

# CONTENTS

INTRODUCTION	9
<i>PHARAOH</i>	
Lidija Rezoničnik	
<b>"We Are the State". <i>Pharaoh</i> by Bolesław Prus</b>	<b>17</b>
The Feuilleton Novel and Book Versions	20
Egypt in the Polish Literary Tradition and among Readers	21
The Narrator and the Image of Egypt	22
A Historiosophical Novel	24
A <i>Bildungsroman</i> Novel	25
The Mechanisms of the Operation of the State	28
Bibliography	31
Seweryn Kuśmierczyk	
<b>The Cinematic Image of Ancient Egypt. <i>Pharaoh</i> by Jerzy Kawalerowicz</b>	<b>35</b>
Ancient Egypt: A Reality that Exists	36
Scenography	39
Light in <i>Pharaoh</i>	42
Archetypal Light	43
Why Did the Sand Have to Be Grey?	44
Light of Ramses	45
The Solar Eclipse Scene	45
Light in Interiors	46
<i>Pharaoh's</i> Colours	50
<i>Pharaoh</i> as a Cohesive Form	55
The Main Compositional Axis of the Film	55
The Central Composition, Symmetry and Register Perspective	57
The Presence of a Subjective Camera	59
Subjective Camera Proxemics in the Battle Scene	60
Music and the Audio Layer of the Film	64
<i>Pharaoh</i> as a Work of Craftsmanship	67
Images from the Film	68
Bibliography	74

**THE WEDDING**

Lidija Rezoničnik

**“Poland – That Is a Big Thing”.**

<b><i>The Wedding</i> by Stanisław Wyspiański</b>	<b>81</b>
Kraków after Wyspiański's Return from Paris	82
The Play <i>The Wedding</i> : Extraliterary Background	83
First Reading and Theatre Staging	86
Internal and External Structure of the Play	89
National Drama	91
Symbolism	92
Synthesis of the Arts	93
Dialogue with Painting	94
Dialogue with Music	98
Dialogue with Literature	99
“Blow the Horn with Utmost Might and All Our Spirits Will Ignite as Never in a Century!”	101
Bibliography	102

Seweryn Kuśmierczyk

<b>A Film Mandala. <i>The Wedding</i> by Andrzej Wajda</b>	<b>106</b>
The Film <i>The Wedding</i> as a Performance of Stanisław Wyspiański's Score	108
The Film Setting of <i>The Wedding</i>	109
Like a Raven at a Wedding...	112
A Film Planned on a Mandala	113
The Fractal Structure of the Movie	114
The Dance Sequence	116
Rachel	118
“No Matter What He Has in Mind or, in His Dreams, May Find”	119
“He's Not Just Anyone...”: The Helper	121
The Liminality of the Night in Bronowice	123
The Dramaturgy of Colours	124
The Metamorphosis of the Dance	126
Images from the Film	127
Bibliography	133

**MOTHER JOAN OF THE ANGELS**

Lidija Rezoničnik

**A Metaphor for Evil. *Mother Joan of the Angels*****by Jarosław Iwaszkiewicz****141**

Loudun and Ludyń: Chronotope	143
Demons, Human Nature or Personal Trauma?	144
The Rabbi and the Jewish Community	147
Internal Form of the Novella	148
The Ambiguity of the Literary Characters	149
A Metaphor for Evil	149
Bibliography	151

Seweryn Kuśmierczyk

**Lost Travellers. *Mother Joan of the Angels*****by Jerzy Kawalerowicz****154**

The Drama of Human Nature	155
A Film by Jerzy Kawalerowicz and Jerzy Wójcik	158
The Closed Space of the Action Space	160
The Opposition of the Inn and the Monastery	161
"They're Ringing. Why Are They Ringing?"	163
Principles of Frame Composition	164
The Presence of the Golden Ratio in the Temporal Structure of the Film	166
On the Threshold of the Inner World	169
The Audio Layer of the Film and the Meaning of the Music	170
The Role of Spinning and Circular Motion	172
White, Black and Liminal Grey	173
"And I Became to Myself a Barren Land"	177
Images from the Film	180
Bibliography	188

Seweryn Kuśmierczyk

**Anthropological-Morphological Analysis of a Film  
as Film Studies Practice****195**

The Cinematographic Work Deserves Attention	195
'Thick Description' in Film Studies	196
The Principle of Syzygies	197

Analytical Proceedings	198
Anthropology and Poetics	200
Bibliography	201
<b>FILMOGRAPHY</b>	<b>207</b>
<b>INDEX OF NAMES</b>	<b>213</b>