scream*, 1982), we get a sense of both “simple, naïve moralizing” and a particular need of “compensation, taking revenge on men for various slights and experiences” (Kornatowska, 1986, p. 158). In her analysis of *Bez miłości* she points out the fact that the film’s protagonist tries to get ahead in life by being as ruthless and cruel as men. And even though Kornatowska agrees with the film’s message that “evil doesn’t pay – you can’t live without love, even if it’s just love for your fellow man” (Kornatowska, 1986, p. 158), she firmly objects to the director’s arguments. With critical passion, she states: “If we had a feminist movement [in Poland], the author would probably be asked why a woman who wants to live independently and strives to advance her career has to act like a gangster, and one peddling their own body at that. *Bez miłości*, a film made by a woman, is therefore also misogynistic.” (Kornatowska, 1986, p. 158).

Debiutantka starring Dorota Stalińska as Ewa, who represents a decidedly male attitude towards life, fares a little better in Kornatowska’s opinion. In her contacts with Jerzy (Andrzej Łapicki) the young architect, unlike the women who live with him, establishes herself as a partner – “she tries to impress him with her zest for work, her courage and mental maturity, which are characteristics not traditionally perceived as feminine” (Kornatowska, 1986, p. 159). In Kornatowska’s opinion, the structural weakness of female characters in Sass’s film stems from the fact that they reflect the conviction – still pervasive in Polish consciousness – that “a woman’s value is defined by a man, and finding one is in a sense the goal of her life” (Kornatowska, 1986, p. 161). So even if Ewa offers the architect’s wife and companion “female friendship and solidarity in the name of true independence”, they still “prefer the presence of a male myth to the reality of female loneliness” (p. 159). The critic notes that she found Ewa’s motivation difficult to understand “unless we assume that there are in *Debiutantka* unarticulated and – perhaps – not entirely conscious lesbian inclinations, masked,

camouflaged, but peeking through in the dramaturgic logic, ‘between images’, in the subtext” (Kornatowska, 1986, p. 161).

Kornatowska also names two other Polish film in the context of relationships between women, seeing in them the symptoms of a local sexual revolution whose advent has “released also lesbian love from the shackles of shameful silence” (p. 162). The first one is Henryk Schoen’s *Wir* (*Whirlpool*, 1983) in which the erotic relationship between Anna (Marzena Trybała) and Róża (Ewa Dałkowska) takes place in stylish Art Nouveau décor, with “the modernist entourage lending itself (...) to obsessive infatuations, perversions and sensuality” (Kornatowska, 1986, p. 162). The second, extremely disparate example is Wiesław Saniewski’s *Nadzór* (*Custody*, 1983) which takes place in a female prison, where lesbian relationships are formed in the context of isolation and confinement. However, as Kornatowska notes, in neither of these films does the topic of love between women lend itself to a dramatic arc or create any substantial conflict. It is not part of the main plot, but rather serves an ornamental role: “Above all, it is a sign of the liberalization of cinematic norms, or growing sensitivity to global fashions” (Kornatowska, 1986, p. 162).

Kornatowska concludes her musings on gender identity on screen by analyzing the issue of bisexuality and androgyny. She references the thought of Margaret Mead who claims that femininity and masculinity are products of society and culture, which means that individuals have to submit to traditional models of gender roles, and the moment they reject them, they are sentenced to “the tragedy of eternal dissatisfaction” (Kornatowska, 1986, p. 164). Kornatowska finds an example of this identity conflict in the “dramatic transfiguration of a forgotten Young Poland poet, Maria Komornicka, who one day decided, irrevocably, to be a man and adopted the name Piotr Włast in her life and work” (Kornatowska, 1986, p. 165). Knowing the anthropological and feminist context allows her to notice in Komornicka’s transformation the result of mechanisms of maladjustment and exclusion: “The madness of a woman who rises above the average and is conscious of her superiority, but was shaped by and lived in a backwater, in an era when misfits had to pay a particularly steep price” (Kornatowska, 1986, p. 165).

Maria Kornatowska’s book *Eros i film* is a collection of original analyses of films and at the same time a presentation of the methodology she developed as she systematically acquainted herself with feminist, psychoanalytical and anthropological thought. The interpretations proposed by the author are also a record of the intellectual fascinations that blossomed as she visited the United States, devoting herself to personal studies and academic pursuits. She would

return from her voyages bearing the latest academic news, familiarized with the latest publications and productions, ready to share that knowledge through her articles. The structure of *Eros i film* shows that she was particularly inspired by publications on women and gender identity. In her introduction, she even states that “the feminist movement is one of the most important and momentous events of the second half of the 20th century” (Kornatowska, 1986, p. 9).

Interestingly, another book on feminist thought was published in Poland in the 1980s, and was also the result of a trip to America. It was a collection of translations of canonical critical texts titled *Nikt nie rodzi się kobietą* [*No One Is Born a Woman*, 1982], edited by Teresa Hołówka. Having spent some time at an American university, the author decided to introduce the ideas of, among others, Margaret Mead – before her work was published in Poland – Kate Millet, Sherry B. Ortner, and Lynda M. Glennon to Polish readers. The opening of the publishing market in the 1990s meant that the books and articles quoted by Maria Kornatowska were finally translated into Polish. But given that *The Female Eunuch* – the 1970 American bestseller – by Germaine Greer, quoted by Kornatowska, was only first published in Poland in 2001, it’s easy to see the groundbreaking and illuminating nature of the modestly published *Eros i film*.

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Abstract

The text addresses the issue of feminist film criticism in Poland in the 1980s, represented by the book by Maria Kornatowska *Eros i film* [*Eros and Film*, 1986]. In her analysis Kornatowska focused mostly on Polish cinema, examined through a feminist and psychoanalytic lens. As a film critic, she followed international cinematic offerings and the latest trends in film studies, which is why she decided to fill the gap in Polish writings on gender and sexuality in cinema, and share her knowledge and ideas on the relationship between Eros and Film. The purpose of the text on Kornatowska's book was to present her individual interpretations of the approach of Polish and foreign filmmakers to the body, sexuality, gender identity, eroticism, the question of violence and death. Secondly, it was important to emphasize her skills and creative potential as a film critic who was able to use many diverse repositories of thought (including feminist theories, philosophy and anthropology) to create a multi-faceted lens, which she then uses to perform a subjective, critical analysis of selected films.

Key words: Film criticism; feminism; sexuality; identity; gender

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Między kinem a reklamą. Semantyczne przestrzenie zwiastuna filmowego

Zwiastuny są kinem nadchodzących atrakcji. Oferując publiczności krótkie i bezpośrednio adresowane teksty kinowe, które służą również jako rodzaj perswazji, zwiastuny umożliwiają publiczności odczytanie zjawiska opowiadania promocyjnego w szczególny sposób. Ani teoria reklamy, ani teoria filmu nie znajdują właściwych rozwiązań dla konsekwencji, jakie aktualnie może nieść wszechobecność przekazu promocyjnego wobec współczesnych definicji i tego, jak rozumie się filmowe formy narracyjne.

Ponieważ status zwiastuna w przestrzeni medialnej i kulturowej wciąż się zmienia, można zadać sobie pytanie: Czym w dobie konwergencji mediów jest zwiastun? Wydaje się, że istnieje on gdzieś między kinem a reklamą, w szerokim wachlarzu sztuki i komercji, lecz w sytuacji, gdy zwiastuny fanowskie i zwiastuny – parodie stają się coraz bardziej wyrafinowane i naśladowcze wobec tego, co rzeczywiste, nawet te kryteria tracą swoją użyteczność, i to tym bardziej, jeśli się wskaże reklamy, które – odwrotnie – udają zwiastuny filmowe.

W pierwszej części artykułu określe, jak ważne miejsce w strategii marketingowej filmu zajmuje zwiastun, zwłaszcza w związku z przełomem cyfrowym w dystrybucji, gdzie przeformułowaniu uległa cała sfera promocji i reklamy. Produkcja zwiastunów stanowi istotny segment branży reklamowej. Kluczowe

staje się takie skonstruowanie zwiastuna, aby przyciągnął uwagę publiczności, a także przekonał ją, że reklamowany film jest tym, który powinna zobaczyć. Dla osiągnięcia tego efektu twórcy trailerów stosują podobne strategie, konwencje i narzędzia. W artykule zaprezentuję poglądy na ten temat czołowych twórców zwiastunów: Andrew J. Kuehna, Shauna Farringtona, Marka Woolena czy Anthony'ego Slomana.

W drugiej części tekstu ulokuję problematykę zwiastuna filmowego w szerokim kontekście przestrzeni kulturowej, w której istnieje i funkcjonuje. Przedstawię główne kierunki badań nad zwiastunami (c m.in. Lisa Kernan, Keith M. Johnston, Jonathan Gray, Daniel Hesford, Barbara Klinger, Kathleen Williams), konsekwentnie prowadzące ku refleksji nad paratekstualnością zwiastuna, osadzonej we współczesnym dyskursie teoretycznym i w samych praktykach ekranowych.

Wejście na rynek (na ekrany kin, do dystrybucji DVD) jakiegokolwiek nowego filmu musi być każdorazowo mniej lub bardziej złożonym projektem marketingowym. Dla większych, wysokobudżetowych produkcji tworzona jest odrębna strategia marketingowa, wieloetapowa i wielopłaszczyznowa, wykorzystująca szereg narzędzi i kanałów komunikacji.

Zwiastun filmowy, czy to kinowy, czy poprzedzający premierę wydania DVD, jest bardzo istotnym elementem tej strategii i jednym z podstawowych nośników komunikatu promocyjnego, skierowanego do potencjalnych widzów obrazu. Coraz częściej w ramach zapowiedzi jednego filmu powstaje szereg zwiastunów, adresowanych do poszczególnych grup docelowych albo wykorzystywanych w różnych kanałach komunikacji.

Komunikacja reklamowa to złożony proces polegający na przesyłaniu informacji w celu wywołania u klienta (publiczności) zamierzonej w reklamie reakcji (Westwood, 1998). Producenci filmowi stosują metody reklamowe, oddziałując zwiastunami na psychologiczne procesy poznawcze widza, analogicznie producentów innych towarów i usług.

Model AIDA, który zakłada, że zwiastun ma za zadanie przeprowadzić potencjalnego widza przez kolejne fazy, zbliżające go do obejrzenia filmu, obrazuje, jaką rolę odgrywa on w procesie dokonywania zakupu (odbioru) przez konsumenta (widza). Zgodnie z formułą AIDA kontakt publiczności ze zwiastunem przebiega w czterech etapach: pierwszy – zwrócenie uwagi (*Attention*), drugi – zainteresowanie (*Interest*), trzeci – wzbudzenie pragnienia, chęci obejrzenia (*Desire*), czwarty – działanie w celu obejrzenia (*Action*) (Łodziana-Grabowska, 1996).

Punktem wyjścia do analizy skuteczności zwiastuna rozumianego jako reklama jest wg Charlesa Colleya jest podział potencjalnych nabywców na pięć grup reprezentujących określony stosunek do produktu – filmu: pierwsza grupa – nieświadomi – należą do niej osoby, które jeszcze nie słyszały o filmie; druga grupa – świadomi – ci, którzy już się dowiedzieli o istnieniu filmu; trzecia – rozumiejący – ci, którzy dowiedzieli się o filmie i znają jego cechy; czwarta – przekonani – ci, którzy są świadomi wyższości danego filmu nad innymi tego typu i zamierzają go zobaczyć; piąta – aktywni widzowie – odbiorcy, którzy już obejrżeli film i przewidują możliwość oglądania kolejnej emisji/projektacji. W tym modelu rola zwiastuna sprowadza się do przeprowadzania potencjalnego widza przez następujące szczeble zbliżające go do odbioru: świadomość, zrozumienie, przekonanie oraz zachowania odbiorcy (Łodziana-Grabowska, 1996).

Głównym adresatem aktywności marketingowych jest widz – jego pragnienia i oczekiwania, do zaspokojenia których zmierza producent filmu. Bardzo ważna jest prawidłowa identyfikacja oczekiwań widza co do obrazów – szerokie zastosowanie znajdują tutaj różnego rodzaju badania rynku, dzięki którym odkrywa się oddziaływania społeczne, wpływające na oceny i wybory widzów. Z badań korzystają duże firmy medialne, np. The Walt Disney Company, ale zdarza się również realizować projekty badawcze mniejszym, w tym polskim dystrybutorom filmowym.

Reklama buduje swoją skuteczność poprzez powtórzenie, przekaz reklamowy musi dotrzeć do odbiorcy, lecz z uwagi na brak czasu na krytyczne przetwarzanie informacji przez odbiorców, kontakt z reklamą musi być wielokrotny. Elementem kształtującym strategię oraz poszczególne działania wchodzące w jej skład jest realny zasięg kampanii. Kampanie najczęściej planują i realizują wyspecjalizowane domy mediowe. Strategia mediowa wyznaczana przez nie powstaje w oparciu o wskaźniki mediowe, odnoszące się do grupy docelowej (*target group*, TG), w tym: współczynnik dopasowania (*affinity index*, AFI), wskaźnik efektywnego zasięgu reklamy (*effective reach*, ER), wskaźnik efektywnej częstotliwości reklamy (*effective frequency*, EF), wskaźnik intensywności kampanii reklamowej (*gross rating points*, GRP), wskaźnik dotarcia do audytorium reklamy (*cost per point*, CPP) (Kozielski, 2004).

Jak zauważa Sławomir Salamon, Dyrektor Generalny Forum Film Poland, „film sprzedaje się porządnie zrobioną kampanią reklamową. A ta wiąże się z jedną podstawową rzeczą, mianowicie z koniecznością zakupu mediów” (Salamon, 2015, s. 273). Według danych Kantar Media drugie miejsce w rankingu największych reklamodawców w Polsce w roku 2017 zajął dystrybutor filmowy

Kino Świat z inwestycjami w media w wysokości blisko 885 mln zł, o 27,3 proc. wyższymi w porównaniu z rokiem 2016 (Goczał, 2018).

Jeżeli chodzi o wysokobudżetowe produkcje amerykańskich studiów filmowych, działania marketingowe muszą mieć charakter globalny. Globalna dystrybucja prowadzi do uniformizacji działań marketingowych, – komunikaty muszą być tak redagowane (we wszystkich warstwach: słownej, wizualnej), aby promowane treści były zrozumiałe dla potencjalnych widzów, nawet w skrajnie odmiennych kulturowo krajach. *Gwiezdne wojny* są tu doskonałym przykładem.

