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The Cinematic Image of Ancient Egypt. *Pharaoh* by Jerzy Kawalerowicz

The first attempt to translate Bolesław Prus's novel *Pharaoh* (*Faraon*) to the screen occurred in the late 1940s and early 1950s, when a team of authors began to prepare a screenplay. One of the authors involved was Jerzy Kawalerowicz.[1] Ten years after the initial attempts to write a screenplay, and following the international success of his film *Mother Joan of the Angels* (*Matka Joanna od Aniołów*),[2] Kawalerowicz made an independent attempt at adapting *Pharaoh* for the screen. The script, written by the director together with Tadeusz Konwicki,[3] was approved on 24 November 1961.[4]

The idea of filming in the desert areas of the Soviet Union was adopted after abandoning an outdoor shoot in Egypt due to the high costs. After much consideration, an area in Uzbekistan's Kyzylkum Desert, 35 kilometres from Bukhara, was chosen. The 'aesthetic' form of the desert, which corresponded to the film's visual and colour concepts, was crucial to this decision, as were

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1   Jerzy Kawalerowicz (1922–2007) was one of the most outstanding Polish film directors, creating films such as *Night Train* (*Pociąg*, 1959), *Pharaoh* (*Faraon*, 1965), *Death of a President* (*Śmierć prezydenta*, 1977) and *The Inn* (*Austeria*, 1982). For many years, he served as the artistic director of the Kadr Film Group, which produced the most important films of the Polish Film School.

2   The film was awarded the Special Jury Prize at the 1961 Cannes Film Festival.

3   Tadeusz Konwicki (1926–2015) was a Polish writer, screenwriter and film director.

4   Minutes of the Screenplay Evaluation Committee, 24 November 1961, Filmoteka Narodowa – Instytut Audiowizualny, ref. no. A-214/166.

organisational factors related to filming there: how to accommodate the crew, obtain the materials necessary to build the huge sets, and guarantee the presence of a large number of extras. The film's producers received help from the Soviet production company Mosfilm, which provided extras – in the form of several thousand soldiers – and also helped with the construction work. The heads of Polish cinematography earmarked substantial financial resources for the making of the film.

Set construction began in the Kyzylkum Desert in the spring of 1964, with shooting commencing at the end of June and lasting until the end of October. Studio shooting was completed in the Polish city of Łódź in February 1965, and some scenes were shot in Egypt at the end of March and the beginning of April of that year. The film was shot on Kodak colour film stock using the CinemaScope technique, which allowed 2.66:1 aspect ratio projection.

The official premiere of *Pharaoh* took place in Warsaw on 11 March 1966, and a shorter director's cut of the film was presented at the Cannes Film Festival in May. The press reported extensively on the subsequent stages of the film's production. After the film was released, *Pharaoh* enjoyed a very high level of interest from audiences and critics, with more than 200 reviews and articles about the film being published. By 1967, however, it had virtually disappeared from view.

In Poland, *Pharaoh* was all but forgotten by critics and film scholars for several decades. It is worth noting, however, that it was the first Polish film commissioned by American director Martin Scorsese for his personal collection in 1991, a copy of which still remains on 35 mm film. Scholarly analyses of *Pharaoh* did not appear until the twenty-first century. In 2012, a shorter version of *Pharaoh* was digitally restored, recapturing the work's original brilliance, which is largely related to its formal qualities.

Ancient Egypt: A Reality that Exists

An analysis of the cinematic elements of *Pharaoh* addresses questions about how ancient Egypt is presented in Kawalerowicz's work and reveals the craftsmanship with which this world-building was achieved. The world he constructed included massive battle scenes involving thousands of extras, the solitude of Ramses XIII, the immensity of the palace and temple decorations built in the desert, and the glimmering splendour of the jewellery and ornaments. These elements are brought together in a convincing artistic unity (Image 1).

