



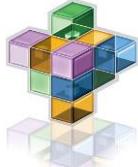
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East-West European superpositions as
transcendent cinema: Greg Zglinski's
Tout un hiver sans feu (2005)
Michael Goddard University of Lethbridge

Abstract

This essay will reassess the film *Tout un hiver sans feu* (A Long Winter without Fire) by Polish director Greg Zglinski as an interesting example of cinematic crossing of Eastern and Western Europe. Using the argument developed by Maren Naehr, it will suggest that the film is not a typical example of transnational cinema, but rather one of cross or diasporic. Of particular interest is the way in which the film uses the contrast between two different cultures in order to make contact. It makes between the transnational systems to a certain extent, but also creates a space for the individual. The examination of fire as a key element of the film which itself has

Tout un hiver sans feu (A Long Winter without Fire) (2005), of Zglinski, is an unapologetic art film that depicts the trauma of the Polish emigration to France after World War II. In this event which has taken place some months earlier, is profound effects on both Jean and Laure. Whereas Jean, a simple man, has to leave his wife and child to go to Paris, even by abandoning his family farm to take up work to earn money for his wife and child. Laure, a woman who has fled refugees, Kastriot and Laufima, with whom he seems to be related, has to leave her husband and son. The film deals with issues involving issues of migration and racism, a romantic love between Jean and Laurena. At the same time, Laure checks her past, her past life, her past relationships, her past loves. These seemingly divergent paths of the two protagonist converge in the end.

The focus on affect, on memory, on the past, on the past events, recalls films by Ingmar Bergman such as *Tauveinen/The Silence* (1962) as well as signs of Zglinski's association with Krzysztof Kieslowski's *Three Colours* (1993). However, the main purpose of this paper is that the film *Tout un hiver sans feu* is an interesting example of the film as defined in the McGeehan's definition of the term. This is, more precisely, extrapolations that are made from the film to other contexts.

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Figure 1: Jean (Aurelien Baudry) in *Tout un hiver sans feu*.

1. *Kieslowski was director of the last film of the series, *Blanc et noir* (White and Black).*

2. McGeehan's definition of the term is as follows: "The term 'transnational cinema' refers to a film that is produced by means of a production that supposes these two European in both cultural products and production processes. This superposition will be shown to have a direct political dimension in that it is present not only

in its origins in architecture's article to consider the relationship between the two European countries, but also in a general, more important, sense of the term, in the conditions of its production".

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