Kampania towarzysząca promocji filmu dzieli się na kilka etapów. Najwcześniej widzom prezentowany jest tzw. teaser – nawet na rok przed premierą, jest on z reguły krótszy od właściwego traileru i zawiera znacznie skromniejszy materiał filmowy. Pełny kinowy trailer, realizowany niekiedy w kilku różnych wersjach, trwa do trzech minut i wchodzi na ekrany kin w okresie 1–3 miesięcy przed premierą.

Zwiastuny nie są zatem kategorią jednorodną, w ich ramach wyróżnia się kilka podgatunków, determinowanych polem dystrybucji oraz okresem poprzedzającym premierę:

- teaser trailer/teaser – 1–2,5 min. zapowiedź, obecna w kinach w okresie 18–3 miesiące przed premierą;
- zwiastun kinowy/trailer, pojawiający się zazwyczaj kilka miesięcy przed premierą filmu i obecny na ekranach aż do daty premiery – trwa ok. 2,5–3 minut;
- zwiastun telewizyjny/spot telewizyjny, o znormalizowanej długości 15, 30, 45 sek. (z uwagi na wymogi cennikowe stacji telewizyjnych), emitowany w telewizji w okresie okołopremierowym.

Zwiększająca się rola zwiastunów wymusiła na producentach zmiany w strukturze kampanii promocyjnych filmów. Szczególnie jeżeli chodzi o tzw. głośne produkcje wysokobudżetowe albo o kontynuacje hitowych sag lub serii, zainteresowanie widzów – fanów ogniskuje się już niemal na chwili rozpoczęcia produkcji obrazu. To zainteresowanie nie może pozostać bez reakcji studia filmowego, stąd niekiedy pierwsze teasery pojawiają się wraz z rozpoczęciem zdjęć na planie. Zawierają kilka ujęć z filmu, nazwiska twórców, hasło promocyjne, na tym etapie nie ma jeszcze materiału filmowego wystarczającego dla zbudowania pełnego zwiastuna czy spotu telewizyjnego. W miarę postępów produkcji filmu wypuszczane są kolejne teasery, które mają za zadanie pobudzić i podtrzymać zainteresowanie

przyszłych widzów, zamieszczane w sieci i emitowane w kinach. Budowanie atmosfery oczekiwania na premierę filmu stwarza wokół niego aurę „ważności” – skoro tak długo czekamy i rozmawiamy o powstającym filmie to znaczy, że jest to coś, ważnego, wartego uwagi, coś co koniecznie trzeba zobaczyć, gdy wejdzie na ekrany.

Aktualnie stacje telewizyjne współzawodniczą o pierwszeństwo emisji najbardziej oczekiwanych zwiastunów i reklamują je de facto poza blokami reklamowymi, nawet w programach informacyjnych. Również serwisy internetowe informują o wyjątkowych zwiastunach. Można powiedzieć, że w pewnym sensie mamy w tym przypadku do czynienia z promocją promocji.

W zgodnej opinii dystrybutorów miarą sukcesu zwiastuna jest oglądalność trailera w sieci w ciągu pierwszych 24 godzin. Dobrym przykładem jest trailer superprodukcji *Avengers: Wojna bez granic* (*Avengers: Infinity War*) (2018), który okazał się najchętniej oglądanym w historii, w ciągu 24 godzin zapowiedź filmu wyświetlono 230 milionów razy. Poprzedni rekord ustanowił horror *To (It)* (2017), którego zwiastun wygenerował 197 milionów odsłon przez jedną dobę. Doświadczenie wskazuje, że wyniki oglądalności zwiastuna odzwierciedlają późniejsze wyniki oglądalności promowanego obrazu.

Producenci, reżyserzy, dyrektorzy wykonawczy, dyrektorzy ds. promocji i reklamy przyznają, że zwiastun to jeden z najmocniejszych środków reklamy. Zwiastun – krótka forma audiowizualna, zawiera skondensowane do kilkuset sekund kompendium wiedzy o promowanym filmie i daje przedsmak przeżyć i emocji, czekających na widza, który zdecyduje się na obcowanie z filmem. Oprócz właściwej strategii mediowej bardzo ważna w promocji filmu z wykorzystaniem zwiastuna filmowego jest oczywiście strategia kreatywna – produkcja.

Produkcja zwiastunów jest, marketingowo patrząc, bardzo efektywna kosztowo, gdyż poziom rozpropagowania go w promocji filmu jest nieadekwatnie wysoki do kosztów poniesionych na jego wyprodukowanie. Budżety na realizację zwiastuna rosną, przez to przestały one być wyłącznie zlepkiem odrzuconych w montażu fragmentów filmu. Niejednokrotnie zdarza się, że materiał do zwiastuna jest kręcony zupełnie odrębnie, na planie filmowym tworzy się kolejne dzieło sztuki, obok obrazu głównego.

Przemysł filmowy przykłada dużą wagę do produkcji zwiastunów, jest to przedmiot odrębnej specjalizacji – istnieją nawet szkoły kształcące reżyserów trailerów. Rozwinął się swoisty przemysł produkcji zwiastunów – na rynku istnieje szereg większych i mniejszych firm, zajmujących się wyłącznie ich produkcją, funkcjonują w strukturach podobnych do współczesnych agencji reklamowych.

W Polsce pierwszą tego rodzaju firmą, powstałą w 2009 roku, jest Trailer and More. Do największych sukcesów agencji zalicza się zdobycie nagrody Golden Trailer w kategorii Best Foreign Romance Trailer, za zwiastun filmu *Różyczka*.

W Stanach Zjednoczonych, aż do lat 60., National Screen Service, była główną organizacją zajmującą się produkcją i rozpowszechnianiem zwiastunów dla wytwórni. Jej absolutnie dominująca pozycja na rynku produkcji zwiastunów została podważona przez działania jednego wizjonera: Andrew J. Kuehna, który, wraz ze stworzoną przez siebie firmą Kaleidoscope Films, położył podwaliny pod dzisiejszy przemysł zwiastunowy w Hollywood. Miarą oceny osiągnięć Kuehna było przyznanie mu, w 1994 roku, na festiwalu filmowym w Cannes, nagrody za osiągnięcia życia. Kaleidoscope Films, oprócz działalności osobistej Kuehna, obejmowała patronatem najzdolniejszych ludzi, którzy później przyczyniali się do sukcesu firmy, a przy tym wytyczali nowe ścieżki rozwoju zwiastunów.

Tysiące trailerów wyreżyserowanych przez Kuehna ukształtowały sposób patrzenia na filmy. Zrealizowany przez niego w 1964 roku, zwiastun do *Nocy Iguany* (*The Night of the Iguana*) - do dziś uznawany jest za epokowe wydarzenie w dziedzinie trailerów i dowód na to, że, podobnie jak teledyski, także zwiastuny filmowe mogą być małymi dziełami sztuki, ze swoją stylistyczną i narracyjną perfekcją (Benedict, 2015). Można się spotkać z opinią, że Kuehnowi Hollywood zawdzięcza to, jak reklamuje swoje produkty. Niedościągnięta umiejętność napisania krótkiego tekstu, zajmującego, intrygującego, przyciągającego do obejrzenia zapowiadanego filmu, to znak rozpoznawczy Kuehna. Świadectwa jego kunsztu to slogany: ze wspomnianego zwiastuna *Nocy iguany* („Jeden mężczyzna, trzy kobiety, jedna noc”) czy *Powiększenia* (1969; „Czasem rzeczywistość jest najdziwniejszą ze wszystkich fantazji”), ale także *Obcego – ósmego pasażera Nostromo* (1979; „W kosmosie nikt nie usłyszy twego krzyku”). Dalszy wkład Kuehna w rozwój trailerów, aż do czasów współczesnych, obejmował szerokie stosowanie ostrego montażu oraz wykorzystywanie kultowych piosenek (choćby zwiastun do filmu *Top Gun* z 1986). Wiedział, że przy użyciu właściwej muzyki można kontrolować cały wachlarz nastrojów, od komedii po horror i od filmu akcji aż po romans, a właściwy akord na właściwym instrumencie wyzwala właściwe emocje. Tworząc trailer do filmu Alana Parkera *Przyjdź zobaczyć raj* (*Come See the Paradise*) (1990), osadzonego w realiach II wojny światowej, Kuehn wykorzystał motyw przewodni Randy’ego Edelmana. Melodia Edelmana, pracującego dla firmy Immediate Music, okazała się tak popularna wśród producentów zwiastunów, że udzielił na jej wykorzystanie licencji do aż 27 kampanii reklamowych. Edelman, na bazie samych tylko zwiastunów filmowych i spotów telewizyjnych, uzyskał większy dochód z ty-

tułu praw do tego jednego motywu muzycznego, niż cały film Parkera od początku jego wyświetlania (Benedict, 2015).

Współczesne zwiastuny są obecnie wielkim biznesem, a ich produkcja kosztuje od 40 do 100 tys. dolarów, a nawet więcej (Kernan, 2004). Jednakże, jak zauważa Vinzenz Hediger, zwiastuny charakteryzują się wysoką efektywnością kosztową, ponieważ wykorzystują tylko ok. 4.5% budżetu reklamowego na dany film, generując co najmniej 20% przychodu kasowego (Hediger, 2004).

Dzisiejsza wrażliwość widzów sprawia, że najchętniej i najczęściej oglądanym i lubianym zwiastunem jeszcze niedawno był *The Social Network* – to pewien wzorzec. Kilkanaście lat temu takim punktem odniesienia był zwiastun *Blair Witch Project*, a wcześniej – *Trainspotting*. One wyznaczały nowe kierunki w konstruowaniu zwiastunów, przełamywały pewną normę, schemat. Bardzo trudno byłoby powiedzieć o jakimś zwiastunie, że jest najlepszy i dystansuje wszystko, co pojawiło się na rynku. Rynek tak szybko się zmienia, że niewiele zwiastunów wytrzymuje próbę czasu.

Shaun Farrington, założyciel i dyrektor artystyczny Zealot, firmy z obszaru kreatywnego marketingu, mającej swe oddziały w Sydney, Londynie i Nowym Jorku, specjalizującej się w zwiastunach¹ twierdzi, że warunkiem skuteczności zwiastuna jest coś, co on nazywa „momentami zwiastunowymi”. Konstrukcyjnie do tworzenia zwiastuna używa się dużej liczby ujęć, nawet nie zawsze pochodzących z reklamowanego filmu. Umiejętny montaż, polegający na zestawieniu elementów w określonej kolejności czy w specjalny sposób oraz okraszenie warstwy wizualnej odpowiednim dźwiękiem, powoduje, że te zestawienia mogą kreować wyobrażenie o zdarzeniach czy obrazach, które faktycznie w materiałach tekstowych nie występują – daje to twórcom szerokie pole do manipulowania historią opowiadaną przez zwiastun, po to, aby widz był przekonany, że zapowiadany film zawiera treści, sceny, obrazy, emocje, których on oczekuje. Budowanie tych właśnie „momentów zwiastunowych”, czy to rzeczywistych (odpowiadających zdarzeniom występującym w filmie), czy też wytworzonych wyłącznie na potrzebę przeżycia zwiastunowego, wymaga bardzo precyzyjnej gry na wielu elementach warstwy wizualnej (sceny, ujęcia, efekty wizualne, cięcia, efekty ściemniania do czerni, światło i barwa) oraz dźwiękowej (lektor, dialogi, efekty dźwiękowe, efekty interpunkcji, muzyka) (Johnston, 2013).

Mark Woollen, jeden z najbardziej uznanych montażystów zwiastunów w branży, odpowiedzialny za *Social Network* (*The Social Network*) (2010), *Dziew-*

¹ Działalność Farringtona wyróżniono nagrodami Key Art i Golden Trailer za międzynarodowe kampanie filmowe m.in. *Człowieka na linie* (2008), *Bękartów wojny* (2009), *Samotnego mężczyzny* (2009) i *Jak zostać królem* (2010).

czynę z tatuażem (*The Girl With the Dragon Tattoo*) (2011), *Drzewo życia* (*The Tree of Life*) (2011), często odrzuca tradycyjną trójaktową strukturę zwiastunów. Z jego punktu widzenia w budowie zwiastunów ważne jest właściwe zestawienie postaci i sytuacji, następnie zderzenie tego układu z konfliktem lub przeszkodą. Zainteresowanie widza jest możliwe, jeżeli to wszystko zostanie pokazane w krótkiej formie, zrealizowanej w odpowiednim tempie i z zachowaniem właściwego stylu – tylko wówczas zwiastun jest w stanie widza zaintrygować i zaskoczyć, wywołując u niego silną chęć obejrzenia reklamowanego filmu (Kehe, Palmer, 2013).

Anthony Sloman, pracujący w brytyjskiej branży filmowej od lat 60. jako producent, reżyser, montażysta, a także producent zwiastunów – *Nie dziś, kochanie* (*Not Tonight Darling*) (1971), *Orzeł wylądował* (*The Eagle Has Landed*) (1976), *Długi wielki piątek* (*The Long Good Friday*) (1980), *Supergirl* (1984) – podkreśla, że zwiastun jest przede wszystkim narzędziem sprzedażowym, więc jeśli produkowany jest zwiastun westernu, widownia chce zobaczyć kowbojów, jeśli jest to film wojenny – oglądać wybuchy, a jeśli jest to romans – pocałunki. Nie przecenia roli występujących w filmie aktorów, zaznaczając, że w dzisiejszym kinie status gwiazdy nie jest dany raz na zawsze i żywot medialny trwa dużo krócej, niż w początkach kina (Johnston, 2013).

Woolen silnie akcentuje rolę ścieżki dźwiękowej, jako warunku stworzenia atrakcyjnego zwiastuna. Dobry podkład muzyczny jest w stanie atrakcyjnie zaprezentować nawet słaby film i odwrotnie, słaby – może sprowadzić trailer do nudnego przeżycia, niemal odstręczającego widzów. Woolen, podkreślając rolę muzyki, zwraca uwagę, że często 70–80 % pracy to próba znalezienia właściwego utworu. W zwiastunach chodzi o rytm, tempo i uczucie, dlatego tak ważne jest, żeby montażysta miał wiedzę o różnych gatunkach muzycznych i słuchał dużej porcji muzyki regularnie. Jego zdaniem wyboru właściwej muzyki dokonuje się, korzystając z wcześniej zgromadzonej przez siebie fonoteki, z której w każdej chwili można skorzystać we właściwym momencie. Tak właśnie było przy produkcji zwiastuna do *The Social Network*, Woolen miał przez 6 lat w swoim iTunes piosenkę *Creep* zespołu Radiohead, która idealnie pasowała do zwiastuna (Kehe, Palmer, 2013).

