

FEMINISTINĖ ANIMACIJA: MARJUT RIMMINEN FILMAS *APSAUGOTI*, 1987

Natalija Arlauskaitė

VILNIAUS UNIVERSITETAS

LYČIŲ STUDIJŲ CENTRAS

Didlaukio g. 47, LT-08303, Vilnius

natalija.arlauskaite@gmail.com

Straipsnis, pirma, aptaria moterų animaciją bei jos santykį su feminizmo problematika. Antra, jis nagrinėja naratyvinius animacinio filmo ypatumus ir rodo, kaip „nematomas“ balsas kartu su vizualaus pasakojimo laiko tvarka (trukmė, tempas) kuria specifinę žvilgsnio subjekto poziciją ir veikia žiūrėjimo patirtį.

Analizei pasirenkamas Marjut Rimminen filmas *Apsaugoti* (*Some Protection*, 9 min., 1987).

REIKŠMINIAI ŽODŽIAI: animacija, feministinė kino teorija, naratologija, balsas, Marjut Rimminen.

Animacija retai tampa kiek detalesnės analizės objektu. Šiame straipsnyje keliami du tikslai – aptarti, kokiuose kontekstuose yra prasminga kalbėti apie feministinę animaciją, arba, kaip animacija patenka į feministinės problematikos ratą, ir, remiantis klasikine naratologija ir šiuolaikinėmis garso kine studijomis, pademonstruoti, kaip 1987 m. Marjut Rimminen filmo *Apsaugoti* (*Some Protection*, 9 min.) pasakojimo tempas kartu su „dokumentiniu“ užkadrinio balsu kuria suvokimo strategijas, tapatinančias žiūrovus su pasakojimo garsinės plotmės subjektu ir vizualiosios plotmės personažu. Tai priartina patirtį, paprastai neišskylančią į regimybės lauką, prie kiekvieno(s) iš žiūrov(i)ų – jie ir jos trumpam tampa Josie O'Dwyer, filmo heroje. Kita vertus, tokios strategijos parodo, kaip žiūrov(i)ų pozicijos naratyvinis destabilizavimas ją paverčia jautria ir aktyvia.

FEMINISTINĖS ANIMACIJOS ŽEMĖLAPIS

Klausimą „Kas yra feministinė animacija?“ arba „Kas yra feministinei problematikai jautri animacija?“ galima kelti skirtingais būdais. Jei pažvelgtume į tai, kaip savo objektą formavo feministinė kino teorija maždaug nuo 7-ojo iki 10-ojo XX a. dešimtmečio, galėtume pastebėti, kad ji išgyveno kelis etapus. Vienas ankstyvosios feministinės kino teorijos tikslų buvo atlikti kino istorijos reviziją ir parodyti, jog „jos visada buvo čia“: režisierės, montuotojos, scenarijų autorės ir kitokios kino profesionalės. Kita šio požiūrio pusė – analizė to, kaip moterų dalyvavimas kino industrijoje atrodo dabar. Ji atliekama remiantis idėja, jog vyrų ir moterų dalyvavimas bet kokioje veikloje idealiau atveju turi būti paskirstytas lygiomis dalimis.

FEMINIST ANIMATION:
SOME PROTECTION (1987)
BY MARJUT RIMMINEN

Natalija Arlauskaitė

KEYWORDS: animation, feminist film theory, narratology, voice, Marjut Rimminen

SUMMARY

This article establishes two goals: to discuss the contexts, where discussions about feminist animation are meaningful or how animation finds its way to the field of feminist problems, and following classical narratology (Gérard Genette, Seymour Chatman) and contemporary studies of sound in film (Mary Ann Doane, Rick Altman, Charles Wolfe and others) to demonstrate how the pacing of narration together with 'documentary' voice-over in the film *Some Protection* (1987, 9 min.) by Marjut Rimminen create perception strategies that identify viewers with the subject of sound plane in the narration as well as with character of visual plane. This approximates the experience, which usually does not reveal itself in the upside of each viewer – they all become Josie O'Dwyer, the female personage of the film. On the other hand, such strategies show how narrative destabilisation of viewers' position turns her into sensitive and active.

The description of the duration and pacing of the film *Some Protection* show that under equal pacing of vocal narration, the pacing of visual plane constantly changes. The basis for this change is based on indefiniteness of the diegetic level of the visual plane, which emphasises prevalence of discourse level. Thus, the documentary voice, attached to place and time, is in constant conflict with the view, whose space-time features coincide neither with the time and the place of narration, nor with diegetic time and place; if this coincidence occurs, it is very short-term and is destroyed differently each time. Therefore, viewers' narrative identification with the narrator and protagonist as well as links between them (narrator and protagonist) are constantly disturbed and the state of narrative comfortlessness is constantly maintained and its positive

side embraces sensitivity to the subject of the narration and his/her experience. Finally, the dizziness of diegetic time is suppressed by synchronisation of the sound and voice or, in other words, the narration and the narrative, when all the participants in the film experience become Josie O'Dwyer. In fact, this synchronisation is again a trick of narrative: the phrase 'some protection' pronounced by acousmatic voice, which suddenly synchronises with the female personage of the visual plane, is either a proleptic gesture of virtual diegesis, when synchronisation occurs in a proleptic bound, or a citation from the past, and, therefore, it is an analeptic motion at level of voice narration. In any case, synchronisation is not absolutely stable from the perspective of diegetic time just as the whole narrative is.

In such a way the film *Some Protection* creates visual and sound narrative, which establishes mechanism of paratextual identification of the documentary voice, image, creator and perception subject. This narrative identification mechanism links painful, traditionally unseen woman's experience and narrative about her, at the same time providing this narrative with authenticity evidence. In this case, 'authenticity' refers not to immediate observation of events, whose illusion is characteristic of the narrative of classical (animation) film but to discourse authenticity, which creates change of anxiety, anger, humiliation, expectations, which contains time quality, which is uneven and constantly drastically changing (duration and pacing in terms of narratology). Instable temporality together with identification figures problemise the relation between viewers' position and the subject of the glimpse together with usually reticent narrative and with ways of its getting into the sphere of visibility. In other words, it creates an active (visual, legal, family) position.