The issue of “fatherlessness” has been a legitimate epidemic in Europe after the massive loss of male lives in World War II.[[1]](#endnote-1) The impact of this ‘fatherlessness’ on the family unit has been a recurring theme in many Central European films and is associated with the development of a “metaphysics of absence” within the dialectic of the narratives of these films.[[2]](#endnote-2) A possible explanation for this recurring theme has been provided by the journalist, Vladimir Chernov, who maintains that country’s leaders and screen personalities compensated as virtual fathers.[[3]](#endnote-3) I would like to suggest that directors also have an impulse toward concretizing their “message” through auteurist guidance and support that helps build a structured relationship with their spectator. They too become a surrogate father for a society whose family units all too often are left bereft of ‘real’ father figures. If we accept Chernov’s claims, then it can be forwarded that cinema is a medium rife with politicized dialectics. The Soviet Union’s patronage of Poland, Czechoslovakia and Hungary affected every aspect of the lives of those nation’s citizens.[[4]](#endnote-4) Josef Skvorecky has understood the Soviet historical era of Czechoslovakian cinema as being characterized predominantly by broken relationships within the ‘family’ of that industry and thus forging inter- and intra-generational opposition between the New Wave and the Ur-Wave.[[5]](#endnote-5) A “revolution” was created where two generations of auteur were juxtaposed in the same contemporary context and this conflict permeated Central Europe where Zhdanov’s ideological tenets of Stalinist Socialist Realism collided head on with adamantly protected individual modes of artistic expression (ie. the New Wave).[[6]](#endnote-6) An older generation of filmmakers decisively split into two ideological and politicized camps and could be understood as ‘puppet’ father and surrogate ‘father-uncle’ while the younger generation had a comparable sundering into ’loyal-heir’ and ’bastard-usurper’ son roles as they related to the older generation.[[7]](#endnote-7) Perhaps the dramaturgical allegory is too potent when likening well-sized groups of artists and authors to template Shakespearean characters such as Hamlet’s Claudius and Horatio or King Lear’s Edgar and Edmund. I would like to suggest that it is an adequate starting point for understanding a much more varied and complex network of relationships between and within the film industry and the Soviet supported national governments of Central Europe from the post-war era to the end of European Communist hegemony, in 1989.

Father portrayals and father-son relationships in the films of this period run the gamut of what is examined in real life ‘broken’ families; traditionalist fathers (Black Peter), exiled/exalted fathers (Man of Marble and Man of Iron), émigré/abandoner fathers (Time Stands Still) and endless variations of surrogate fathers juxtapose the Soviet state’s patronage as the “cause” of the broken family unit. Sons can be ambivalently patient (Black Peter), relentlessly overzealous (Man of Iron), or cautiously optimistic (Time Stands Still) as an effect to the kinds of parenting that they are fostered or rejected by throughout their youth. I would endeavor to focus my exploration onto the “patriarchal” themes in Central European film as theorists such as Ewa Mazierska have proven that the “other half” of the “nuclear” family unit (ie. mothers and daughters) is an ambitious field of study in its own right.[[8]](#endnote-8) I intend to include some consideration and notes on the female family member roles within my close examination of father-son relationships portrayed in Forman’s Black Peter (1964), Wajda’s Man of Marble (1977) & Man of Iron (1981) and Gothar’s Time Stands Still (1982). Those aforementioned films aptly position Soviet state patronage as the ultimate cause of broken family units through the state’s unbridled interference with the lives of individuals and its uncompromising re-formation of culture and society within Central Europe.