Pharaoh does not attempt to recreate a world that no longer exists; the makers of the film, supported by the expertise of Egyptologist Kazimierz Michałowski,[5] believed that the world of ancient Egypt still existed and was accessible to modern man in a preserved state, as uncovered by archaeologists. According to Jerzy Wójcik:[6]

> Something had been obscured from us. It is not known how long this process took. Now it was unveiled, it was given to us, it was seen anew. It was not a world that had passed away. It was a world that still existed, although it bore the experience of the presence of time. And so, we wanted to show it in our film.
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> We started to work with the fewest elements. Unlike the creators of *Cleopatra*, who provided as many elements as possible in an attempt to show the richness of the world on screen, we tried to show the epoch and its complexity with the minimum elements in order to form an image of human beings existing thanks to their own efforts, giving a representation of their hands, their faces. What was reproduced no longer exists, but really existed.
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> We spoke of the essence by showing the essentials. *Pharaoh* was a realisation of reduction, moderation and austerity. It was, as it were, a refined understanding of Egyptian culture, opening up a field that enabled the viewer's imagination to work, constructing its own world with the help of the elements shown. (Wójcik 2017: 68–70)

One of the most difficult tasks that Kawalerowicz faced was to show the world of ancient Egypt in motion. He depicted bodies in movement, their expressions of feelings and emotions, by drawing on existing iconography.

The craftsmanship of the sets, props and costumes creates an impression of precision and cinematic beauty, while the formal solutions adopted in *Pharaoh*, which were so crucial to building the cinematic world presented, testify to the filmmakers' deep understanding of ancient Egyptian religion and culture and their ability to adapt certain ideas to film aesthetics.

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5   Kazimierz Michałowski (1901–1981) was a Polish archaeologist and Egyptologist famous for his excavations in Faras in present-day Sudan, where a set of monumental early Christian paintings was discovered.

6   Jerzy Wójcik (1930–2019) was a cinematographer, screenwriter, film director and educator, and one of the most outstanding Polish filmmakers. A famous cinematographer of the Polish Film School, he was a co-creator of the most outstanding Polish films of the 1950s and 1960s. As well as serving as the cinematographer for films such as *Eroica* (1957), *Ashes and Diamonds* (*Popiół i diament*, 1958), *Nobody is Calling* (*Nikt nie woła*, 1960), *Pharaoh* (1965) and *The Deluge* (*Potop*, 1974), he also directed *The Complaint* (*Skarga*, 1991) and *The Gateway of Europe* (*Wrota Europy*, 1999).

Light is one means by which the filmmakers presented their knowledge of ancient Egypt in cinematic aesthetics. They used a 'time-independent' light in most of the scenes that did not seem to refer to a specific time, which was a reference to the sun cult of ancient Egypt. This light creates the central axis present throughout the film's composition, which is a direct reference to the processional axis of the Egyptian temple. It is also linked very closely to the concept of 'involved scenography', which is emphasised through the use of shots framed by a subjective camera.

The shared aim of the director, set designer and cinematographer, based on a deep collaboration at every stage of shooting, was to transport viewers 'inside' the screen, giving them the impression of participating in the spectacle.

During the preparation for the film, an event occurred that impacted the formal aesthetics of *Pharaoh*, as described by Wójcik:

> During one of my reconnaissance trips to Egypt, I witnessed the discovery in the Valley of the Kings of a sculpture that was thousands of years old. Kazimierz Michałowski was not present at the time; the sculpture was unearthed in my presence by the professor's colleagues. The discovery of this statue made a huge impression on me. Here was something that had been covered up but could be uncovered; what had been concealed was being revealed after thousands of years. The statue was being unearthed and, at the same time, it was being uncovered by light. That which is uncovered receives light; it is revealed by light. (Wójcik 2017: 68)

Michałowski, the film's consultant, aided the director and cinematographer in shaping the presentation of ancient Egypt on screen in terms of its historical reality, as well as the visible changes that impacted its architecture and landscape. They approached the screen as a way to show the 'unveiled world' of ancient Egypt, which is accessible to modern man through ruins or fragments discovered during archaeological explorations. These remnants of the ancient Egyptian past bear witness to its tangible and intangible culture, bringing to light the history of humankind preserved through knowledge and skills, and accessible through crafted artefacts.