Farrington również uważa, że nie da się przecenić wartości muzyki. Właściwa muzyka jest nośnikiem emocji i dodaje filmowi wiarygodności. Zważywszy na to, że większość zwiastunów tworzy się, zanim ukończona zostaje ścieżka dźwiękowa filmu, w 99 % przypadków ścieżka nie odpowiada zwiastunowi, a ponieważ muzyka w zwiastunach jest, zdaniem Farringtona absolutną, jego podstawą, wykorzystywane są, wspomniane wcześniej przez Woolena, biblioteki muzyczne,

natomiast przy dużych projektach filmowych pojawia się możliwość zakupu ścieżki komercyjnej – tak właśnie było przy okazji zwiastuna do *Jak zostać królem*. Kompozycja Philipa Glassa, odrębna od ścieżki dźwiękowej filmu, okazała się doskonale dopasowanym do tego zwiastuna (Johnston, 2013).

Woolen podkreśla także znaczenie autorskiego charakteru zwiastunów produkowanych przez wybitnych twórców. Uważa on, że reżyser powinien oddać w zwiastunie swój jasno rozpoznawalny styl tak, aby widzowie mogli na podstawie oglądu trailera przypuszczać, co ich może czekać podczas projekcji filmu. Efekt ten może być osiągnięty wyłącznie w sytuacji, gdy estetyka zwiastuna odpowiada estetyce filmu. To indywidualne piętno reżyserskie nie tylko pomaga „sprzedawać” film w okresie okołopremierowym, ale sprawia, że zwiastun, sam w sobie, może stać się ponadczasowy. Przy niektórych filmach zwiastuny powinny być szczególnie bliskie stylistyce reżysera. Dotyczy to zwłaszcza obrazów, określanych przez podejście estetyczne reżyserów i ich artystyczne wybory. Szczególnie ważne, a zarazem ponadczasowe, zdaniem Woolena, są zwiastuny Kubricka, które dalej odciskają swe piętno i inspirują. Jednym z najciekawszych i najoryginalniejszych z nich był zwiastun filmu *Łsnienie* (*The Shining*) (1980). Bardzo ciekawą wypowiedzią artystyczną jest zwiastun Jean-Luka Goddarda do jego własnego obrazu *Do utraty tchu* (*A bout de souffle*) (1960). Podkreślając znaczenie autorskiego charakteru zwiastunów, kreowanych przez wyjątkowych twórców, nie sposób pominąć Alfreda Hitchcocka – luminarza kina autorskiego, który miał istotny wkład w rozwój sztuki zwiastunów.

Wraz z rozpowszechnieniem zwiastuna jako formatu oglądanego poza salą kinową, wskazując zmiany estetyczne i strukturalne, jakim podlegały zwiastuny na swej drodze z kina na iPody, należy podkreślić ich: mobilność i interaktywność, inną strukturę obrazu (zwłaszcza nową estetykę dla mniejszego ekranu, bazującą bardziej na zbliżeniach niż spektaklu w większej skali), jak i unikalne opcje estetyczne (m.in. szybki, „nadaktywny” montaż, wymagający wielokrotnego oglądania), a przede wszystkim większą rolę dźwięku – najmocniejszego elementu strukturalnego mobilnego zwiastuna – przy braku wyraźnych efektów wizualnych, muzyka, efekty dźwiękowe i dialog sprzedają rysującą się opowieść, wyjaśniają część akcji na ekranie i sugerują, nawet jeśli tylko częściowo, atrakcję, którą chce stworzyć montaż wizualny (Johnston, 2008).

Zwiastuny musiały się dostosować do przemian wywołanych „cyfrową rewolucją”, która m.in. zmieniła sposób i zakres recepcji kina przez widza. Rozwijające się dynamicznie multimedia, niosące ze sobą nowe, dotychczas niezbrane możliwości techniczne i formy wyrazu sprawiły, że współczesny widz posiadał umiejętność przyswajania kina na wielu poziomach równocześnie i przeżywa-

nia interdyscyplinarnych wydarzeń dużo głębiej. Nowa rzeczywistość stawia wyzwania także przed twórcami zwiastunów, gdyż widzowie w nich poszukują tych doznań, które gwarantuje im współczesny film i wydarzenia multimedialne (Serdiukow, 2012).

W zwiastunach obrazy są wybierane i łączone tak, aby dać pierwszeństwo uwadze widza w większym stopniu niż podtrzymaniu spójności narracyjnej. A jednak zwiastuny także podtrzymują relację do opowieści, którą promują, a w tej relacji między przyciągającymi obrazami reklamowymi, a spójną narracją filmową leży jedyna w swoim rodzaju cecha, która konstytuuje retorykę zwiastunów. Precyzyjnie rzecz ujmując, zwiastuny są paratekstami filmowymi. Paratekst (fr. *paratexte*, ang. *paratext*) to termin, zaproponowany przez francuskiego teoretyka literatury Gérarda Genette'a, na określenie elementów, które funkcjonują wokół tekstu właściwego (Genette, 1987). Genette scharakteryzował je jako te elementy, które wyłaniają się z tekstu (literackiego) i nadają mu znaczenie, ale nie są uważane za integralną część tych tekstów, „są jedynie ich akcesoriami” (Genette, 1987, s. 410). Wielu badaczy uważa, że w odniesieniu do zjawisk audiowizualnych definicja paratektu, sformułowana we wprowadzeniu do *Seuils*, powinna być redefiniowana.

Andrzej Gwóźdź opowiada się za nieco odmiennym rozumieniem paratektu w odniesieniu do audiowizualności nowego, cyfrowego typu, czemu zresztą sprzyja Genettowska konstatacja, że parateksty otaczają i przedłużają teksty, służąc do ich prezentacji; w konsekwencji zatem każdy kontekst wykazuje znamiona paratektu.

Wyjściowa definicja paratektów będzie więc określała je jako wiązki praktyk dyskursywnych, dzięki którym bazowy tekst (audio)wizualny lub samo medium, w obrębie którego on funkcjonuje, włączone zostają do środowiska szerszego niż to, które zapewnia paratektowi jego baza tekstowa (medialna). Wskutek tego trafia on do odbiorcy na różne, wydłużone poza sam tekst sposoby i różnymi drogami, czasami na przelaj, to znaczy także za pomocą innych mediów (Gwóźdź, 2010, s. 36).

Według Genette'a paratekst funkcjonuje jako próg znaczeniowy, gdzie widz może badać pewien rodzaj intertekstowego przejścia granicznego – coś, co on nazywa strefą pomiędzy tym, co wewnątrz, a tym, co na zewnątrz, wskazując zarówno na tekst, jak i na dyskurs świata na jego temat (Genette, 1987). Gwóźdź zwraca uwagę na „ową strefę przejścia na styku kodowania zewnątrz- i wewnątrztekstowego, otwierającą pole negocjacji i transakcji pomiędzy nadawcą a odbiorcą, zwłaszcza to, co dalej od centrum, wykazujące znamiona genette'owskiego epitekstu” (Gwóźdź, 2010).

Lisa Kernan i Keith Johnston, a także Jonathan Gray i Daniel Hesford, opierają swe analizy zwiastunów, również w kontekście poszukiwań czynionych przez Genette'a, na polu peryferyjnych tekstów, określanych właśnie mianem paratekstów, które choć niejednoznacznie powiązane z tekstem, funkcjonują po to, by go otoczyć i poszerzyć. Kernan nazywa zwiastuny paratekstami filmowymi, zaś takie właśnie ich umiejscawianie jest korzystne pod kątem pełnego zrozumienia ich potencjału kinowej ekspresji. Zdaniem Kernan zwiastuny można widzieć jako przykłady publicznego „epitektu” danego dzieła, a z uwagi na ich mocno przytoczeniowy aspekt, sposób, w jaki retorycznie rekonfigurują one sceny z filmu, nadając im kontekst perswazyjny, badaczka sugeruje także, że zwiastuny są zarówno para- jak i metatekstami (Kernan, 2004).

Zwiastuny pełnią funkcję czegoś o wiele więcej niż narzędzi sprzedażowych, służąc jako punkt odniesienia dla poważnych rozważań i myśli lub, jak to opisuje Gray, tworząc metatekstowe „ramy i filtry”. Zdaniem Graya podtytuł dzieła Genette'a *Thresholds of Interpretation* (progi interpretacji) jest intrygujący, ponieważ sugeruje, że znaczenie, czy przesłanie można budować i może się ono zaczynać właśnie od tych rodzajów forpoczty dzieła, a niekoniecznie od niego samego. A to z kolei, często stawia nas przed dość radykalnym twierdzeniem, że dzieło, które badamy, czy to film, czy książka, nabiera znaczenia i jest interpretowane w wielu miejscach, z których część wydaje się ważniejsza, niż to, czym jest samo dzieło (Gray, 2010). Przedstawiona przez Genette'a charakterystyka paratektu ujawnia się również w obecnej dyskusji na temat zwiastunów, w której często odnotowuje się dychotomię sztuki i komercjalizmu.

Kernan umieszcza zwiastun w ramach „specyficznej formy prezentacji filmowej”, w której „łączą się promocyjny dyskurs i przyjemność narracyjna” (Kernan, 2004, s. 7), podczas gdy Johnston omawia rolę formatu w „marketingu filmowym, prezentowanym w różnorodnych mediach, jako część kluczowego pomostu tekstowego między studium filmowym i publicznością” (Johnston, 2009, s. 21).

Daniel Hesford, powołując się na idee Genette'a, rozważa działanie zwiastuna jako przedstawieniowego punktu sprzedaży nowych typów ekspresji kinowej, stawiając przy tym nowe pytania w istniejącej dyskusji teoretycznej. Idea przedstawienia kinowego, użyta została przez badacza w korelacji z teatralnym skojarzeniem pojęcia – sugerując pewien rodzaj rozważań, interpretacji, wystawiania i prezentowania pierwotnego materiału tekstowego. Hesford uważa, że poza różnymi rodzajowymi i tematycznymi tropami, charakterystycznymi dla poprzedzającego filmu, sam akt doświadczenia kina jest zakodowany w przedstawieniu zwiastuna – odbywając się w niezdefiniowanym miejscu paratekstowym, pomiędzy tekstem a czytelnikiem, produktem a konsumentem (Hesford, 2013).

Barbara Klinger, w swym eseju *Digressions at the Cinema*, bada pojęcie recepcji dygresywnej, wskazując, jak „społeczne i intertekstowe oddziaływania w łonie kultury masowej wytwarzają recepcję wychodzącą poza granice tekstowe” (Klinger, 1989, s. 4). Klinger opisuje szereg zjawisk paratekstowych i epitekstowych, i skupia się konkretnie na formach promocyjnych, które stanowią przykład relacji między intertekstowością a estetycznym utowarowieniem. Poglądy Klinger na temat receptywnej dygresji tego, co filmowe, rozciągają się na zwiastuny, które zarówno na poziomie amatorskim, jak i profesjonalnym, są tworzone jako wyrazy hołdu lub jako parodie bądź pastisze, wolne od jakiegokolwiek celu handlowego. Brak konwencjonalnego celu komercyjnego tworzy szczególny rodzaj kontekstu receptywnego, który podkreśla cechy przedstawieniowe (Klinger, 1989).

Kathleen Williams omawia, obecną w parodiach, tendencję do „bawienia” się formatem zwiastuna, jednocześnie pozbawiając go funkcji komercyjnej. Będąc czymś więcej niż tylko aktem symulacji, użycie komercyjnych motywów i konwencji kinowych stanowi gest performatywny. Williams omawia na przykładzie parodii zwiastuna *Tajemnicy Brokeback Mountain (Brokeback Mountain)* (2005) popularny trend zapożyczania szczegółowych elementów ze wspomnianego zwiastuna i wstawiania ich w sekwencje z innych filmów tak, aby stworzyć nowy zwiastun. Liczne parodie *Brokeback* cieszą się dużą popularnością na YouTube nieprzerwanie od 2006. Czymś, co natychmiast pozwala zidentyfikować zwiastun do *Brokeback*, jest muzyka Gustavo Santaolallego, wykorzystana w oryginalnym zwiastunie. To sygnalizuje, że zwiastun do *Brokeback Mountain* sam był tak kultowy, że wykorzystanie ścieżki dźwiękowej z niego natychmiast jest rozpoznawalne, zaś ponowne użycie muzyki i tekstu sugeruje, że przerabiane zwiastuny wzmacniają ową ikonografię i jej kapitał, poprzez wizualne akcentowanie tego, co niesie denotację *Brokeback Mountain*. Williams stawia tezę, że przeróbka zwiastuna może zostać wyzwolona od filmu fabularnego, który przywołuje, poprzez przekonanie, że jest samodzielną, spójną formą filmową. Choć tradycyjnie zwiastuny działały w celu zyskania publiczności dla nieuchronnego wejścia filmu do kina, przeróbka ma jedynie ambicję stworzenia publiczności dla siebie samej (Williams, 2009).

Kluczowe jest tu zrozumienie promocyjnej formy i konwencji: konkretne cechy komercyjne ułatwiają osiągnięcie efektu parodii. Świetnym tego przykładem jest m.in. sławna parodia zwiastuna obrazu Stanleya Kubricka *Łśnienie (The Shining)* (1980), będąca jego paratekstową reinterpretacją, przedstawiającą film, jako lekką komedię rodzinną o ojcu pragnącym odzyskać kontakt z synem. Ponury i złowieszczy tekst źródłowy Kubricka zostaje przeedytowany z użyciem zabawnego głosu lektora i ścieżki dźwiękowej Petera Gabriela, które

to chywyty, skłaniają nas ku zupełnie nowej interpretacji (Watercutter, 2013). Wymienione teksty – zwiastuny dotyczą jedynie wierzchołka góry lodowej twórczości dostępnej w sieci, ale każdy z nich, w różnym zakresie, angażuje widza w coś, co można nazwać przedstawieniem filmowym, stanowią próbę nakłonienia czy przekonania poprzez reinterpretację i szczególnie rodzaj reżyserii materiału tekstowego.