Freud’s *Family Romances* forwards that “the whole progress of society rests upon the opposition between successive generations.[[9]](#endnote-9) The absence of a legitimate father can heighten the patricide instinct (primordial ambivalence) as it is then shifted onto any and all surrogate fathers (ie. an authoritarian state).[[10]](#endnote-10) Milos Forman was raised by surrogate fathers (his uncles) after his real father was murdered by fascist Nazis.[[11]](#endnote-11) One of the uncles owned a grocery store where Milos would spend his afternoons watching the customers. Forman’s poetic throughout his career as a filmmaker focuses on the clash of youth with the adult world.[[12]](#endnote-12) Skvorecky, in a ‘tongue-in-cheek’ statement describes the over-arching concern of Forman’s poetics to “battle the resistance of people, who knew everything better, and besides that also wielded the power.”[[13]](#endnote-13) Through such insights, it should be reasonable to assume that Forman’s films connect father roles with Soviet state patronage in Czechoslovakia on two levels - the father represents the state and the state has caused the father. Falkowska clarifies this concept when attesting that opposition, resistance and statements of new values form a conceptual basis for “political” expressions in film, however, they more generally characterize struggles arising from generational gaps.[[14]](#endnote-14)

In Black Peter, Forman employs a clever narrative that succinctly juxtaposes traditional and modern values that create generational gaps. The state and the traditional are connected through the theme of surveillance of private lives. Peter is a very private character fully aware of the need to protect himself from all-seeing eyes as evidenced at the local dance where he is able to practice his ‘moves’ only from the fringes of the crowd. Peter is presented with two fathers in the film yet seemingly is still in search of another who might fit his needs better. His own father represents traditionalism as evidenced by his vocation of band conductor and through sequences where he reveres the symbols of the traditional around him (ie. the painting of the Virgin Mary). His character is dynamic as he surveys and lectures Peter in his attempts at top-down control over the family unit. The father’s main basis and justification for the denigration of his son regards an issue with his son’s vocational choices. It is worth noting the connection between the father’s issue with Peter’s vocational choices and the Soviet state’s agenda within Czechoslovakia at that time. Czechoslovakia was the most centralized command economy of Europe and all citizens were required to work unless officially exempted.[[15]](#endnote-15) Thus traditionalism and Soviet politics blend through the role of the father, however, this can be seen as an accepted interpretation given Central Europe’s historical affinity to combine religion (traditional) and state (ie. the Teutonic Knights). The second father role for Peter is that of his boss, the grocery store owner, who tends to let Peter make his own decisions and would sooner advise and instruct than scold or lecture. Although this ’surrogate’ father surveys Peter’s behaviour, Peter still seeks to emulate this father role and his values (looking at the painting, donning the white smock). Peter’s need for guidance is allegorized in the comical sequence where Peter is following the suspected thief. The sequence juxtaposes several ideas, the most poignant being that Peter is ’exposing’ the secrecy of surveillance within the state while also following a man to be provided with a direction that he otherwise lacks from the parental figures in his life. Both ideas are given extra treatment within the film where the former plays out at the beach (Peter’s anxiety toward voyeurism) and at the dance (Cenda’s anxiety toward appeasing his own surrogate father).

The narrative of Black Peter continuously returns to the home for discussions between Peter and his father that slip into open tirades on the part of the father. The first such sequence involves several shot-reverse-shots as opposed to a *plan americain* set-up. This cinematographic choice maintains a sense of separation between the characters. During this sequence the father is framed from a low-angle shot where Peter is hunched over with bad posture lending to the father’s ‘inflated’ position. The father is framed in medium close shots while Peter is in close up shots emphasizing both the ‘scope’ of the father over Peter’s life and the closeness of their relationship (the father is farther away from Peter in Peter’s perspective). Balazs asserts that the close-up shot is the “art of emphasis” and that in combination with point-of-view shots there can be a great emphasis and insight on interior psychological states.[[16]](#endnote-16) In Black Peter the father lectures Peter and the close up shots are of the back of Peter’s head thus emphasizing Peter’s need for privacy. Forman shifts the mood of the father and son discussion as he frames shot-reverse-shot sequences in extreme close-up for both characters. There is an attempt to form a bond but the father rises from his seat and begins pacing around the room. He lectures from this raised position and low angle shots emphasize his lording it over Peter. There are no more reaction shots and the sole focus is on a frontal view of the father. This break creates a disassociation in both the relationship of the father and Peter as well as encouraging the audience to follow suit and separate from the understanding of a cohesive relationship between the two men. The father asks, “do you think people can just up and leave their job?” ironizing the fact that Peter ‘up and left’ the relationship with his father long ago. Throughout these intense sequences in Peter’s home, the mother receives no close-up treatment from the camera. She is almost always framed in a medium shot with fairly even 3-point lighting set-ups. This is in sharp contrast to Peter and his father who are framed more dynamically and with lighting that creates shadows and obscures their form and with fore-grounded objects that obstruct and create a sense of ambivalence.

