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Dualizm człowieka przedstawiony w "Pocałunku kobiety pająka" : Książka Manuela Puiga i jej filmowa adaptacja

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Abstracts

Karol Jachymek ***Amateur bodies.*** ***About Janusz*** ***Kondratiuk's early*** ***films***

The article concerns early works of Janusz Kondratiuk through the perspective of images of unprofessional actors' bodies. This feature, the preoccupation with "amateur corporality", should be considered one of the most characteristic for the filmmaker's original style. Within the director's filmography, untrained bodies of amateur actors function as crucial vehicle of meanings weaved into the structure of particular movies as figure of outside reality performing beyond the context of the film. The author of this article reconstructs creative strategies Kondratiuk typically uses, embedding early works of the director within wider context of Polish culture of the 1960s and 70s, selected phenomena of European cinema and amateur acting theory.

Monika Różanek ***Man's dual nature*** ***shown in Kiss of the*** ***spider woman. The*** ***novel by Manuel*** ***Puig and its film*** ***adaptation***

The aim of the article is to analyze and interpret the content contained in the text of *Kiss of the Spider Woman*, and its film version – with an emphasis put upon the issue of socio-cultural gender identity – with stylistic measures applied by the authors for their expression. Among other things, the unusual form of narrative decided by the writer and how the filmmakers adapted it into the language of cinema is observed. An unmarked dialogue of main characters, occasionally interrupted by the conversations in the warden's office, prison reports, stream of consciousness or extensive scientific footnotes, are spokes put in the readers wheel not by a coincidence. With the help of his innovative narrative Manuel Puig opens reader's eyes as well as those of his protagonists to the matters apparently unfamiliar to them. To the general public, the writer gives his views on the issues that to a large extent, are current today. The key issue undertaken by the writer, which was analyzed

Maciej Kopyciński
Apocalypse Now
as nostalgia for the
simplicity of violence.
The psychological
and anthropological
interpretation

in the text, is the ambiguous nature of a man. In the setting of a dark-grey prison cell which is quite the opposite of the Hollywood films' set design imagined and beautifully described by fictitious Luis Molina, the writer presents his reflections about what femininity, masculinity, and sexuality is. Those thoughts together with literary and film means of expression happened to be the subject of this article.

Frequently interpreted as a modernist movie, *Apocalypse Now*, breaks the rule of linear narration for the sake of pageantry. The rejection of the realistic code of presentation keeps up with the anti-war message of the movie. In these terms, the journey into the heart of the jungle constitutes a metaphor of the journey into the depth of human psyche. Nevertheless, completely different conclusions are drawn on the basis of the analysis involving the psychoanalytical cinema theory by Slavoj Žižek. Then, *Apocalypse Now* appears as a work praising the archaic model of a warrior who is not familiar with mercy, but does not accept hypocrisy which rules in the modern army. Willard's mission of killing Kurtz allows him to overcome mental breakdown. Due to meeting the cruel colonel, Willard becomes a „fully constituted military subject”.

Paula Szmidt
Echoes of John
Cassavetes's cinema.
Response to the
american director's
films in Derek
Cianfrance's Blue
Valentine and Anja
Breien's Wives

the study is an attempt to find traces of work by John Cassavetes – one of the most important American independent film directors – in Derek Cianfrance's *Blue Valentine* and Anja Breien's *Wives*. Derek Cianfrance and Anja Breien openly refer to the American director's works in their films. Breien's *Wives* is a response to John Cassavetes's *Husbands*. The focus of this study is mainly the inspirations drawn from Cassavetes's films visible in the storylines of *Blue Valentine* and *Wives*. This article presents the content of the films inspired by Cassavetes's productions and analyses the scenes that refer to his films.