Vinzenz Hediger rozszerza pojęcia interpretacji przedstawieniowej, charakteryzując użycie tekstów źródłowych w zwiastunach jako procesu przytaczania, ponieważ składają się one niemal wyłącznie z cytatów z filmów, do których przynależą. W tym sensie wszystkie zwiastuny można uważać za performatywne – ich celem jest przekonanie potencjalnych konsumentów, poprzez interpretowanie leżącego u ich źródeł materiału tekstowego, jednak zwiastun zrobiony przez fana, albo taki, który stanowi parodię, właśnie rodzi się z, lub bazuje na, braku celu komercyjnego, a w niektórych przypadkach nawet samego tekstu – poprzednika (Hediger, 2004).

Parodie zwiastunów, pozbawione dających się promować komercyjnie tekstów – poprzedników, stanowią problem dla konwencji paratekstowej: do jakiego stopnia można mówić, że są tekstami promocyjnymi? Jeśli są reklamami, to co reklamują? Jeśli stanowią przedpremierę, to czego?

Pytania te rodzą konsekwencje nie tylko dla statusu paratekstu, ale także dla kinowych interpretacji czasoprzestrzeni. Definicja Genette'a opiera się na roli czasoprzestrzennej, w której paratekst działa jako uobecnienie poprzedzającego go tekstu, w każdym tego słowa znaczeniu, w tym także zapewniając jego obecność w świecie (Genette, 1997). Rozumiane jako przedpremiera lub reklama nadchodzących filmów zwiastuny, znajdują się dokładnie na paratekstowym progu. Kierują nas ku przyszłemu momentowi kinowemu, ale wykorzystują obrazowanie wydarzeń z przeszłości, a więc w tym sensie jednocześnie spoglądają wstecz. W przypadku parodii moment przyszły (wkrótce na ekranach) jest zamierzony i rozumiany jako iluzoryczny, zaś odnośniki w czasie do tekstu – poprzednika (w przeszłości lub już wkrótce), są ukazywane jako całkowicie wirtualne.

Jednym z najbardziej znanych przykładów odmiany rodzaju parodii jest trailer *Maczety*, części dylogii Quentina Tarantino i Roberta Rodriguez, *Grindhouse* (2007). W *Grindhouse* chwyt dylogiczny rozszerzony zostaje na przerwę wewnątrzfilmową pomiędzy filmem Rodriguez *Planet Terror*, a obrazem Tarantino *Death Proof*. Przerwę w całości pochłaniają reklamy lokalnych restauracji i innych obiektów i, co ciekawe, zwiastunów nadchodzących atrakcji.

Zwiastun – parodia *Maczety* Rodrigueza jest szczególnie godny uwagi, ponieważ jego sukces ostatecznie doprowadził do rozwinięcia go w film fabularny, niezwiązany z *Grindhouse*. Ten komercyjny obraz, w duchu pierwotnego przedstawienia w nurcie kina eksploatacji, otrzymał swój własny zwiastun, co stwarza możliwość, by porównać obie produkcje. Performatywny charakter każdego z obu zwiastunów Rodrigueza jest inny: zwiastun faktycznego filmu służy jako postmodernistyczna reinterpretacja autentycznego celu komercyjnego – nie jest parodią, podczas gdy wcześniejsza parodia go nie zawiera. Odbierany jako przedstawienie, zwiastun – parodia *Maczety* ogniskuje dyskusję Klinger na temat teorii dygresywnego odbioru oraz przedstawień czasu Deleuza, wskazuje na nowe konteksty recepcji kina i doświadczenia filmowego (Hesford, 2013).

Możliwość stworzenia przedstawienia kinowego, poprzez przyjęcie formuły zwiastuna, pozwala, by inne teksty skorzystały na jego mocy afektywnej. Wiele typów mediów obecnie przyswaja formę zwiastunów, by kreować przedstawienia filmowe. W 2010 roku powieść fantasy George’a R.R. Martina *Taniec ze smokami* (*A Dance With Dragons*) otrzymała „zwiastun” z animowanymi planszami tekstowymi i ścieżką dźwiękową nagrałą przez orkiestrę, odzwierciedlający filmowy charakter książki. Wykorzystanie zwiastunów do tworzenia przedstawień filmowych stało się kulturową walutą o dużej wartości, do tego stopnia, że nominowany przez Partię Republikańską w wyborach w 2012 roku Rick Perry opublikował reklamę wyborczą, która w rzeczywistości była, niezależnie od przyświecających jej intencji i celów, zwiastunem filmowym. „Polit - zwiastun” jasno wskazuje na komunikatywną ambicję oraz próbę przedstawienia procesu politycznego w stylu podnoszącego na duchu hollywoodzkiego hitu kasowego, ze znaną dobrze emocjonalną narracją. Jakie by nie były skłonności polityczne, ciężko nie odpowiedzieć na *proven leadership* poprzez odebranie tego tekstu jako promocji filmu, który ma wejść na ekrany (Hesford, 2013). Podobny przykład „Polit - zwiastunów” możemy wskazać przy okazji wyborów prezydenckich w Polsce w 2015 roku, kiedy w Internecie pojawiło się wiele parodii spotów wyborczych obecnego Prezydenta RP Andrzeja Dudy, w stylistyce zwiastunów *House of Cards*. Media mainstreamowe szeroko komentowały podobieństwa kampanii do wspomnianego amerykańskiego serialu. Wykorzystując tę popularność porównań, jedna z komercyjnych stacji radiowych – Radio ZET, nawiązując do *House of Cards*, wyprodukowała reklamę audycji wyborczej swojej anteny, posługując się typową dla zwiastuna filmowego *House of Cards* kompozycją. W reklamie obecny był również główny motyw muzyczny autorstwa Jeffa Beala, wykorzystywany w czołówce i w zwiastunach pierwszych sezonów serialu.

Moc performatywna zwiastuna – parodii pokazuje potrzebę reinterpretacji teorii odbioru oraz definicji paratekstu. Tradycyjny odbiór zwiastuna utożsamia go z reklamą, ale parodia miesza tu szyki, jeśli chodzi o cel – jest nim publiczność, a nie konsumenci, a kierowany jest on do odbiorcy jako tekst, a nie paratekst.

Paratekstowe narzędzia stały się tak wyrafinowane, że nawet podważa się ich status jako paratekstu. W wielu przypadkach narzędzia tylko przypominają paratekstowe, a teraz służą celom stricte tekstowym. Metaopowieść staje się nie do odróżnienia od opowieści, a tekst od paratekstu.

Rola zwiastuna w kulturze filmowej oraz jego ekspansja z pewnością powinny stać się przedmiotem dalszych badań. Zwiastun jest obecnie ograniczony jedynie przez swą nomenklaturę, termin ten uległ ogromnej metamorfozie poprzez dziesięciolecia ewolucji.

W świecie rosnącej konkurencji ze strony telewizji i gier wideo, gdzie wszyscy konkurują o ograniczony zasób – czas i pieniądze widzów – rola zwiastuna jako ruchomego i mówiącego przedstawiciela filmu, łatwo przyswajalnego przed główną atrakcją i łatwo udostępnianego w mediach społecznościowych, jeszcze nigdy nie była tak istotna.

Zwiastun nie oznacza już czegoś, co jest „z tyłu”. Jest ważną i widoczną częścią prawie każdego hasła w kanonie filmowym. Reprezentuje sobą nagromadzenie energii twórczej, a często stanowi „początek”, a nie „zwijanie” procesu twórczego, w którym nowatorstwo i autoekspresja ustępują dążeniu do zysku i komercji.

Zwiastuny nie są już tylko peryferyjne, w każdym razie nie w posiadanych przez nie potencjale. Interesujące jest nie tylko to, co otacza film, tworzy jego wizerunek, zanim nie przekonamy się, czym dana rzecz jest w istocie, ważne także jest to, jak recenzje – twórczość fanów, a także inne parateksty powstałe później, mogą zmienić nasze rozumienie post factum, stąd to pojęcie także zdaje się być niewystarczające.

Nastawienie, jakie wnosimy do jakiegokolwiek przeżycia filmowego, jest niezwykle ważne, a parateksty często odgrywają kluczową rolę w jego kreowaniu. Jednocześnie opowieść wcale się nie kończy z chwilą zakończenia seansu, bo parateksty mogą odmienić to przeżycie. Być może jakieś fanowskie video każe nam pomyśleć o filmie w nowym świetle albo tekst napisany przez fana podważa nasze zrozumienie bohatera. Rosyjski teoretyk narracji, Michaił Bachtin, którego cytował Johnatan Gray w wywiadzie udzielonym Jenkinsowi, poetycko napisał, że „żadne znaczenie nigdy nie jest martwe i że każde znaczenie kiedyś przyjdzie

do głowy. A więc, podobnie jest we wszystkim w mediach, co nie jest ustalone: może ulec przewartościowaniu” (Jenkins, 2010).

Oczywiście, w swej najbardziej przyziemnej formie, często nie da się odróżnić zwiastuna od reklamy i naznaczony jest on w sposób, który wielu odbiera jako tożsamy z propagandą, jednak w przedstawionych w artykule przykładach, zwiastun podważa klisze i konwencje poprzez zmianę naszych oczekiwań, co do możliwości tkwiących w filmie. Stanowi przestrzeń, w której potencjał uwidacznia się i jest wykorzystywany jako kanał przekazu szerszego przeżycia filmowego. Zwiastun wywalczył dla siebie swą własną przestrzeń kulturową, generując własne przestrzenie filmowego wyrazu.

Zwiastun odwołuje się do naszej potrzeby badania i delektowania się czasem pragnienia – estetyzując oczekiwanie poprzez eksport tego, co kinowe poza samo kino – do całej plejady zewnętrznych mediów i sfer kultury. Budzące emocje, humorystyczne i widowiskowe zwiastuny często nie sprzedają już filmów – sprzedają same siebie (Hesford, 2013).

Będąc czymś więcej niż tylko substytutem filmu fabularnego, do którego się odnosi, zwiastun jest częścią składową sukcesu kina i ciągłego uroku, jaki roztacza ono przed widownią. Wraz z przenikaniem zwiastuna do nowych obszarów kulturowego pejzażu, prowokuje on nowe dyskursy, mające swoje własne znaczenie historyczne, społeczne i kulturowe.

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Between Cinema and Advertising. Semantic expanses of the film trailer.

Trailers are the theatre of the good things coming soon. Since the status of the trailer in the media and cultural space is constantly changing, the question can be asked: What is a trailer in the era of media convergence? It seems to exist somewhere between cinema and advertising, in a wide range of art and commerce, but in a situation where fan trailers and parody trailers are becoming more and more sophisticated and imitative of the real thing, even these criteria are losing their usefulness, and all the more so if you point out advertisements that, conversely, pretend to be film trailers.

The first part of the article will determine how important the trailers are in the marketing strategy of a film. The production of trailers is an important segment of the advertising industry. It is crucial to construct the trailer in such a way as to attract the audience's attention and convince them that the film being advertised is the one they should see. To achieve this, the creators of trailers use similar strategies, conventions and tools. This article will set out to present views of the leading trailer makers: Andrew J. Kuehn, Shaun Farrington, Mark Woollen and Anthony Sloman. In the latter part of the text, the issues of the film trailer will be placed in the broader context of the cultural space in which it exists and functions. The main areas of research on trailers will be presented (featuring Lisa Kernan, Keith M. Johnston, Jonathan Gray, Daniel Hesford, Barbara Klinger, Kathleen Williams, among others), consistently leading to reflection on the paratextual nature of the trailers, embedded in contemporary theoretical discourse and in the screen practices themselves.

Key words: paratexts; trailers; media convergence

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O pewnej tendencji (współczesnego) kina francuskiego... „Kino przedmieść” i jego wizualne parateksty na przykładzie *Nienawiści* Mathieu Kassovitza i *Nieustraszonej* Danielle Arbid

(Audio)wizualne parateksty filmu – przede wszystkim plakaty oficjalne, artystyczne i fanowskie, okładki płyt DVD, zwiastuny dystrybucyjne czy tworzone przez fanów – stanowią bardzo wartościowy i użyteczny materiał w edukacji filmowej. Pozwalają powiązać różne poziomy refleksji nad filmem: analizę tekstualną i kontekstową, namysł nad historią i warunkami produkcji danego dzieła, komentarz dotyczący jego recepcji i związków z historią idei. Mając na uwadze te ustalenia oraz nakreślone poniżej stanowiska badawcze wobec filmowych paratekstów, prezentujemy konkretne przykłady wykorzystania plakatów i okładek DVD jako narzędzia urozmaicającego i pogłębiającego pracę z młodzieżą akademicką.

W niniejszej pracy jako materiał badawczy posłużyły nam parateksty funkcjonujące wokół nurtu „kina przedmieść”, szczególnie silnie zarysowanego we

francuskiej kinematografii lat 90. W początkowej części artykułu przybliżymy genezę i ewolucję tego zjawiska oraz wskażemy wyzwania, jakie stawia ono przed wykładawcą prowadzącym zajęcia z historii lub teorii filmu. Następnie – posługując się metodą studium przypadku – omówimy szczegółowo możliwość wykorzystania w pracy ze studentami materiałów paratekstualnych do filmu *Nienawiść* (*La Haine*, reż. M. Kassovitz, 1995), który w 2020 r. obchodził dwudziestą piątą rocznicę kinowej premiery. Zestawienie materiałów towarzyszących dystrybucji tego kultowego już dzieła z plakatami do filmów o tematyce imigranckiej zrealizowanych we Francji w XXI wieku¹ umożliwi dostrzeżenie ewolucji, jakiej na przestrzeni lat podlegało „kino przedmieść” w zakresie selekcji i sposobu prezentowania miejsca akcji oraz relacji zachodzącej pomiędzy miejską przestrzenią a eksplorującymi ją postaciami. Metodyczne propozycje wykorzystania audiowizualnych paratekstów uzupełnimy opisem własnych doświadczeń zdobytych w toku prowadzenia warsztatowych zajęć akademickich.