Peter is a private young man simply wishing to be left alone. He has his own ideas which he is not yet ready to reveal (as evidenced by his series of plodded out successes with the Paula courtship). He does not require the “*Laci*esque” lecture (Time Stands Still) as he is already fully aware of the need for total mental subversion in a total surveillance state. The patience that characterizes Peter’s survival instinct is revealed at the beginning of the film when he is crossing the road to get to the grocery store. The shot is framed with deep staging and a long lens thus compressing the planes and skewing the spectator’s perspective from reality. We see Peter safely cross the road through traffic despite getting a real sense that he is about to be crushed by a passing truck or streetcar. This shot establishes Peter’s independence and survival instinct in a world of minimal opportunities and fatal consequences when not completely mentally alert. Deep staging is important within the film as an ambivalent technique within the narrative where characters are subject to total surveillance from the multiple layers of people moving about and at the same time the layers provide a kind of sanctuary and privacy (Peter practicing his dancing).

Peter’s father is an agent of surveillance juxtaposing the patronage of an authoritarian state with the crisis of the Freudian generational gap. The father’s traditionalism is represented through his vocation of band conductor. The film opens with non-diegetic marching band music playing and throughout the film, the father’s connection to traditionalism through the marching band provides a framework for the narrative - and thus provides a kind of ’frame as cage’ motif keeping Peter captive within the world of the narrative. Black Peter juxtaposes traditionalist and modernist values through the generational gap of father and son. Relationships with traditional parents are portrayed as being of diminishing value in the private world and of lacking practical pertinence in the public world. Lukacs defines the modernist hero as being confined in an internal world without personal history and where development is not executed through contact with the world.[[17]](#endnote-17) The only development is gradual revelation of the human condition creating a longing to escape from tradition. Zygmunt Bauman posits that the modernist individual becomes isolated and alienated by the tradionalist individual (“the stranger”) and has their world threatened by the presence of this stranger.[[18]](#endnote-18) There is an impulse to exile the traditionalist from the modernist’s world. Within this conflict, a modernist son will reach out for a modernist surrogate father to replace the traditionalist father (just as Cenda seeks to be the “favourite” of a his boss who would just as soon beat the boy if they were actually related). Where is the obligation to take on an adopted son when the state lacks the will to provide for a cohesive family structure? The final line of the film, “do you even know what is what?” is a witty pun that underscores the dominant theme of father as ‘the other’ and Soviet state patronage as ‘the other’ within the film. ‘Our what’ is fundamentally different and often opposed to ’their what’ and within the context of juxtaposed traditional and modern values a nuclear family unit will not cohere.