The extremely careful documentation undertaken prior to the making of *Pharaoh* aimed to shape the film's cinematic world with deep, empirical knowledge of ancient Egypt. There was no room in *Pharaoh* for cinematic fantasies in the style of *Cleopatra*, which had been made in 1963.

In *Pharaoh*, the construction of the cinematic world of ancient Egypt was based on the principle of *pars pro toto*, or the faithful reproduction of surviving fragments

that served as a substitute for the cultural richness of the ancient civilisation, its endurance, as well as its transformation. At the same time, that which was absent and unspoken heightened the mystery of the ancient world.

The collaborators' approach to and understanding of ancient Egypt had a fundamental influence on the cinematographic solutions adopted concerning the way time and space were depicted, the representation of the era's seemingly timeless nature, and the depiction of changes occurring over time. Such broad cinematic concerns also had a bearing on, among other things, the way in which light and colour were presented, as well as the representation of the human body, which referenced artistic iconography and the world as depicted by the artists of the time in sculptures, paintings and drawings (Kawalerowicz 1966: 3).

Scenography

Kawalerowicz did not intend to make a historical film, emphasising in his interviews that *Pharaoh* was to be a 'non-historical' work (Katarasiński 1964: 5). The filmmakers nonetheless made every effort to faithfully recreate the architecture and material culture of ancient Egypt, referencing famous excavations and archaeological discoveries. According to Michał Mróz, "They did not try to invent a fantastic world. They portrayed what had been uncovered – excavated from the ground – in movement and using artistic filmic means" (Mróz 2016: 101).

Documentation collected for the film focused on the period of the New Kingdom of Dynasties XVIII to XX.[7] According to Egyptologists, it was a heyday of political, military, economic and cultural power. The 12-volume work by eminent Egyptologist Carl Richard Lepsius, *Denkmaeler aus Aegypten und Aethiopien* (Lepsius 1849), provided one of the key primary sources on ancient Egypt for the film crew. Lepsius collected material for it in the period 1842–1845, during a Prussian expedition to Egypt. Numerous images depicting, among other things, topographical maps, architecture, reliefs, paintings, sculptures and ceramics form an especially significant part of his collection. The many trips to museums in Warsaw, Cairo and Karnak by the creators of *Pharaoh* also provided important information about ancient Egypt.

In the summer of 1962, cinematographer Wójcik and Kawalerowicz went on a long documentary trip to Morocco, Egypt, the Karakum Desert region in Turkmenistan and the Uzbek Kyzylkum Desert. The aim of the expedition was

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7   The period in ancient Egypt lasting from 1570 to 1070 BC.

to verify the technical needs for the production and to assess the aesthetic qualities of the various landscapes (*W Egipcie faraonów*, 1965). Set designer Jerzy Skrzepiński[8] also conducted on-site research in Egypt, as he recorded: "There, on the spot, I could touch the relief inscriptions on the columns and walls of the temples; there I saw the tombs of the pharaohs in the Valley of the Kings, the material texture and structure of the material from which the temples were built" (Skrzepiński 1966: 8).

Costume designer Barbara Ptak collected material samples for the costumes:

> Most of the material samples were in the London museum. We managed to obtain them, and we transferred the original materials to our factories in Łódź. It was beautiful, wonderful wool, mostly camel wool. The finest material of the time. How did our tailors process all this? I don't know, but they were able to reproduce the brand. Probably no one knows, but the materials for the army were almost one hundred per cent the same as in those days. (Ptak 2017: 291)

> The museums also looked at the ways in which jewellery or fabrics were put together. Indeed, when sewing costumes, no seams or needles, which were unknown in ancient Egypt, could be used, as this would have been picked up by the camera immediately. (Ptak 2017: 290)

When casting the main roles, the director looked for physical features that corresponded to the standards of beauty valued during the reign of Amenhotep IV (Akhenaten). At that time, slender physiques and head shapes were considered beautiful. For the role of priests, who shaved their heads in this period, the director sought actors with aesthetically pleasing skulls.