Plakat jako graficzny „akompaniament” filmu

Wywiedzione z literaturoznawczej myśli Gérarda Genette’a (1992) pojęcie paratekstu jako „dodatku” do dzieła właściwego zadomowiło się również w studiach medioznawczych. Na polskim gruncie głównym punktem odniesienia pozostaje antologia esejów pod redakcją Andrzeja Gwóźdźia (2010), której autorzy nierzadko przetwarzają i rozszerzają ustalenia Genette’a, mając na uwadze specyfikę intermedialnej kultury audiowizualnej. Na potrzeby naszego artykułu warto zaznaczyć, iż w odniesieniu do paratekstów francuski literaturoznawca zastanawiał się, jaki owe dodatki budują „horyzont oczekiwań” odbiorcy (Genette, 1992, s. 322). Pojęcie to – łączące się z „paktem gatunkowym” Philippe’a Lejeune’a (Genette, 1992, s. 320) – jest bardzo użyteczne w działaniach dydaktycznych, ponieważ pozwala wytyczać różne ścieżki interpretacyjne, analizować sposoby konstruowania znaczenia w wielomedialnych (obraz, słowo) przekazach, a także konfrontować odmienne oczekiwania odbiorców, wynikające z ich wcześniejszych doświadczeń z tekstami kultury. Mamy świadomość odchodzenia od tekstualności we współczesnych metodologiach badań nad mediami, niemniej kategoria tekstu ma ciągle zastosowanie w sferze edukacji. Pośród medioznawczych komentarzy do Genette’owskiej teorii paratekstu istotna dla nas jest uwaga Gwóźdźia, który z lektury *Seuils* wysnuwa wniosek, iż „każdy kontekst wykazuje znamiona paratekstu” (2010, s. 36), ponieważ interesujące nas parateksty – pla-

¹ Szeroki korpus filmów etykietowanych jako „Kino przedmieść” zdecydowałyśmy się zawęzić do następujących tytułów: *Wina Woltera* (*La Faute à Voltaire*, reż. Abdellatif Kechiche, 2002), *Klasa* (*Entre les murs*), reż. Laurent Cantet, 2008, *Imigranci* (*Dheepan*, reż. Jacques Audiard, 2015) oraz *Nieustraszona* (*Peur de rien*, reż. Danielle Arbid, 2015).

katy i okładki wydań DVD – mogą być użyte jako narzędzia analizy kontekstowej (Aumont, Marie, 2011, s. 113–117).

W obszarze naszych zainteresowań znajdują się plakaty, które możemy określić mianem „fotograficznych”, ponieważ ich kompozycja opiera się na kadrach lub fotosach filmowych. Ten typ plakatu filmowego nie cieszy się przesadnym uznaniem krytyki i badaczy, na co niewątpliwie wpływ mają chybione realizacje, których polskie odsłony obśmiewane są między innymi przez twórców facebookowego fanpage’u „Polska Szkoda Plakatu” (<https://www.facebook.com/PolskaSzkodaPlakatu/>). Wyraźnie większym zainteresowaniem badaczy i dydaktyków cieszy się filmowy plakat artystyczny (Budzik, 2013, s. 323–338), będący syntezą wskazówek interpretacyjnych filmu oraz indywidualnego stylu plastycznego. Obserwujemy również powrót artystycznych plakatów w dystrybucji filmowej (Budzik 2016–2017, s. 84–85) oraz w szerzej rozumianym świecie kultury filmowej, czego przykładami mogą być np. realizacje Maksa Bereskiego (Plakiat), wystawa polskiego plakatu filmowego na Expo 2010 w Szanghaju, ekspozycja prac Andrzeja Pągowskiego na Festiwalu Polskich Filmów Fabularnych w Gdyni (2018) czy wiele innych wystaw galeryjnych i muzealnych. W odniesieniu do plakatów „fotograficznych” możemy natomiast przeczytać: „Współczesny plakat filmowy zazwyczaj nie jest bowiem artystyczny, znaki werbalne i wizualne na nim nie grają, a interpretacja obrazu ogranicza się do rozpoznania twarzy aktorów pierwszoplanowych” (Bołek, 2015, s. 258). Z punktu widzenia praktyki edukacyjnej trudno jednak zgodzić się na takie uogólnienie, ponieważ omówienie plakatów filmowych – również tych o profilu „nieartystycznym” – stanowi filar licznych materiałów dydaktycznych. Działania takie kształtują kompetencje analityczne i interpretacyjne uczących się. Trafnie dobrany кадр z filmu lub zainscenizowany fotos mogą być również odczytywane jako wizualna synekdocha (*pars pro toto*), a kolaż zdjęć – jako towarzysząca filmowej narracji (a więc paratekstualna) opowieść alternatywna, uruchamiająca w umyśle odbiorcy sferę domysłów. Wybór materiału fotograficznego oraz tekstowego (nazwiska, cytaty, slogany reklamowe) mogą stanowić przyczynek do rozważań dotyczących strategii promocyjnej filmu i prognozowanych przez producenta i dystrybutora oczekiwań odbiorców. Porównanie plakatów premierowych i okładek DVD dostarcza natomiast materiału do zastanowienia się, w jaki sposób recepcja filmu wpłynęła na kierunki jego interpretacji.

Strategia omówienia plakatów filmowych na zajęciach wykorzystuje w dużej mierze narzędzia znane z podejść strukturalistycznego i semiotycznego, których obecność jest wyraźnie zarysowana na gruncie szkolnym. Uporządkowania i przykładów wykorzystania tych narzędzi dostarcza praca Anny Ślósarz (2013)

dotycząca lekcji polskiego skoncentrowanej wokół tematyki plakatu i reklamy. Autorka skupia się na znakowości przedstawień ikonicznych oraz na perswazyjnym wymiarze plastycznych środków wyrazu, proponując dwuetapowe odczytania plakatów: dosłowne, związane z analizą przekazu, oraz symboliczne, należące do sfery interpretacji. Formułuje szereg przydatnych wskazówek i pytań szczegółowych do wykorzystania w sytuacji dydaktycznej: ocenie poddawane są kształty, linie, kolory, światło, przestrzeń, kompozycje, materiał. Wymienione elementy plastycznego wyrazu znalazły się również we wzorze analizy i interpretacji plakatu filmowego na Olimpiadzie Wiedzy o Filmie i Komunikacji Społecznej (FINA, 2017), przewidujące opisanie (nazwanie), a następnie sfunkcjonalizowanie tych elementów przez ucznia, prowadzące do sformułowania i udowodnienia tezy interpretacyjnej. W sferze terminologii i nazewnictwa elementów formalnych plakatu opracowania te są zbieżne ze schematami opisu i analizy dzieła, tworzonymi przez metodyków historii sztuki. Sposób pracy z plakatem, proponowany przez Ślósarz oraz autorów poradnika na potrzeby Olimpiady, zakłada odwoływanie się nie tylko do umiejętności ucznia w zakresie dostrzegania i nazywania elementów plastycznych oraz określania ich funkcji w obrazie, ale też do wiedzy na temat motywów ikonicznych, symboli, alegorii i konwencji przedstawiania funkcjonujących w kulturze, jak również do ikonograficznego i kulturowego obycia, jakiego wymaga rozpoznawanie kulturowych nawiązań².

W kontekście studiów filmoznawczych plakaty i okładki DVD możemy zaliczyć do narzędzi kontekstowych analizy, choć Aumont i Marie nie wymieniają akurat tych paratekstów wśród materiałów wyprzedzających rozpowszechnianie filmu i tych powstałych już po zejściu filmu z ekranów (Aumont, Marie, 2011, s. 113–117; Budzik, 2016–2017, s. 89–90). Francuscy badacze argumentują, iż posługiwanie się tymi narzędziami przełamuje strukturalistyczny ahistoryzm, dzięki czemu namysł nad filmem nie ogranicza się jedynie do wewnętrznego świata dzieła, ale bierze pod uwagę uwarunkowania produkcyjne oraz kontekst kulturowy i społeczny. Autorzy podkreślają również, że niektórych narzędzi kontekstowych nie można traktować jako neutralnych przekazów informacyjnych. Należą do nich właśnie plakaty i okładki, ponieważ wybór obrazu (lub kolażu

² Interesującą propozycją do zastosowania w pracy z plakatami artystycznymi jest działanie wykorzystujące teorię amalgamatów pojęciowych Gilles'a Fauconniera i Marka Turnera, wywiedzione z obszaru językoznawstwa kognitywnego. Plakaty artystyczne traktowane są tu jak teksty multimodalne, a semiotyczna w swoim rdzeniu analiza (denotatywna i konotatywna, podobnie jak w podejściach wskazanych wyżej) ma prowadzić do skonstruowania możliwie pogłębionej i różnorodnej interpretacji (zob. Bolek, 2015, s. 260). Liczne zastrzeżenia odnośnie do tej metody (Libura, 2007, s. 39–66) sprawiają jednak, że nie dostrzegamy możliwości jej konsekwentnego zastosowania na zajęciach. Niemniej wątek kognitywny wydaje się inspirujący, ponieważ dyskusje o plakatach i okładkach DVD dowodzą spotkania różnych przestrzeni mentalnych oraz odsłaniają funkcjonowanie amalgamacji lub metafory kognitywnej.

obrazów) oraz jego zderzenie z elementami tekstowymi można uznać za przejaw określonych interpretacji filmu. Tym bardziej więc wydają się one użyteczne w pogłębionych działaniach analityczno-interpretacyjnych, w których historia filmu gra wprawdzie główną rolę, niemniej jest ona ujmowana w sieci relacji różnych dyskursów.

Na styku kultur: geneza i ewolucja kina przedmieść

Choć paryskie przedmieścia już w latach 30. były tłem akcji filmów należących do nurtu realizmu poetyckiego, szeroką popularność zdobyły pół wieku później za sprawą szczególnej odmiany francuskiego kina diasporycznego. *Beur cinema*³, o którym mowa, w wąskim rozumieniu odnosi się do twórczości reżyserów pochodzących z krajów Maghrebu i urodzonych we Francji lub należących do drugiego pokolenia imigrantów arabskich, a w szerszej optyce obejmuje produkcje poruszające problematykę typową dla kina *beur* lub eksploatujące jego stylistykę (Hargreaves, 2012, s. 33). Umowną datą narodzin nurtu jest rok 1970, w którym Ali Ghalem zrealizował film *Mektoub* – pierwszą pełnometrażową produkcję *beur*. Krajowy sukces frekwencyjny nadszedł jednak dopiero w 1985 r. za sprawą kinowej dystrybucji *Le Thé au harem d'Archimède* Mehdiego Charafa, a światowy rozgłos zyskała dekadę później *Nienawiść*⁴ (*La Haine*) Mathieu Kassovitz, której bohaterowie uosabiają hasło *Black, Blanc, Beur* odnoszące się do nowej – symbolizującej etniczne zróżnicowanie – kolorystyki francuskiej flagi (Pospieszńska, 2015, s. 573)

Oś dramaturgiczną filmów *beur* wyznaczały najczęściej zmagania młodych mężczyzn, znajdujących się w stanie zawieszenia pomiędzy rodzimą kulturą arabską a nastawionym na sprawny proces asymilacji francuskim społeczeństwem. Niski status socjokulturowy protagonistów odzwierciedlało ich usytuowanie w obrębie defaworyzowanych podmiejskich zespołów mieszkaniowych:

W rządowym raporcie opracowanym pod kierunkiem wieloletniego ministra sprawiedliwości, Alaina Peyrefitte'a, który stał na czele Komitetu Badań nad Przemocą, Zbrodnią i Występkiem, można przeczytać: «Przeprowadzone przez komitet badanie, którym objęto 11 miast bądź obszarów zurbanizowanych, dowodzi istnienia ścisłego związku między pewnymi formami miejsc zamieszkania (wielkie osiedla, wieżowce) a dokonywaniem przy użyciu przemocy przestępstw przeciwko życiu i zdro-

³ Genezę nurtu oraz niejednoznaczny wydzźwięk określającego go terminu zarysowała autorka artykułu *Kino beur jako wyraz przemian społeczno-kulturalnych we Francji* (Pospieszńska, 2015, s. 571–576).

⁴ Ciekawym tropem reminiscencji realizmu poetyckiego w filmie *Nienawiść* podąża, za wskazówką Ginette Vincendeau i Dayny Oschweritz, David Pettersen (tenże, 2015).

wiu mieszkańców. (...) W obliczu architektury powielanej w tysiącach egzemplarzy mieszkańcy nowych dzielnic tracą swoje punkty orientacyjne i swą tożsamość. W monotonii i betonie zatracają to, co indywidualne w ich osobowości. Równocześnie osiedle staje się (...) coraz bardziej skąpe. Oferuje (...) bowiem jedną tylko możliwość: wyjechać – to znaczy udać się do pracy, po zakupy, na leczenie, do urzędów, rozrywkowych lokali. Z każdym dniem w tym rozproszeniu wśród innych jednostka staje się coraz bardziej anonimowa» (Jałowicki, Szczepański, 2006, s. 143–144).

Twórcom kina przedmieść przyświecała idea uchwycenia na taśmie naturalistycznego obrazu osiedli położonych na obrzeżach aglomeracji paryskiej, zwykle przyjmujących formę gęstej, wielokondygnacyjnej zabudowy ograniczonej do funkcji mieszkalnej i pozbawionej ośrodków o charakterze integracyjnym lub kulturotwórczym. Strategii tej towarzyszyła jednak marginalizacja roli kobiet, które – zajmując niską pozycję w strukturze muzułmańskiego społeczeństwa i odgrywając w filmach *beur* co najwyżej role epizodyczne – stawały się ofiarami podwójnego wykluczenia (por. Linek, 2008). Rozwojowi nurtu towarzyszyła aktualizacja stereotypowo postrzeganego wizerunku arabskich imigrantów, coraz sprawniej – niezależnie od płci – wspinających się po szczeblach drabiny społecznej⁵ (Loska, 2016, s. 140–142). Wyrazistym przykładem takiej ewolucji są losy tytułowej bohaterki filmu *Nieustraszona* (*Peur de rien*, reż. Danielle Arbid, 2017), która – dzięki posiadanemu kapitałowi kulturowemu oraz cechującej jej działania konsekwencji – pomyślnie przeszła proces asymilacji we francuskim społeczeństwie. Wokół podobnej problematyki zogniskowano filmy *Wina Woltera* (*La Faute à Voltaire*, reż. Abdellatif Kechiche, 2002) i *Imigranci* (*Dheepan*, reż. Jacques Audiard, 2015); obydwu protagonistów – Jallela i Dheepana – łączy nie tylko zdobyty bezpodstawnie status uchodźcy politycznego, lecz również podejmowane (z naruszeniem obowiązującego prawa) próby negocjowania własnej pozycji we wspólnocie kraju przyjmującego. Z kolei usytuowanie akcji w obrębie murów państwowej szkoły w filmie *Klasa* (*Entre les murs*, reż. Laurent Cantet, 2008) pozwoliło nakreślić interesujące wizerunki niejednorodnej etnicznie społeczności, reprezentującej demograficzną strukturę Francji.