The introduction to the anthology, *Cinepaternity* asserts that ““Real” fathers command respect and inculcate decent values in their offspring, with whom they forge intimate relations through companionship, guidance and support.”[[19]](#endnote-19) An absent yet exalted father can bring balance to the offspring as spiritual guidance is appropriated through internalizing ‘the other’ of an idealized father figure. This holds for exiled fathers but cannot be said for émigré fathers who are associated with abandonment (Time Stands Still) over exaltation (Man of Marble and Man of Iron). According to Falkowska, Andrzej Wajda’s Man of Iron is blatantly political bordering on “naïve”[[20]](#endnote-20) while Paul Coates favors a reading of its predecessor, Man of Marble.[[21]](#endnote-21) Through Skvorecky’s understanding of the film industry and auteurist impulses in Central Europe, I would like to suggest that Wajda is ‘overt’ in the politicizing of social issues as it belies his subversive attempt to appeal to younger generations through juxtaposing the zealousness of traditional Polish patronage with the terror of Soviet state patronage in Communist Poland. The Polish parliamentary model served as an example of true liberalism for the whole world for over a thousand years (with the Duchy of Warsaw being the last vestige of Polish self-determination). Mazierska has noted that family had negative connotations in Marxist discourse as it favored private interests over the welfare of society as a whole.[[22]](#endnote-22) In Poland, the concept of family was rooted in tradition (Catholicism) which collided head-on with Marxism during the era of Soviet patronage in Central Europe. Poland has a long tradition of exalting regular men into heroes throughout literature, art and mythology. Within a culture of mass distraction (total surveillance state), it is no wonder that Wajda has an impulse to provide audiences with an outlet for social critique and reassertion of traditional Polish values.

In Man of Marble, Agnieszka proclaims that she “knows the years of her father’s youth inside and out” thus exalting the man into a heroic figure in her eyes. In Man of Iron, Tomczyk fights more for the recognition of his father as a real “patriot” than for his own freedom or the general cause. The cause is forwarded, yet victory will only be assured through the recognition of his father as a legitimate exalted figure and as an internalized ever-fighting spirit within Tomczyk. Man of Marble opens with the inter-cutting of documentary footage and fictional narrative that juxtaposes Stalin’s banner being paraded with that of Birkut’s banner being brought ’low’ in a manner that allegorizes the Soviet domination of the Polish population. The ’true’ paternal figure is embodied in the statue of Birkut which is now banished in museum storage and serves as the ultimate expression of exile and exaltation for true Polish nationalist identity. Even the archival editor refers to Birkut as a “saint”, juxtaposing traditional Polish Catholicism into modern contexts (the Stakhanovite propaganda of the Soviet agenda in Poland). The exaltation and then abandonment of Birkut by Soviet state patronage is socially critiqued throughout both films, where Wajda seems to be suggesting that traditional Polish values could never accommodate such insidious wiles and that Polish nationalism properly ‘fathers‘ its own people. Man of Marble is self-reflexive as Wajda accepts that as auteur he too is exalting a character (the film crew created the ’phony’ Stakhanovite, Birkut, while Wajda exalts Birkut’s exploitation and attempts at exposing state lies). “We must be ever vigilant” is the Communist Party line but can be equally appropriated by advocates of traditional Polish values. Nietzsche’s quote “no one lies so boldly as the man who is indignant” is evidently at play in the court hearing where Birkut denounces himself and yet retains the integrity of acting as a prostate ‘finger-pointing’ gesture toward the state about their indignant lies. In Man of Iron, the father is portrayed as a martyr (congruent with Polish Catholicism) and the exaltation breeds contempt for the state that is responsible for permanently ’exiling’ the father from his rightful seat in the family unit. The son makes it his mission to secure a public world that will foster his private world of family and fatherhood. It is worth noting that both films have a significant ‘kinetic’ feeling through the use of flashbacks and continuously filming different locations in a quasi-documentary/interview style. I would like to suggest that Agnieszka embodies “movement” more than representing the Polish woman as her movements drive the entire narrative of Man of Marble and much of Man of Iron (once she is introduced). Szwajcowska asserts that during Polish partitions of the 18th century, the home became a refuge for ’Polishness’ and was the seat of the mother as the head of the family in many significant regards and especially with respect to the exiled/exalted father.[[23]](#endnote-23) The mother figure is largely absent in Man of Marble and Man of Iron as the home itself is rarely anchored to within the kinetic narratives of both films. This provides an ironic sense of captivity with regards to the borders of Poland operating within the film space while furthering the concentration on the effects of the father-son relationship torn asunder by political authoritarian state patronage intervention within the narrative development of the films.