For Kawalerowicz, Egyptian reliefs provided a valuable source from which he could recreate, among other concepts, the way ancient Egyptians moved, or at least the way Egyptians represented movement. The director relied on static representations to try to recreate the movements and gestures depicted in reliefs. The reconstruction of this iconography also provided useful guidance on working with the actors. In addition, Kawalerowicz studied the issue of bodily movements by observing contemporary people who lived in tropical climates (Machwitz 1965: 8).

Shooting in the Kyzylkum Desert was no ordinary filmmaking venture: it was a true cinematographic expedition (Mróz 2016: 116). Preparing a film set in the remote desert near Bukhara in the then Uzbek Soviet Socialist Republic required the transportation of many diverse materials and massive technical organisation. According to the press, this process included the transportation

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8   Jerzy Skrzepiński (1923–2017) was a Polish film set designer and painter.

of trucks, buses, gassers, tankers supplying water, two watering trucks, two bulldozers, field kitchens, petrol and oil tankers, a 25-metre crane, an AN-2 aircraft and power generators (Peltz 1964a: 10–11). Props prepared in Poland had to be transported by train (Grubert 1966: 8).[9]

An important aspect of the production's operations concerned managing the high temperatures. The camera operators' air-conditioned car was painted white to reflect light, while refrigerators were installed on site to store the film stock. Rolls of exposed film were sent by air to a laboratory in Łódź. The workstations of production divisions were built in wooden dugouts, where wardrobe, the props room and makeup were set up (Czermiński 1964: 7).

Massive structures, including the Pharaoh's palace and Ptah's sanctuary, were erected in the Kyzylkum Desert. When choosing their location, the creators had to consider both the stability of the foundations and the angle of the sunlight, so that the structures, props and artworks of the set would endure the course of the shooting. The shadows cast by decorative elements could not obscure the images on the designed reliefs. The construction site was decided upon after consultation with astronomers, who, based on the forecast of the alignment of the sun, determined the best location of props in relation to cardinal points and suggested times during which the ideal effects of light and shadow could be anticipated (Oleksiewicz 1966: 11).

Skrzepiński encountered great difficulties in his search for a prototype for the Pharaoh's palace. Only the foundations and the remains of window and door frames of ancient Egyptian palaces are extant. The palace's scenography ultimately drew upon a relief depicting the palace of a pharaoh from Dynasty XVIII, which was found in tomb number six belonging to the northern group of tombs at El Amarna. Monuments preserved in the temple complexes at Luxor and Karnak provided models for the decoration of Ptah's sanctuary (Mróz 2016: 124–126).

Events taking place on the Nile River were the only outdoor scenes fully realised in Poland, with Lake Kirsajty near Giżycko standing in for the Nile. To adapt the Polish landscape to an Egyptian one, the creators took several resourceful measures: they filled the reservoir with artificial water lilies and built a floating island with palm trees; many kilograms of dry paint were poured into the water to suggest the effect of suspended desert sand; and reeds were painted brown to give the impression of having been scorched by the sun.

Two scenes were shot in Egypt, featuring characteristic monuments of ancient Egypt located in Luxor, such as Medinet Habu, the Ramesseum, the Valley

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9   Twenty-seven wagons of finished props travelled a route totalling 24,000 kilometres.

of the Kings, Karnak and the pyramid of Cheops in Giza, which provided background landscapes in the film (Herman 1965: 9).

The labyrinth leading to the vault was constructed in a film studio in Łódź using large plaster blocks that resembled large stones. By moving and repositioning the walls, the set designers enhanced the impression of wandering through intricate winding corridors.

