

University of Theater and Film Arts Doctoral School

**The power of reality**

The poetics of the reality in *Blossom Valley*

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My dissertation is an essay. Its aim to analyze films that inspired my first feature titled *Blossom Valley*. The focus of the analysis is the relationship with some aspects of the reality. Our knowledge are growing continuously about the reality and reality effect, we explore more and more elements about it. In this essay the reality effect is not a consistent, scientific concept but a kind of sensitivity that can be understood by the creative endeavor or by the act of analysis. That's why this dissertation contains analysis' and creative endeavor primarily. I show examples that creative working methods how can affect the style of the film and these elements how can relate to *Blossom Valley*.

The focus of the analysis is that the relation with the reality how influences the plot, the mise-en-scène, the actors' work or the editing in the chosen films. My chosen authors are: Rossellini, De Sica, the Dardenne brothers works, *Fish Tank* and *American Honey* by Andrea Arnold and *Wanda* by Barbara Loden.

If we are writing about the reality it could be questioned if we would like to articulate a kind of documentarist or realist style. So it is important to note that these films doesn't want to be documentary or document something. Thinking of reality is not necessarily connects to documentation. This essay is not into describe the realism history because it is very contradictory and loaded. I use reality open like Truffaut who sad that there are two kind of filmmaking attitude one is the "big aestheticism" like Eisentstein the other ones are the "big realists" like Rossellini.

The essay based on two sources. These works are helped, inspired with the analysis. One is André Bazin texts about the Italian neo-realism and Jean Renoir the other one is Sigfried Kracauer *Theory of Film: The Redemption of Physical Reality*. In these works I don't use the scientific system but a kind of sensitivity of film understanding that help to the description of working methods or give inspiration to describe the credibility of a scene, a character or a dialogue.

Both of these aesthetes are thinking a lot about the special relationship of the reality. Kracauer claims that the film has a strong affinity to the physical reality so the film's specificity is the it can be "grab" the surface of the world, the surface of the phenomenon. So according to Kracauer the special relationship of the reality is the "gold backing" of the cinematic substance. Kracauer thinks that if an author would like to create a cinematic movie she should be get all of her talent to dissolve that elements' essence that she would like to record. The nature will response if the author activate of he organ to understand because her duty to understand the physical reality and make an intense relationship with it. Naturally it can be grabbed the reality perfectly but it is not a problem because the intentions that generate decisions are enough to have credible and some kind of cinematic truth.

Bazin is thinking about relationship with the reality similar to Kracauer and he claims that the film director's task is to analyze the reality and during the analysis it is created a personal style that shows a kind of reality that has cinematic truth. He thinks that there are directors (like the German

expressionists) that are looking for cinematic truth in the aesthetics, the form. Elsewhere he formulate that there are two kind of creators one that believe in the picture and the others that believe in reality. I don't agree neither Kracauer nor Bazin that it is the only way to create credible movie, naturally there are a lot kind of way to make a cinematic film. But I'm sure that it is a possible creative way.

The essay's first and longest chapter is about the main character. I describe that the protagonist casting and creative thinking about the protagonist how affects the chosen movies. What are the working methods and how it is affects to the films' language.

The first subsection is about the Italian neo-realist Vittorio de Sica's relationship with the actors. In De Sicas's films the actors are not just main characters but they are archetypal people whom represent whole social groups. De Sica's goal to portray the "social reality" credible and critically. So he needs actors whom are part of the social reality moreover they are similar to them and have a kind of typical nature. These characters are not just actors but they are everyday people who help the director to explore the social reality. So he is working with amateurs. His protagonists are not special but in contrary they ordinariness what is important. They could be anybody from the street that's why De Sica can speak about the society's overall problems.

The second subsection is about the Dardenne brothers actors leading. They would like to tell moral conflicts through the characters body's experience. For this it is needed a special working method. The subsection writes about this method in details through analysis of the Brothers films scenes.

The third subsection is about how Andrea Arnold works with the actors in Fish Tank and American Honey. The analysis claims that the spontaneity is the key word of Arnold's poetics. Andrea Arnold can produce a strong emotional presence with the director special working method because she helps them to let their emotions wave free.

The fourth subsection is about Barbara Loden unusual film that the director is the main character. She acts her real life's motifs with a mix with an unknown woman. Barbara Loden works like a very high quality actress with a strong self-analysis to achieve the credible presence.

In the first chapter's summary the essay is about Blossom Valley's working methods relationship with the protagonist.

The second chapter is about dramaturgy. It analyzes that the relationship with the reality how affects the plot of the chosen films. The chapter's statement that in this films the main character's everyday life and the dramaturgy has a special relationship.

For De Sica, Rossellini and Zavattini the subject of the story is the relationship of the society and individual without parabola. The analysis shows that what kind of plots can represent this thoughts.

He Dardenne brothers films analysis is about the actors body experience how transforms into sensual in moral conflicts. Andrea Arnold's analysis shows the relation between the spontaneity and

the dramaturgy. Barbara Loden's narrative source is from her own personal life and an unknown woman motifs mixture. The chapter is closing with the analysis of Blossom Valley's dramaturgy.

The third chapter's is about the camera movement the editing and the picture framing. They are shown that this intentions are similar that the previous one and connects strongly. So while De Sica's camera point of view is close to a street pedestrian's point of view, the Dardennes wants to represent the body moving with the most strength, Andrea Arnold's camera move with spontaneous mood, Barbara Loden feels herself in the periphery not just in her own life but she compose herself to the edge of the frame. The summary of the chapter is about the camera movement and editing of Blossom Valley in point of the analyzed films.

The summary of the essay is about the main statements.