Peter Gothar’s Time Stands Still presents the consequences of the émigré/abandoner father figure juxtaposed with a variety of surrogate parental figures and their influence on the construction of family units. Gothar cleverly blends the aesthetic of vintage documentary footage within his own narrative through the use of blue filters. In fact, there is a strong impulse to view the use of color filters in Time Stands Still as being codified. The documentary footage is blended in visually with the narrative but also serves narrative development in situating the abandonment of the family by the émigré father as being related to a personal choice between aligning with state determined configurations of family or traditional ones. The documentary footage has men shooting back and forth at each other from varied angles where it is unclear which side is which and thus indicates that the real enemy was ’the other’ (in this case Soviet state patronage in Hungary). The émigré father appears to view his children objectively, referring to them as “these kids” and “your little favourite”. He pushes them around the room and drags Gabor out to the Red Cross truck. He appears to have little to no investment in maintaining a nuclear family unit.

The blue filter of the flashback sequence is then blended again through an edit match that merges the narrative ‘past’ with the ‘present’ and still features the distinct blue hues but overall diversifies the palette into a more realistic one. Blues and yellows alternate in the mise-en-scene giving an impression of ’cool’ and ’warm’. As a result of their amorphous seemingly random designation in the mise-en-scene, I would like to suggest that they codify an overall ’tepid’ and passionless mood. As evidence, there is a strong ’green’ filter that lights the underground parties where the combination of blue and yellow thus equate to passion (as the underground dance is arguably the sole seat of passion in the film). The sex scene is basked in blue again and exists outside of the passionate warmth of the underground gathering. This fits with other aspects of the narrative that seek to distinguish love and passion from carnal urges and sexual “position-games“. The color codification appears again near the end of the film through the character of Livia (“Piggy”). Piggy is coded in a red (as opposite of green) sweater when dealing with her husband that epitomizes a passionless relationship. Later, Piggy is wearing a blue sweater with Dini in the bathroom. As she puts Dini’s head under her sweater signifying her role as surrogate mother, I must question the color codification I have interpreted. Is Piggy an inappropriate surrogate mother as codified by a blue (“cool”) sweater or were the yellows and blues more indicative of male and female counterparts to a parenting unit where Piggy must then be seen as getting the ‘nod’ for the surrogate mother role. I tend to favour the former as Piggy, Laci and the ‘moral’ teacher are ensconced within a generation tied to traditions in direct opposition to the modernist inclinations of the youth. Although the surrogate parent figures have personal sensitivities that point toward a desire to restore family units, they are largely identified as failures in the role of ‘real’ parents (ie. they are childless adults until the epilogue).

Time Stands Still is rife with representations of surrogate parents in lieu of those of a generation of émigré and exiled fathers. These surrogates seem impotent to effect change in the construction of family units that are largely determined by state control (forcing emigration and murdering individual opponents in the past while stigmatizing and over-working citizens in the present). Gabor is stabbed by a would-be surrogate father, Laci doesn’t even know the boys’s names upon his impromptu arrival, the moral teacher is exiled and stigmatized, the vice-headmaster is a terror and it is suggested that Piggy has sexual relations with her students. Even Wilma’s father is an amateur pornographer rendering him a failed parental figure. These relationships are unstable yet the relationship between citizenry and state is even more precarious. The vice-headmaster enters the classroom as Russian announcements are made thus marking state patronage as undeniable. The inspection is callous, intrusive and frightening. Gabor expresses fear of official political alliances although he requires them to secure his own future. The prescriptions of the state mock the foundation of family during the school-run dances where greeting, introductions and dancing itself are prescribed to operate in a particular fashion and manner. Love must be authorized - that is how babies are born. “You are my destiny” becomes a siryn song with magnetic appeal and calling out for strong bonds to a generation that has no working examples of it. This is punctuated when the moral teacher’s lessons to Dini on love do not resonate in the mind or spirit of the young man.