The makers of *Pharaoh* succeeded in capturing the 'spirit of the age' of the pharaohs, linking the film work with an imaginary Egyptian world shaped by modern excavations and ancient artefacts. According to Mróz, "In Jerzy Kawalerowicz's film, the image goes beyond the notion of a film work and touches upon a fragment of a civilisation that once existed. It becomes a kind of gateway in time and space. The world of the image becomes the image of the world" (Mróz 2016: 155).

Light in *Pharaoh*

Light is one of the most important elements of *Pharaoh*'s cinematic world. Its primary source is the clear, bright, open-air sky. It is always daytime in *Pharaoh*, with no scenes taking place at night and no sunrise or sunset shown. As Kawalerowicz said, it was to be a film without the slightest hint of clouds (Zelnik 1966: 4), and not only because Egyptian art did not depict clouds.

The authorial philosophy of light that distinguishes Wójcik's approach to cinematography informs a more specific understanding of how light operates in *Pharaoh*. His approach also found expression in his subsequent projects, as well as in earlier films such as *Ashes and Diamonds* and *Mother Joan of the Angels*. The use of light in *Pharaoh* originates in a deeply personal experience of the light of the desert and the observation of its mystery, as evoked by the path of sunlight in the temple at Karnak. Wójcik described this light in his book *The Labyrinth of Light* (*Labirynt światła*):

> It all happened suddenly. The sudden dawn that rises over the desert is like the sun thrown out with tremendous power into great brightness. It becomes this way suddenly, in the space of a few minutes. This energy is like an acceleration of everything I see and a constant variation in what forms the light.
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> It became clear to me how *Pharaoh* needed to be photographed. Nothing was an obstacle for me, everything was helpful to me. I was helped by the heat of the sun and the colour of the sand. I was helped by everything that was in the sky, above the horizon. It wasn't a problem of colour, azure or blue, but just the notion

of clarity, which was close to me. I knew it had to be a big statement related to the presence of light, the controlling light. This became clear, and all of the technical problems were merely the result of this kind of reasoning. Jerzy Kawalerowicz interpreted it all brilliantly and adopted it as his own. It was also his great presence.

This work was really a great university for me. Understanding light was also related to my earlier experience, although it was actually only about rays of light.

During the first documentation [trip], when we were in Karnak, I suddenly saw that the rays of the setting sun determined the whole compositional structure of the place. The light of the sun ran through all of the gates, through all of the architectural arrangements, through the doors and the colonnades; it entered through the temple and formed its actual axis. At the very end of the temple, the rays of light fell on the sacrificial altar. The rays descend from the altar as the sun sets. This altar, like all altars, is very modest. It is a rectangular block, a pure form reduced to something very simple, close to the concept of a table.

It was a great shock to me. I realised that I was witnessing some great order that was once conceived when building pyramids and architectural systems. So, I put flowers on the altar. (Wójcik 2006: 58)

Archetypal Light

In the latitudes where the desert shots for *Pharaoh* were filmed, the sky above the horizon loses its blue colour, becoming "glowing white" (Wójcik 1966: 10), a cloudless source of light. This 'great order' of light – associated with the sun and the symbolic scarabs that open the film (Zorn 2006: 24), referencing the birth of life and the duration of the world, and embodied in the ancient Egyptian cult of the Sun God Re, the supreme god in the Egyptian pantheon – was inscribed in *Pharaoh* through the consistent presence of a neutral control light. This intense light was "rich in space, in presence in all directions" (Wójcik 2017: 66). A harmonic division of the frame was maintained during the outdoor shots. The sky occupied a third of the frame, with the remainder of the frame being occupied by the ground.

Wójcik used the following terms to characterise the essence of light as expressed in the film: "light present behind us and in front of us", "light that is the same as before", "light that is light itself", "light that is omnipresent", "light rich in presence", "light that is completely independent of time" (Wójcik 2017: 66–68).

In *Pharaoh*, light is shown transcending time, evoked by a filmed effect emphasising the brightness of the sky to show the character of an archetypal light, to imagine

light as a universal human experience. The film conveys a cinematographic statement on the essence of light that was unknown to world cinema before *Pharaoh*.

