NEW REALITIES - NEW IDENTITIES?

Gender/ Feminist Perspective in the Research into Central and East European Cinema after 1989.

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There have been a lot of changes both in political and social life in Poland and other Central and East European countries since 1989. In every country, however, the collapsing of communism can not be seen as a single historical event from the past, but must be examined in terms of psychological and cultural process of permanent evolution.

Hitherto, gender aspect of widely understood post communist identity have been always formed by strongly fixed conventions, mostly very stereotypical. In fact, social male and female roles have been inseparably associated with historical events, politics, religion and usually conservatism that all together led to establish the ideal image of both men and women. Stereotypical interpretations of male and female position within Central and East European society have been consistently popularised and consolidated by film plots, characters and cinematic conventions.

Judging by Polish, Czech, Hungarian, Ukrainian or German film’s production of 1990s it seems that contemporary cinema just confirms traditional model of gender identity that one is obliged to follow. Moreover, there are no attempts to offer any alternative notion in most of films. Fortunately, there are also examples of titles showing a dynamic struggle between old and new models of life, identity, and mentality that characterises Central and East European post - communistic realities. Confronting various cinematic propositions, one might clearly notice how national models of gender identity have evaluated in each country since 1989, and
how that process has been represented on the screen. Yet, such examination could not be successful without elaborating gender/ feminist oriented methods of complex, comparative and interdisciplinary film analysis, that should be applied to existing methodologies of film studies.