Produkcje zaliczane w poczet kina diasporycznego – również te etykietowane jako *beur* – często posiadają walory edukacyjne, ułatwiające widzom przyjęcie stanowiska nacechowanego tolerancją wobec osób o innym pochodzeniu etnicznym. Proces ten można wpisać w ramy edukacji mimowolnej, której skutkiem

⁵ Reżyserami, którzy ze szczególną konsekwencją obdarzali kobiece postacie rysem sprawczości, byli Malik Chibane i Karin Albou. Na uwagę zasługują również filmy *Rekin* (*La Squale*, 2000) Fabrice'a Genestala i *Samia* (2000) Philippe'a Faucona, przedstawiające – za sprawą formuły opowieści inicjacyjnej – nastoletnie próby budowania własnej tożsamości (Loska, 2016, s. 139–142).

jest internalizacja uniwersalnych wartości oraz rozwijanie światopoglądu młodego widza, a jednocześnie przełamanie stereotypowego wizerunku imigranta – owego „obcego”, którego zrozumienie i rozpoznanie w samym sobie postulował Richard Rorty (tenże, 1998), jeden z luminarzy nurtu filozoficznego określanego mianem etycznego krytycyzmu. Zaproponowane ujęcie tematu zapewnia realizację dwóch podstawowych modeli edukacji filmowej: edukacji „do filmu” (przygotowującej widzów do pogłębionego odbioru dzieł oraz analizy zawartych w nich środków wyrazu) oraz „przez film” (zogniskowanej wokół prezentowanej treści i płynących z niej walorów wychowawczych), nierzadko przeciwstawianych sobie w toku zajęć dydaktycznych i eksploatowanych wybiórczo, zgodnie z własnymi preferencjami prowadzącego zajęcia. „Wychowanie do filmu rzeczywiście jest warunkiem rozwiniętego wychowania przez film, lecz racja wychowania do filmu jest tylko racją pedagogicznie uzasadnioną, gdy służy ono wychowaniu przez film” – przekonywał w książce *Film i wychowanie* Henryk Depta (tenże, 1975, s. 18) – a zintegrowana analiza warstwy estetycznej i etycznej filmów (oraz ich paratekstów) umożliwia wszechstronny rozwój odbiorcy, obejmujący zarówno jego kompetencje medialne, jak i społeczne. Dlatego w tej części artykułu proponujemy lekturę naszych wniosków płynących z analiz przykładowych plakatów do filmów zaliczanych w poczet „kina przedmieść”.

Najważniejszym elementem plakatu promującego *Winę Woltera*⁶ jest kadr przedstawiający taneczną imprezę. Biorące w niej udział postacie wydają się doskonale bawić, jednak optymistyczny wydźwięk kadru zakłóca pochylenie linii horyzontu (wynikające z odchylenia osi optycznej obiektywu od pionu). Postacie są widoczne w różnych planach, od zbliżenia do planu amerykańskiego – dolne części ich ciał są przysłonięte innymi postaciami lub wyczernione, co można interpretować jako metaforyczne wykorzenienie. Przestrzeń diegetyczna jest oświetlona punktowo, co skutkuje pojawieniem się silnych światłocieni na twarzach postaci – również widocznych na pierwszym planie trzech kobiet, których sylwetki pojawiły się na plakacie w wyniku interwencji grafika. Co ciekawe, jedna ze wspomnianych kobiet nie brała w ogóle udziału w scenie klubowej – na jej twarzy możemy zaobserwować chłodniejsze (o wyższej temperaturze barwowej) światło, a ciepłe okrycie kontrastuje z łżejszym ubiorem uczestników imprezy. Tym samym Lucie nie pasuje do filmowego *mise en scène* – być może w ten sposób autor plakatu chciał zasugerować chorobę psychiczną, z którą zmaga się bohaterka. Na granicy kobiecych sylwetek i czarnej przestrzeni plakatu umieszczono tytuł filmu, spopularyzowany przez Victora Hugo w *Nędznikach* i zacerpnięty z satyrycznych piosenek rozpowszechnionych we Francji w pierwszej połowie XIX wieku. Teksty te przypisu-

⁶ <https://www.imdb.com/title/tt0239388/mediaviewer/rm1760596225> (dostęp: 18.02.2020).

ją odpowiedzialność za wybuch wielkiej rewolucji francuskiej właśnie Wolterowi i Rousseau – być może filmowe postacie również uwierzyły w możliwość zmiany struktury świata, w którym żyją?

Na plakacie do filmu *Klasa*⁷ nauczyciel i uczniowie pojawiają się na osobnych kadrach, co może sugerować dystans pomiędzy nimi; jednocześnie wrażenie to niweluje zgodność kierunku linii spojrzeń nauczyciela i grupy uczniów. Wzrok widza – mimo niewielkiej powierzchni – przykuwa środkowy kadr, który cechuje kompozycja głębinowa pozwalająca na zaprezentowanie uczniów siedzących w kilku rzędach ławek. Dostrzegalna jest różnorodność etniczna uczniów wskazanej w tytule filmu klasy, a – dzięki zastosowaniu bliskich planów – również mimika i charakterystyczne rysy twarzy każdej postaci. Znaczną część plakatu zajmuje dolny kadr, przedstawiający na płaskim tle, przypominającym kartkę z zeszytu zalaną herbatą, parę zgłaszających się do odpowiedzi uczniów. Odseparowanie ich od reszty klasy sugeruje, że bohaterki działają nieco na przekór grupie, która jest nastawiona nieufnie do instytucji szkoły. Na plakacie umieszczono informacje o przyznanych nagrodach i nominacjach, ale szczególnie ważna wydaje się konstatacja poczyniona przez Martina Bilodeau: „Lekcja życia i lekcja kina. 10/10 dla Canteta”, która trafnie ujmuje edukacyjne i artystyczne walory filmu.

Głównym elementem plakatu wspierającego dystrybucję *Imigrantów* jest fotografia przedstawiająca wykadrowane i osnute miękkim światłem sylwetki trojga głównych bohaterów filmu, tworzących przyszywaną rodzinę. Kompozycja kadru odsyła do bizantyjskich i współczesnych ikon przedstawiających Świętą Rodzinę. Mężczyzna obejmuje szeroko rozpostartymi dłońmi „żonę” i „córkę”, jakby chroniąc je przed zbliżającym się zagrożeniem (w centrum alternatywnej, wykadrowanej wersji plakatu znajduje się dłoń mężczyzny, co jeszcze mocniej akcentuje próbę ochrony rodziny). Dorośli bohaterowie zwróceni są w stronę płamy światła, a ich spojrzenia przekraczają granicę kadru, co może sugerować ich nadzieję na lepszą przyszłość. Mają zacięty i zdeterminowany wyraz twarzy, co świadczy o ich sile i konsekwencji w dążeniu do poprawy swojego losu. Z kolei dziewczynka, przytulona do opiekunki, patrzy bezpośrednio na widza, co można odczytać metaforycznie jako zdolność do nawiązania kontaktu z innym człowiekiem (i co znajduje potwierdzenie w fabule filmu). Uwagę przyciągają ubrania w intensywnych kolorach, zachęcające do podjęcia analizy kolorystycznej (zob. Dalle-Vacche, Price, 2006).

⁷ Autorki odnoszą się do oficjalnej wersji plakatu, powszechnie używanej w dystrybucji międzynarodowej. Plakat polski nieco się od niej różnił (przyp. red. JG).

Rysa na wielkiej płycie: *Nienawiść*

W *Nienawiści* atmosfera na wielokulturowym osiedlu gęstnieje po tym, jak jeden z jego mieszkańców zostaje brutalnie pobity przez policję. Podczas zamieszek jeden z funkcjonariuszy zgubił broń palną, dlatego też przedmieście znajduje się ciągle – metaforycznie i dosłownie – na celowniku policji. W filmie tym przestrzeń urbanistyczna nie jest tylko tłem dla historii trzech przyjaciół o niefrancuskim pochodzeniu – Żyda Vinza (Vincent Cassel), Araba Saïda (Saïd Taghmaoui) i Afrykanina Huberta (Hubert Koundé), którzy zmagają się z problemami typowymi dla mieszkańców paryskich przedmieść (sceny plenerowe kręcono w Cité de la Noe w Chanteloup-les-Vignes, zob. Loska, 2016, s. 132): brakiem pieniędzy, nieobecnością członków rodziny, wykluczeniem kulturalnym, stygmatyzacją społeczną. Blokowisko wyznacza ramy codziennych działań trzech bohaterów, obszar ich wpływów, ambicji, zależności. Przestrzeń architektoniczna góruje nad bohaterami, co zresztą próbują oni przewyciężyć, spędzając czas na dachu, z którego mają widok na „turystyczną” część miasta. Ściany budynków są nierzadko filmowane z żabiej perspektywy, co zwiększa dysproporcję między postaciami ludzkimi a blokami. Architektura niejako „obserwuje” bohaterów, a przez okna bloków wodzą za nimi wzrokiem sąsiedzi. Wiele uwagi poświęcono w filmie złej sytuacji materialnej bohaterów, która jest tematem rozmów oraz powodem wyjazdu do centrum Paryża. Za Krzysztofem Loską możemy powtórzyć: „Francuskiego reżysera mniej interesowały kwestie etniczne, bardziej zaś nierówności ekonomiczne, przepaść między centrum i obrzeżami” (Loska, 2016, s. 132). W Paryżu przyjaciele spoglądają z góry na pejzaż 16. dzielnicy i wieżę Eiffla – miejscowy *landmark*. Najbogatsza i najbardziej elegancka część miasta cechuje się większym uporządkowaniem estetycznym, co podkreślają nocne zdjęcia.

Założenie urbanistyczne jest skrzyżowaniem labiryntu z Panoptykonem – pozornie łatwo się w tej przestrzeni zagubić i pozostać anonimowym, jednak siatka relacji i wpływów umożliwia kontrolowanie kroków każdego. Czarno-białe zdjęcia (ich autorem jest Pierre Aïma) sprawiają, że obraz osiedla wydaje się nieprzyjazny. Duża głębia ostrości w sekwencjach zrealizowanych na przedmieściu podkreśla natomiast istotną rolę przestrzeni w filmie, pozwala zobaczyć ją dokładnie, z dystansu, sugeruje obiektywny (i obojętny?) punkt widzenia, co współgra z wykorzystaniem archiwalnych zdjęć zamieszek w sekwencji otwierającej film. Zdjęcia osiedla nie noszą śladów estetyzacji czy sentymalizacji przestrzeni, a niestabilny i drżący obraz skłania niekiedy do porównań z materiałem dokumentalnym czy repor-

terskim. Mimo zarzutów o stereotypowo przedstawiony obraz przedmieść i środowiska imigrantów, film Kassovitza – dzięki włączeniu odpowiedniej muzyki, archiwaliów oraz różnorodności językowej – wydaje się oddawać atmosferę przedmieść oraz rozterki młodych ludzi, którym przyszło zmagać się z trudną przestrzenią urbanistyczną.

Ciążenie *Nienawiści* ku estetyce dokumentalnej zaakcentowane jest również na jednym z plakatów towarzyszących premierze filmu⁸. Kompozycję obrazu tworzą trzy stykające się prostokąty w układzie wertykalnym. W górnym pasie znajduje się zbliżenie oczu i części czoła Vincenta Cassela *en face*, oświetlonych z jednej strony ostrym światłem, przez co lewa część twarzy aktora pozostaje w półmroku. Pod spodem widzimy czarne pole (największy prostokąt w kompozycji) z tekstem zapisanym białą czcionką: na samej górze drukowanymi literami tytuł filmu (*La Haine*), mniej więcej w środku cytat z sekwencji otwierającej i powtarzanego w trakcie filmu dowcipu „*jusqu'ici tout va bien*” („jak na razie wszystko idzie dobrze”), a na samym dole czarnego prostokąta, małą czcionką, nazwiska aktorów i twórców filmu. Dolny prostokąt obrazu wypełniają trzy archiwalne zdjęcia zamieszk z udziałem mieszkańców przedmieść i policji; w zdjęciach tych zauważamy niebieskawe światło. Oczy Cassela wydają się patrzeć na widza, a słowo *Nienawiść* umieszczone tuż pod zbliżeniem twarzy Vinza zdaje się łączyć tytułowe uczucie z tym bohaterem. Frontalne kadrowanie włącza widza w przestrzeń otwartej kompozycji tego fragmentu, podobnie jak dzieje się to w wielu ujęciach filmu, w których twarz bohatera – lub jej odbicie w lustrze – prezentowane są w ten sposób. Plakat niepokoi ze względu na czarną powierzchnię z napisami, silne kontrasty światła i cienia w partiach fotograficznych oraz wykorzystanie zdjęć walk ulicznych. Nie zawiera jednak informacji na temat miejsca filmowej akcji.

Studenci filologii polskiej (grupa 10 osób), którzy wcześniej nie uczestniczyli w zajęciach z historii kina ani nie znali filmu *Nienawiść*, zostali poproszeni o udzielenie odpowiedzi na dwa pytania dotyczące tego plakatu:

Jakie myśli i skojarzenia wywołuje u Pani/Pana plakat do filmu *Nienawiść*? (Pytania pomocnicze: z jakich elementów składa się ten obraz? Jaka jest jego kompozycja? Czy któryś element wzbudził Pani/Pana szczególną uwagę lub zaciekawienie? Co może symbolizować kolorystyka obrazu? Kim według Pani/Pana jest postać przedstawiona na plakacie? Jaki może mieć związek z tytułem filmu? Jaki gatunek filmowy zapowiada taki plakat?)

⁸ Zob. <https://www.mauvais-genres.com/fr/affiches-francaises/22692-la-haine-affiche-de-film-mod-a-40x60-cm-1995-vincent-cassel-mathieu-kassovitz-3700865422333.html> (dostęp: 12.02.2020).

W dolnej części plakatu znajdują się trzy mniejsze fotografie. Co według Pani/Pana przedstawiają? W jaki sposób wpływają na Pani/Pana oczekiwania związane z filmem? W jakim stopniu wytyczają kierunek interpretacji plakatu?

Pośród zebranych odpowiedzi obserwujemy zgodność co do oczekiwań względem gatunku i nastroju filmu. W wielu wypowiedziach podkreślone zostało niepokojące oddziaływanie kolorystyki plakatu, skutkujące przekonaniem o mrocznym nastroju filmu. Studenci spodziewają się, iż będzie to film z gatunku dramatu psychologicznego, thrillera lub kina akcji, w którym „pierwiastek zła jest prawdopodobnie przedstawiony jako dominujący”.