Why Did the Sand Have to Be Grey?

The grey of the desert sand figured in opposition to the depiction of light in *Pharaoh*. The neutral colour of the sand determined the selection of the Kyzylkum Desert as the primary outdoor shooting location for the film, according to Wójcik:

> Most of the light in *Pharaoh* had the character of controlling light; it was really and authentically light, the concept of light itself. We had to find the opposite of this presence of light. It was the neutral notion of sand. This understanding of it was realised through neutral greys. An arrangement of greys and light itself was present. We were looking for a neutral desert: the sand in the Kyzylkum Desert was grey. It was about finding an element that corresponded with the understanding of the light present in the film. (Wójcik 2017: 66)

The grey sand, as opposed to yellow sand, emphasised the colouring of a world scorched by the sun. Grey emblematised eternal qualities while simultaneously being a sign of the changes brought by the passage of time (Image 2). Skrzepiński recalled that, during his first stay in Egypt, he was struck by its lack of coloured buildings:

> Egypt was grey. It wasn't until I entered the Temple of Hatshepsut, which Professor Michałowski had recommended to me, and the tombs of the pharaohs in the Valley of the Kings that I saw colours. For me, the colours were hidden underground. I saw colours such as yellows, reds, greens and sepia. Everything was very vivid, warm, as if taken from one big palette. In addition, I was fascinated by the light itself.
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> In Uzbekistan, the sun is completely different to other places I have visited. It seems to shine through, as if a person were a glass figure through which the rays pass. Three factors have always been important to me in a film: light – texture – colour.
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> Another thing that was important to me was the space: it was huge, as if hanging in that light, in a grey desert landscape. Then I realised that it had a kind of depth that was everything. Cinematographer Jerzy Wójcik had exactly the same feeling. We were in agreement that here was another world opening up in front of us. (Skrzepiński 2017: 94)

The pervasiveness of light, which referred to the realm of the invisible, coupled with the greyness of the sand, which testified to the transience of humankind

and the world, came together as the formal and symbolic backdrop for the events in the film, a visual framework for the image of life expressed in *Pharaoh*.

Light of Ramses

The presence of light, often used in cinema to reference sacred realms, was also related to the beliefs of ancient Egypt. As stated by Kamil O. Kuraszkiewicz, "The cult of the sun was practically always present. It grew in strength during the Old Kingdom. Other gods, such as Amon-Re, were identified with the sun deity. The solar element was always present – in every cult" (Kuraszkiewicz 2017: 455).

This open-air light is paralleled in the way the pharaoh, believed to be the son of the god Re, is illuminated. Monumental, diffused light appears in scenes set in the throne room (Image 3). This particular manner of lighting is also used when the successor to the throne appears at official events.

In the scene of the reception of Sargon, King Assar's envoy, Ramses's face is illuminated by a very strong spotlight, levelling the shadows on its surface. In this way, the light distinguishes the heir to the throne from the others, who are instead illuminated in chiaroscuro. This lighting choice isolates Ramses in a symbolic realm, elevated above the common people. The manner of illumination is enhanced by the script, with the words Ramses utters similarly emphasising his determination and inner strength (Image 4).

In the battle scene, the commanding Ramses becomes the master of life and death. His costume includes a silver helmet, polished so that the light of the sky is reflected on its surface (Image 5). The pharaoh's divinity and his existence between the boundary of the visible and invisible worlds, a belief stemming from ancient Egyptian beliefs, is thus reflected in the film through the presence of light in the costume design.

The Solar Eclipse Scene

The evocation of the sacred is also achieved in the solar eclipse scene through Herhor's manipulation. This is the only part of the film that features a vertical composition, although bird's-eye shots appear in earlier scenes set in the temples, for example, during Ramses's initiation and during his visit to the temple of Ashtoreth.

In the eclipse scene, the vertical dimension is introduced gradually. The temple's attackers attempt to climb the giant statues located on either side of the gate.