The lack of a strong mother or potential mother figure is emphasized throughout the film. It is Dini who must tend to Gabor’s burned bare buttocks as the mother is continuously working long shifts that take her from her family and even the nurse is an exotic form of prostitute. Magda cannot be trusted from the onset as she is willing to get the attention of her lover by having sex with his brother thus degrading sex to a state of “lovelessness“. When Laci takes Dini to the bar, Dini asserts that “women don’t interest me,” and that, “I will not be taken in by them.” Laci rewards this attitude like a true émigré father would by simply replying, “well said.” Laci bestows modern wisdom that invites Dini into a kind of ’brotherhood’ but not a family unit, per se.

Time Stands Still is a film focusing on the effects of broken families as a result of émigré/abandoner fathers. Gothar uses pans and close-ups to maintain our distance from the narrative and to remain as ‘witness’ to the effects of broken families (panning during interrogation sequences and close-ups on unfulfilled surrogate parent-child interactions). Like in Black Peter, traditional and modernist clashes are characterized by generational gaps and surrogate parents fail in their obligations to restore the family unit. The effects are punctuated in the literally off-beat rendition of an American rock-and-roll song at the underground party - single-parent families have created a developmental imbalance rendering life for youth to be lived out with an awkward gait… always out-of-step and never catching up (like the circling car near the end of the film).

Skvorecky asserts that “new wave did not spring from a cultural desert” indicating that it is a movement created in opposition to another movement.[[24]](#endnote-24) Authoritarian Soviet state patronage is often characterized as traditionalist and oppressive to younger generations who choose to embrace progressive modernist values and ideals. Freudian and Lacanian dilemmas pertaining to father-son relationships coordinate with dissident narratives in Central European film.[[25]](#endnote-25) Mazierska claims that men often turned down fatherhood on the grounds that they were not financially self-sufficient.[[26]](#endnote-26) Soviets also physically tore families apart through executions, exiling, and labour placement.[[27]](#endnote-27) The Soviet state patronage is thus both a real cause of broken families in Central Europe and is allegorized through the father-son relationship effectively torn asunder in Forman’s Black Peter, Wajda’s Man of Marble & Man of Iron, and Gothar’s Time Stands Still.

