

Paula Szmidt

Echa filmów Johna Cassavetesa : Odpowiedź na kino amerykańskiego reżysera w Blue Valentine Dereka Cianfrance'a i Żonach Anji Breien

Kultura Popularna nr 2 (36), 165

2013

Artykuł został zdigitalizowany i opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

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”.

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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.