Bardzo interesujące są rozbieżności w domysłach i hipotezach interpretacyjnych dotyczących zbliżenia oczu bohatera filmu – jak gdyby spoglądał on przez wizjer w drzwiach. Część analizujących plakat łączy emocjonalny wyraz spojrzenia z tytułem filmu i spodziewa się, że widzi fragment twarzy głównego bohatera, który w swoim działaniu będzie kierował się właśnie nienawiścią, być może chęcią zemsty. Pojawiły się też hipotezy przeciwne: że w ukazanych w zbliżeniu oczach można dopatrzeć się bólu, a nie tytułowego uczucia, a ujęcie frontalne zapowiada prowadzenie narracji z punktu widzenia tej postaci. Niektórzy studenci, sugerując się zdjęciami z dolnej części plakatu, rozwijali załączek spodziewanej narracji: być może mężczyzna, którego oczy widzimy, jest poszukiwany, ścigany, wszedł w konflikt z prawem (co zapowiada obecność na plakacie linii przypominających więzienne kraty). Pojawiły się też przypuszczenia, iż bohater jest skrzywdzony lub wykluczony. „Nienawiść” była w odpowiedziach studentów łączona też z nastrojem, jaki wywołuje w odbiorcach kolorystyka plakatu i kolaż ujęcia aktora i zdjęć archiwalnych: „Plakat (...) kojarzy mi się z szarą, smutną rzeczywistością, w której panuje nienawiść”.

Ukierunkowanie uwagi studentów na dolną część plakatu w drugim pytaniu doprowadziło wielu z nich do przekonania, iż film będzie brutalny, że będzie dotyczył tematu przemocy, przestępczości, być może (w dwóch pracach) – wojny. Jedna z osób zauważyła, że kompozycja plakatu sugeruje, iż bohater znajduje się w kontrze wobec sił porządkowych, których zdjęcia umieszczone na dole. Inna osoba wskazała na użycie siły wobec słabszych, spodziewając się, że może to stanowić główny temat filmu. Studenci nie wysunęli przypuszczeń, iż dolne zdjęcia mogą być autentyczne.

Zebrane odpowiedzi wskazują, iż hybrydyczna kompozycja plakatu przesądza o jego zagadkowości i nieoczywistości, a w zależności od kompetencji odbiorczych widzów oraz ich wcześniejszych doświadczeń filmowych, będą oni mieli inne oczekiwania co do gatunku i tematu filmu. W kartach pracy

zaobserwować można, że studenci posługują się różnymi schematami poznawczymi związanymi z odczytywaniem środków filmowego wyrazu (zbliżenie, ujęcie frontalne, kolaż lub seria zdjęć). Towarzyszący filmowi plakat nie sugeruje wyraźnie odpowiedzi na pytania interpretacyjne, które stawiają odbiorcy.

Innej grupie studentów (12 osób z kierunku: kultura mediów, specjalności: film i nowe media) zaproponowano podobne zadanie w odniesieniu do jednej z okładek wydania DVD filmu w kolekcji Criterion⁹. To kadr z filmu w planie ogólnym, przedstawiający czterech mężczyzn (w tym trzech głównych bohaterów) siedzących na betonowych słupkach. Są odwróceny do widza bokiem lub tyłem – ich identyfikacja jest zatem możliwa dopiero po obejrzeniu filmu. Na drugim planie widzimy osiedle; obecny w kadrze blok wydaje się oddalony i niewielki, co wynika z użycia długiej ogniskowej. Większą część kadru (mniej więcej dwie trzecie wysokości) wypełnia pusta, szara przestrzeń nieba, które kolorystycznie harmonizuje z ziemią wypełniającą pierwszy plan. W obrazie dominują odcienie szarości, a brak światłocieni sprawia, iż pejzaż wydaje się zimny i nieprzyjazny. Najciemniejszymi elementami okładki są części ubioru mężczyzn; postacie mogą być postrzegane jako mroczne lub smutne. Niepokoi jednak rysa po prawej stronie przestrzeni ponad budynkiem. Przypomina pęknięcie w ścianie, co odrealnia filmowy kadr i może skłaniać do postrzegania go jako obrazu, który ulega zniszczeniu.

Na karcie pracy odnoszącej się do okładki zmieniono drugie pytanie: W tle znajduje się widok osiedla mieszkaniowego. Jakie odczucia wywołuje w Pani/Panu ta architektura? (Pytania pomocnicze: czy przedstawione osiedle kojarzy się bardziej z centrum miasta, czy z peryferiami? Jaka jest skala: architektura – człowiek? Czy przedstawione miasto jest możliwe do rozpoznania? Z jakimi innymi wizerunkami architektury czy zespołów urbanistycznych może kojarzyć się projekt okładki?).

Studenci zgodnie określili miejsce akcji: przedmieścia dużego miasta, które wydają się biedne i niebezpieczne. Wszyscy zaznaczyli, że nie rozpoznają konkretnego miasta, niemniej sytuują film w bliskości jakiejś metropolii. Wskazywano na podobny ubiór bohaterów, co świadczyłoby o ich przynależności do jednej grupy lub subkultury. Interesująca jest obserwacja dotycząca możliwej relacji między postaciami: „Może nienawidzą siebie nawzajem, bo tylko dwójka mężczyzn patrzy na siebie”; spostrzeżenie to otwiera możliwą drogę interpretacji filmu. W wielu pracach pojawiły się sugestie, iż tytułowa nienawiść jest uczuciem, które staje się udziałem bohaterów na pierwszym planie.

⁹ Zob. <https://www.pinterest.com/pin/147563325264048761/> (dostęp: 31.01.2020).

Studenci domyślają się też, że bohaterowie zmagają się z problemami ekonomicznymi i klasowymi.

W odniesieniu do osiedla widocznego na drugim planie studenci formułowali hipotezy, iż jest ono przestrzenią, która ogranicza bohaterów – wszyscy o sobie wszystko wiedzą i sprawiają wrażenie przytłoczonych budownictwem z wielkiej płyty. Studenci wskazywali, że architektura jest prawdopodobnie ważnym tłem akcji filmu, „górując” (co sugerowałaby kompozycja kadru) nad bohaterami, mimo podobnej wielkości pierwszego i drugiego planu. W jednej z prac student umieścił hipotezy dotyczące filmu w kontekście twórczości Mike’a Leigha, braci Dardenne i Jacquesa Audiarda, „którzy za pomocą szerokokątnych ujęć architektury ukazywali wielkość miasta i alienację swoich bohaterów”. Dwie osoby zauważyły pięknięcie obrazu z prawej strony, odnosząc je do architektury (zniszczonych bloków) lub życia bohaterów filmu, a zatem potraktowały ten element okładki jako wizualną metaforę rozpadu.

Z zebranych od studentów prac wynika, że okładka DVD – mimo prostszej kompozycji – pozwala na formułowanie bardziej rozbudowanych hipotez dotyczących filmu niż plakat towarzyszący premierze. Wybrany kadr uzupełniony rysą na obrazie odsłania więcej kontekstów, które są obecne w filmowej historii: ekonomiczną i społeczną pozycję bohaterów, przynależność do określonych grup, wtłoczenie w ramy wyrazistego projektu urbanistycznego, porażkę i rozpad wielokulturowego przedmieścia. W grupie tej studenci częściej oczekiwali kina społecznie zaangażowanego lub psychologicznego niż brutalnego thrillera, który zapowiadał plakat. Jedna osoba zauważyła, że – skoro DVD zostało wydane w serii Criterion – to film jest ważny, być może kultowy, i można spodziewać się, iż będzie poruszał ważne tematy. Ta obserwacja może być punktem wyjścia do zastanowienia się nad tym, czy podobne założenie przyświecało wydawcy chcącemu przyciągnąć widzów lubujących się w kinie społecznym. Czy też może sensacyjna intryga *Nienawiści* i estetyzowanie aktów przemocy nie są po latach (DVD wydano w 2006 roku) tymi aspektami filmu, które budzą największe zainteresowanie i przesądzają o atrakcyjności filmu? Zestawienie obu obrazów wybranych do analizy ujawnia różnorodność, którymi może podążyć w toku interpretacji *Nienawiści* oraz zaświadcza o istotnej roli kontekstów, w których opowieść tę można rozpatrywać. Parateksty filmu (plakat i okładka DVD) są tu świadectwem dominującego w danym czasie odczytania, wynikającego zarówno ze strategii promocyjnych, jak i torów krytycznej refleksji.

Nienawiść... i co dalej? Socjokulturowe portrety imigrantów w kinie francuskim XXI wieku

Filmem, który na różnych płaszczyznach dekonstruuje stereotypowy wizerunek imigranta – nisko wykwalifikowanego, pozbawionego kompetencji językowych, kapitału kulturowego i formalnego wykształcenia oraz z trudnościami adaptującego się we francuskim społeczeństwie – jest *Nieustraszona*, której fabuła stanowi swobodną transpozycję losów Danielle Arbid. Pochodząca z Libanu twórczyni obdarzyła tytułową bohaterkę, Linę Karam, płynną znajomością języka francuskiego, wrażliwością na sztukę, gotowością do podjęcia studiów na Université Panthéon-Sorbonne i wytrwałością w systematycznym podnoszeniu materialnych warunków życia (Kasprzak, 2018, s. 442–446). Etniczna odmienność, brak aktualnego prawa pobytu i stałego miejsca zamieszkania sytuują Linę w dolnych rejonach hierarchii społecznej. Bohaterka staje się jednocześnie obiektem zazdrości ze strony innych nielegalnych imigrantów, pozbawionych nie tylko pomocy prawnej, ale również – jako nieposługujących się językiem francuskim – symbolicznego prawa głosu. Choć tytuł filmu jednoznacznie definiuje kobietę jako postać odważną i wytrwałą w swoich działaniach, plakat promujący *Nieustraszoną*¹⁰ uwidacznia wielowymiarowość postaci, sygnalizując jednocześnie fakt ulokowania akcji filmu w nieoczywistych dla kina imigranckiego przestrzeniach.

Jednym z zadań studentów uczęszczających w semestrze zimowym 2019–2020 na prowadzony przeze mnie kurs *Miasto wyobrażone. Socjokulturowa panorama Paryża na wybranych przykładach filmowych* było dokonanie pisemnej analizy i interpretacji plakatu do filmu *Nieustraszona*. Przed przystąpieniem do zadania, 23 uczestników zajęć zapoznało się z historią kina *beur* oraz kina przedmieść, a także z najważniejszymi produkcjami zaliczanymi w poczet tych nurtów. W przygotowanej dla studentów karcie pracy znalazły się następujące pytania:

Jakie myśli i skojarzenia wywołuje u Pani/Pana plakat do filmu *Nieustraszona*? (Pytania pomocnicze: z jakich elementów składa się ten plakat? Czy któryś element wzbudził Pani/Pana szczególną uwagę lub zaciekawienie? Co może symbolizować kolorystyka plakatu? Kim według Pani/Pana jest kobieta przedstawiona na plakacie? W jaki sposób ta postać może wiązać się z tytułem filmu?).

Na pierwszym planie widoczny jest jeden z symboli Paryża (Francji) – wieża Eiffla. Jakie oczekiwania względem miejsca filmowej akcji wywołuje umiesz-

¹⁰ Źródło grafiki: <https://www.imdb.com/title/tt4223366/mediaviewer/rm3817280512>.

czenie na plakacie tego elementu? (Pytania pomocnicze: czy motyw wieży Eiffla jest charakterystyczny dla kina *beur* lub „kina przedmieść”? Z jakim typem/ gatunkiem filmowym może się kojarzyć? Czy spodziewamy się tego, że akcja filmu poruszającego problematykę imigracji będzie ulokowana w atrakcyjnych, zabytkowych przestrzeniach miasta?).

Udzielając odpowiedzi na pierwsze pytanie, studenci koncentrowali się na umieszczonej w centrum plakatu fotografii młodej kobiety, którą słusznie rozszyfrowali jako tytułową bohaterkę filmu – imigrantkę z rejonu Bliskiego Wschodu (na co, zdaniem respondentów, wskazywała egzotyczna uroda postaci). „Na jej drodze mogą pojawić się różne przeciwności losu, ale jest w stanie się z nimi uporać, dlatego jest nieustraszona” – w ten sposób najczęściej interpretowano życiową postawę dziewczyny, zwracając uwagę na jej bezpośrednie, intensywne (wręcz magnetyczne) spojrzenie. Pojedyncze osoby dostrzegały w mimice kobiety wyraz smutku, zamyślenia i zakłopotania, który równie trafnie odzwierciedla usposobienie bohaterki. W dalszej kolejności studenci kierowali uwagę na pozostałe elementy współtworzące kompozycję plakatu, sugerując ważny związek postaci wyeksponowanych na drugim planie z losami kobiety. „Ciepły czerwony kolor, na którego tle znajduje się starsza kobieta i dwie pary, oraz chłodny niebieski, z młodym mężczyzną. Pomiędzy tymi kolorami znajduje się młoda kobieta, wydawać się może, iż jest ona rozerwana pomiędzy tymi osobami i będzie musiała wybrać jedną stronę” – zauważył jeden z uczestników kursu. Tonację plakatu bezbłędnie kojarzono z kolorystyką francuskiej flagi, niekiedy podejmując się głębszej interpretacji („nagromadzenie kolorów może symbolizować też pewną multikulturowość (...) lub też wielowątkowość w filmie”, „dwa kontrastowe kolory mogą symbolizować konflikt, być może jakieś wewnętrzne dylematy bohaterki”, „plakat przybiera barwy francuskiej flagi, co może świadczyć, że bohaterka w pewnym sensie utożsamia się z nowym krajem”, „plakat jest utrzymany w dość ciepłej tonacji, przeważa kolor czerwony, który może symbolizować agresję, ale i również miłość”, „kolor czerwony oraz kontrastujący z nim kolor niebieski według mnie jest obrazem przeciwieństw – symbolizuje dwie strony bohaterki – silną oraz słabą”, „kolory i kształty są rozmyte, co moim zdaniem nawiązuje do myśli głównej bohaterki”).