1. Helena Goscilo and Yana Hashamova, “The Psyche and its Heritage,” in Goscilo and Hashamova, ed., Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Films (Chicago: Indiana University Press, 2010), p.2 [↑](#endnote-ref-1)
2. Ibid, p.1 [↑](#endnote-ref-2)
3. Ibid, p.2 [↑](#endnote-ref-3)
4. Joseph Hraba, Frederick O. Lorenz and Zdenka Pechacova, “Czech Families: Ten Years after the Velvet Revolution,” Journal of Contemporary Ethnography 29, no. 6 (2004): 643-681 [↑](#endnote-ref-4)
5. Josef, Skvorecky, “All the Bright Young Men and Women: A Personal History of the Czech Cinema,” trans. Michael Schonberg (Toronto: Deyell, 1971), pp. 33, 80 [↑](#endnote-ref-5)
6. Ibid, p.31 [↑](#endnote-ref-6)
7. Ibid, p.33 [↑](#endnote-ref-7)
8. Ewa Mazierska, “The Redundant Male: Representations of Masculinity in Polish Postcommunist Cinema,” Journal of Film and Video 55, no. 2/3 (2003): 29-43 [↑](#endnote-ref-8)
9. Helena Goscilo and Yana Hashamova, “The Psyche and its Heritage,” in Goscilo and Hashamova, ed., Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Films (Chicago: Indiana University Press, 2010), p.1 [↑](#endnote-ref-9)
10. Ibid, p.4 [↑](#endnote-ref-10)
11. Josef Skvorecky, “All the Bright Young Men and Women: A Personal History of the Czech Cinema,” trans. Michael Schonberg (Toronto: Deyell, 1971), p.67 [↑](#endnote-ref-11)
12. Ibid, p.68 [↑](#endnote-ref-12)
13. Ibid, p.55 [↑](#endnote-ref-13)
14. Janina Falkowska, “’The Political’ in the Films of Andrzej Wajda and Krzystof Kieslowski,” Cinema Journal 34, no. 2 (Winter, 1995): 39 (37-50) [↑](#endnote-ref-14)
15. Joseph Hraba, Frederick O. Lorenz and Zdenka Pechacova, “Czech Families: Ten Years after the Velvet Revolution,” Journal of Contemporary Ethnography 29, no. 6 (2004): 648 (643-681) [↑](#endnote-ref-15)
16. Bela Balazs, “The Close-Up,” in Erica Carter, ed., Bela Balazs: Early Film Theory (New York: Berghahn Books, 2010), pp. 38-45 [↑](#endnote-ref-16)
17. Virginia Wright Wexman, “The Escape into Style: Modernism,” in Wexman, Roman Polanski (Boston: Twayne, 1985), pp. 13-41 [↑](#endnote-ref-17)
18. Zygmunt Bauman, “Modernity and Ambivalence: Theory, Culture and Society,” (London: SAGE, 1990) pp 148-149, 169 [↑](#endnote-ref-18)
19. Helena Goscilo and Yana Hashamova, “The Psyche and its Heritage,” in Goscilo and Hashamova, ed., Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Films (Chicago: Indiana University Press, 2010), p.2 [↑](#endnote-ref-19)
20. Janina Falkowska, “’The Political’ in the Films of Andrzej Wajda and Krzystof Kieslowski,” Cinema Journal 34, no. 2 (Winter, 1995): 45 (37-50) [↑](#endnote-ref-20)
21. Paul Coates, “Seasons of Discontent: Notes on the Polish Cinema,” in Coates, The Story of the Lost Reflection: The Alienation of the Image in Western and Polish Cinema (London: Verso, 1985), pp.148-151 [↑](#endnote-ref-21)
22. Ewa Mazierska, “The Redundant Male: Representations of Masculinity in Polish Postcommunist Cinema,” Journal of Film and Video 55, no. 2/3 (2003): 31 (29-43) [↑](#endnote-ref-22)
23. Joanna Szwajcowska, “The Myth of the Polish Mother,” in Ewa Mazierska and Elzbieta Ostrowska, Women in Polish Cinema (New York: Berghahn Books, 2006), pp.15-33 [↑](#endnote-ref-23)
24. Josef Skvorecky, “All the Bright Young Men and Women: A Personal History of the Czech Cinema,” trans. Michael Schonberg (Toronto: Deyell, 1971), p.54 [↑](#endnote-ref-24)
25. Helena Goscilo and Yana Hashamova, “The Psyche and its Heritage,” in Goscilo and Hashamova, ed., Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Films (Chicago: Indiana University Press, 2010), p.15 [↑](#endnote-ref-25)
26. Ewa Mazierska, “Cinema of Hard Times: Individuals, Families and Society in Polish Contemporary Films,” Canadian Slavonic Papers 46, no 3/4 (2004) 408 [↑](#endnote-ref-26)
27. Joseph Hraba, Frederick O. Lorenz and Zdenka Pechacova, “Czech Families: Ten Years after the Velvet Revolution,” Journal of Contemporary Ethnography 29, no. 6 (2004): 651 (643-681)

    INI381 Paper #3 Question #2

    Instructor: Prof. Babey

    Films: Black Peter, Man of Marble, Man of Iron, Time Stands Still

    Student: Adam Stangeby 990120560 [↑](#endnote-ref-27)