Drugie z zadanych pytań skłoniło studentów do zastanowienia się nad stereotypowo postrzeganą przestrzenią podparyskich blokowisk. Większość osób jednoznacznie określiła obecną na plakacie wieżę Eiffla jako symbol Francji i/lub jej stolicy, podkreślając jednocześnie przepaść pomiędzy produkcjami z kręgu *cinéma de banlieue* – utożsamianymi z nieatrakcyjną i niebezpieczną przestrzenią blokowisk – oraz filmami „turystycznymi”, których nieodłącznym atrybutem

jest górująca nad miastem stalowa konstrukcja. Będąc symbolem miłości, wieża wzbudzała niekiedy oczekiwania na temat obecności w *Nieustraszonej* wątku miłosnego i sugerowała problematykę filmu „bardziej nastawioną na życie imigranta wśród Francuzów, we francuskiej kulturze, a niekoniecznie na ukazaniu trudnej sytuacji imigranckiej społeczności”. „Wieża Eiffła może dawać nadzieję na «szczęśliwe zakończenie» ale również symbolizować przepaść społeczną między paryżanami a imigrantami, między romantycznym miastem i smutnymi przedmieściami” – zauważyła jedna z uczestniczek kursu, a postawiona przez nią teza znalazła rozwinięcie w innej z przygotowanych prac: „Być może film chce w jakiś sposób skonstrastować przestrzeń przedmieść z obrazem Paryża, o jakim marzy główna bohaterka? Może zamierza pokazać jej starania, aby ziścić w swoim życiu taki Paryż, którego pragnie imigrantka poszukująca szansy na lepsze – romantyczne, ekscytujące – życie?”.

Paratekst artykułu, czyli uwagi końcowe

Choć *cinéma de banlieue* przeżywało rozkwit w latach 90. ubiegłego stulecia, ćwierć wieku później – w obliczu nasilonych ruchów migracyjnych – wciąż stanowi zjawisko warte uwagi ze strony rozmaitych grup odbiorców. Również twórcy filmowi nieprzerwanie sięgają do tej tradycji, jak na przykład Ladj Ly w *Nędznikach* (*Les Misérables*, 2019)¹¹. Osnuć scenariusza zajęć dydaktycznych wokół „kina przedmieść” może zachęcić uczestników do pogłębionego odbioru sztuki filmowej, którego istotnym – choć często pomijanym elementem – jest świadome budowanie horyzontu oczekiwań względem filmu w oparciu o lekturę towarzyszących mu materiałów (a następnie weryfikowanie tych oczekiwań w toku seansu). Jak bowiem zauważa w artykule *Paratekst jako oszust i demistyfikacja?* Blanka Brzozowska (2010), „parateksty, działając niejako wbrew samemu filmowi, stwarzają zupełnie nowy tekst, który rozbudowuje pierwotny o dodatkowe znaczenia”. Podjęcie namysłu nad relacją między tekstem głównym i towarzyszącymi mu materiałami pobocznymi zwiększa zatem potencjał interpretacyjny filmów. Rozszerza też pole analitycznych zainteresowań poza treść i formę dzieł, uwzględniając różne aspekty funkcjonowania przemysłu kinematograficznego.

Refleksje i propozycje metodyczne, wyznaczające oś problemową niniejszego tekstu, można z powodzeniem przenieść na grunt innych materiałów paratekstualnych, takich jak zwiastuny filmowe, strony internetowe filmów czy dodatkowe materiały lub funkcje dostępne na nośnikach DVD czy Blu-ray. Udział w proponowanych zajęciach uświadomi uczniom mnogość strategii marketingowych

¹¹ W filmie, uhonorowanym między innymi Nagrodą Fipresci, Nagrodą Specjalną Jury w Cannes w 2019 oraz nominacją do Oscara, zawarto między innymi nawiązanie do omawianej *Nienawiści*.

stosowanych przez twórców filmowych paratekstów, a także może stanowić zachętę do podejmowania własnych działań twórczych inspirowanych tekstami kultury. Przede wszystkim przyczyni się jednak do wykształcenia kompetencji pozwalających na samodzielną analizę oglądanych materiałów. Ich neoformalna analiza, skoncentrowana na elementach silnie znaczeniowych (takich jak kompozycja, rodzaj planu, oświetlenie, kolorystyka i zastosowana typografia), wspiera proces wychowania estetycznego i uwrażliwia odbiorców na przekazy wizualne spotykane w codziennym życiu. Z kolei podjęcie namysłu nad „kinem przedmiem” – jego genezą, korpusem filmów, charakterystyką bohaterów czy wreszcie kształtem materiałów promocyjnych – sprzyja urzeczywistnieniu ideałów symbolizowanych przez kolory francuskiej flagi.

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A Certain Trend of (contemporary) French cinema... Cinéma de banlieue and its visual paratexts with the case of M. Kassovitz's *La Haine* and Danielle Arbid's *Peur de rien*.

In this paper we elaborate on the educational use of film posters understood as film paratexts in Gérard Genette's theory as well as in later media research. The subject of our research is *cinéma de banlieue* – a French film movement that situates the protagonists not only spatially, but also socially (such as *La Haine*, dir. M. Kassovitz, 1995, *Entre les murs*, dir. L. Cantet, 2008, *Peur de rien*, dir. D. Arbid, 2015, and *Dheepan*, dir. J. Audiard, 2015). By analyzing film paratexts, we include these materials in the context of cultural representations of the Parisian suburbs. Our research is established in educational and academic practice whose essential part is the in-depth work with the paratexts conducted by students and facilitated by the lecturer.

Key words: film education; poster; paratexts; suburb cinema; cinéma de banlieue

Biographical notes

Justyna Hanna Budzik. PhD in humanities, Assistant Professor at the Institute of Culture Studies, University of Silesia in Katowice. Film scholar and teacher of Polish as a foreign language. Author of *Filmowe cuda i sztuczki magiczne. Szkice z archeologii kina* (2015) and *Dotyk światła. O zmysłowym doznawaniu kina* (2012), co-author (together with Agnieszka Tambor) of *Polska półka filmowa. Krótkometrażowe filmy aktorskie i animowane w nauczaniu języka polskiego jako obcego* (2018). Polish language instructor at the INALCO in Paris, France (2016–17), Fulbright Lecturer (Fulbright Slavic Award) at the University of Washington in Seattle, US (2017–18). Main professional and research domains: film education and teaching Polish as a foreign language.

Anna Górný. PhD student at the Institute of Cultural Sciences of the University of Silesia, at the Department of Film Studies and Media Knowledge. She specializes in issues related to media borders, paratexts of cinema, as well as economic aspects of film industry and media market. Professionally connected with marketing and media. She has handled television, book and press marketing as well as managing advertising agencies. Currently she is working on an interdisciplinary doctoral dissertation devoted to the synergy of the media industry.

Dina Iordanova. Professor of Global Cinema and Creative Cultures at the University of St Andrews in Scotland. She has published twenty books on various matters of transnational cinema and global film culture. In the early days of her academic career she was mainly focused on the cinema of Eastern Europe and the Balkans. She felt compelled to write about the work of female filmmakers from the region in her *Cinema of Flames: Balkan Film, Culture and the Media* (2001) and *Cinema of the Other Europe* (2003), and has authored various articles and essays on the subject. She has lectured extensively on the lack of recognition of women's work in the context of film festivals and is involved with the work of various women's film festivals (Sale in Morocco, One Woman in Chengdu, Women Make Waves in Taiwan).

Marta Kasprzak. PhD student at the Department of Film and Audiovisual Media at the Faculty of Philology at the University of Lodz (Poland). She has published in journals such as “Kwartalnik Filmowy”, “Kultura i Historia”, “Panoptikum” and “Pleograf. Kwartalnik Akademii Polskiego Filmu”. A member of the “Venae Artis” Association for Education and Culture, Polish Society for Film and Media Studies and NECS – European Network for Cinema and Media Studies.

Cornelia Klauß. She grew up in East-Berlin. Studied film at HFF Babelsberg and was also active in the Super8 film-scene at the same time. 1990-2003, film programme director at the Babylon art house cinema. Appointed to the selection committee of the International Short Film Festival Oberhausen and the Leipzig Documentary Film Festival. Freelance writer, dramaturge, editor of political travel books and director. Active from 2010 to 2016 as a media spokesperson for the Federal Association for Communal Cinemas. Since 2017, secretary of Film and Media Art section at Akademie der Künste in Berlin. She co-edited a book with Ralph Schenk, entitled *Sie – Regisseurinnen der DEFA und ihre Filme*, (Schriftenreihe der DEFA-Stiftung, Berlin 2019).

Paulina Kwiatkowska. Assistant Professor at the Institute of Polish Culture (University of Warsaw), Head of the Section for Film and Visual Culture and editor-in-chief of “Pleograph” (www.pleograf.pl). She specialises in film theory and history. In 2011 she published her book *Somatografia. Ciało w obrazie filmowym* (*Somatography. Body in the Film Image*; Russian translation 2014). She is also co-editor of the monographs: *Nie chcę spać sam. Kino Tsai Ming-Lianga* (*I Don't Want to Sleep Alone. Cinema of Tsai Ming-Liang*, 2009), *Spojrzenie Antonioniego* (*Antonioni's Gaze*, 2015), *Sztuka w kinie dokumentalnym* (*Art in Documentary Film*, 2016), *Kultura wizualna w Polsce. Fragmenty* (*Visual Culture in Poland: Extracts*, 2017), *Kultura wizualna w Polsce. Spojrzenia* (*Visual Culture in Poland: Glances*, 2017) and *Nowa Kinofilia: przestrzenie i afekty* (*New Cinephilia: Spaces and Affects*, 2018). She was a fellow at the Bogliasco Foundation for Arts and Humanities (Italy, 2016) and Fondation Maison des sciences de l'homme (France, 2018).

Mary-Elizabeth O'Brien. Professor of German at Skidmore College in Saratoga Springs, New York, studied at the Karl-Winter-Universität Heidelberg, Freie Universität Berlin, Wilhelm-Pieck-Universität Rostock, and re-

ceived her Ph.D. in Germanic Languages from UCLA. She teaches courses in German language, literature, and cinema, international affairs, and film theory. Her primary research interests are the intersections between art and politics, contemporary culture, and women's literature and film. She has published articles on twentieth- and twenty-first-century German literature and film. Her book, *Nazi Cinema as Entertainment: The Politics of Entertainment in The Third Reich* (Camden House, 2004) explores how cinema participated in the larger framework of everyday fascism. Her second book, *Post-Wall German Cinema and National History* (Camden House, 2012), analyzes history films made since the fall of the wall, exploring how utopianism and political dissent have shaped German identity and contributed to a narrative that legitimizes the German nation-state. Currently she is writing a book on utopian visions in GDR cinema with special attention to censored films and film projects that were never brought to fruition.

Małgorzata Radkiewicz. Associate Professor at the Institute of Audio Visual Arts at the Jagiellonian University (Cracow, Poland). Her work deals with issues of contemporary cinema, gender, and women's expressions in film, photography and video arts. She has published and edited many books about women filmmakers, both international and Polish. In her book: *Władczyni spojrzenia. Teoria filmu a praktyka reżyserek (Female Gaze: Film Theory and Practice of Women directors and artists)*, (2010) she addresses the issue of women's cinema and arts in terms of feminist theory. In her second book: *Oblicza kina queer (Faces of Queer Cinema)*, (2014) she analyses selected films dealing with the issue of queer, sexuality and gender. In her last book: *Modernistki o kinie. Kobiety w polskiej krytyce i publicystyce filmowej (Modern Women on Cinema)*, (2016) she presents Polish female film critics of the 1920s and 1930s, quoting original articles and archive materials. She co-edited with Monika Talarczyk a collective volume dedicated to women filmmakers of diverse occupations (*(Nie)widzialne kobiety kina ((In)visible women of cinema)*, 2018).

Grażyna Świętochowska. Works in the Film Studies Department of the University of Gdańsk. She has been Editor-in-Chief of "Panoptikum" since 2008. Her PhD dissertation *The Czechoslovak New Wave as a form of film modernism* will be published as a book. Her latest academic interests involve Gilles Deleuze's reflection on cinema, videoessay and the meeting of design and cinema.

Monika Talarczyk. Film historian and film critic, professor at the Leon Schiller National Film, Television and Theatre School in Łódź. Author of the monographic studies *PRL się śmieje! Polska komedia filmowa 1945–1989* (*The Polish People's Republic Is Laughing! Polish Film Comedy 1945–1989*, 2007); *Wszystko o Ewie. Filmy Barbary Sass a kino kobiet w drugiej połowie XX wieku* (*All about Eve. Barbara Sass's Film and Women's Cinema in the 2nd half of XX century*, 2013); *Biały mazur. Kino kobiet w polskiej kinematografii* (*The White Mazurka. Women's Cinema in Polish Cinema*, 2013); *Wanda Jakubowska. Od nowa* (*Wanda Jakubowska. Revisited*, 2013), co-editor of *Drogi do wolności w kulturze Europy Środkowej i Wschodniej 1956–2006* (*The Ways to Freedom in the Culture of Central and Eastern Europe 1956–2006*, with Bogusław Bakula, 2007); *Przeszłość w kinie Europy Środkowej i Wschodniej po roku 1989* (*The Past in the Cinema of Central and Eastern Europe after 1989*, 2008); *(Nie)widzialne kobiety kina* (*(In)visible Women of Cinema*, with Małgorzata Radkiewicz, 2018). Winner of the Polish Film Institute Award, twice nominated for the Bolesław Michałek Prize for the best Polish book on film. Member of the Polish Society for Film and Media Studies, the Polish Filmmakers Association, and the Association of Women Filmmakers, EWA (The European Women in Audiovisual Network). Contributor to *Krytyka Polityczna*. FIPRESCI film critic.

Katarzyna Taras. She graduated from Nicolaus Copernicus University in Toruń in 1997. She is professor at the Leon Schiller National Film, Television and Theatre School in Łódź, Department of Cinematography, a film critic. Her academic interests could be described in three points: the borderlines of film and literature, the latest Polish film, the art of cinematography. She has written three books: *Witkacy i film* (*Witkacy and Film*, 2005) *"Egoista" czy Edi? : bohaterowie najnowszych polskich filmów – rekoniesans* (*"An Egoist" or Edi? The Characters of the Latest Polish Films – the Reconnaissance*, 2007), *Frustraci. Bohaterowie filmowi i literaccy wobec polskiej rzeczywistości po 1989 roku*. (*Frustrated People. Film and Literature Characters in the Face of Polish Reality after 1989*, 2012).

Magdalena Walo. Master of Fine Arts. PhD candidate at the Institute of Audiovisual Arts at the Jagiellonian University in Krakow, Poland. Professionally connected with the Krakow Film Foundation and Krakow Film Festival.

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