This architecture enables the transition to a vertical camera panorama, which shows Herhor unexpectedly standing on the roof between the pylons.

In this scene, a polarising filter gives a deepened blue hue, a symbolic reference to the location of the gods in the celestial realm (Image 6).

The beginning of the solar eclipse and the onset of darkness is meant to emphasise the wrath of a god who turns his face away from the cursed people. The change in the position of light sources gives the effect of an overlapping shadow on the silhouette of the priest. The shots of events taking place during the solar eclipse were realised on a black-and-white negative, which was later copied onto colour film. Wójcik characterised this process as follows: "At the moment of the eclipse, we deprived the world of colour and gave the light a different density, which is characteristic of an eclipse. This kind of absence causes anxiety in people and in every living thing" (Wójcik 2006: 63).

Light in Interiors

Consistent backlighting in scenes shot in the desert shaped a uniform aesthetics in the film that had to continue in scenes set in the interiors. During the construction of the sets, no thought was given to the question of where the light should come from. The problem of lighting the interiors arose when the set design at the film studio in Łódź had already been prepared. As cinematographer Wiesław Zdort[10] explained, the nature of the light that should appear was dictated by the earlier outdoor shots: the light should not suggest the time of day, the weather or the season, and its source should be undefined (Zdort 2017: 219).

Egyptian temples had very little natural light, which entered "only through the entrance opening, or additionally through small windows in the walls below the ceiling" (Lipińska 1982: 179). This architectural detail justified the film's use of steep, diffuse light coming from above when filming interiors. In the scene of Ramses's dialogue with his father, Zdort achieved the desired effect by suspending a special lighting grate that held dozens of smaller bulbs encased in a wide apron of thick black cardboard and invisible to the camera. In this way, the effect of direct, dispersed light was achieved, creating only a single shadow. It was an atmospheric and monumental light from high up, evoking the temple at Karnak with its tall columns.

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10   Wiesław Zdort (1931–2019) was a cinematographer and the creator of many outstanding works of Polish cinematography.

In ancient Egypt, palaces were built on wooden frames with piles made of linen and clay (Skrzepiński 2017: 106). Their construction did not stand the test of time, nor did the reliefs that could have provided documentary records. Skrzepiński designed the palace in *Pharaoh* based on one surviving relief that depicts an Egyptian woman looking out of a window (Skrzepiński 2017: 106). In the film, a frontal light appeared in the palace rooms, which, through the visible reflections of light from the walls and doors, suggested the presence of windows that were not shown on camera. The exception is a scene in which Ramses looks through a window at villages set on fire by Libyan troops.

Light also established the mood in the scenes set in the temple of Ashtoreth during the funeral ceremony of Ramses XII, as well as being used to detail the nooks and crannies of the palace in the scene of the murder of Ramses XIII. The intensity of the light falling on figures in interior scenes makes them stand out from the background, thus focusing the viewer's attention on specific elements. The uneven distribution of brightness within the otherwise symmetrical composition of the frame results in the impression that the interior space is tightening. In some scenes, such as during Ramses's dialogue with his father or in the scene of the priests' dialogue with Beroes, the frame is bounded on both sides by the dark surfaces of the walls. Elsewhere, such as in the scenes in the labyrinth, the frame is limited by the planes of light striking the sides of the corridor. According to Wójcik, 'narrowing the frame' helped to fill the wide screen in intimate scenes, while also enhancing the impression of increased vastness when the action moved into open space (Wójcik 1966: 10).

Another type of lighting present in the interiors of *Pharaoh* is motivated light, with its source being provided by oil lamps or torches. The corridors of the labyrinth that protect the treasury are lit by oil lamps held by the guards of the labyrinth or the High Priest of Samentu, depending on the scene. The surfaces of the labyrinth walls have a distinctive texture, mimicking the grooves created by stone chisels that the filmmakers witnessed on the walls of the corridors leading to the Egyptian tombs during their documentation trips.

Set designer Skrzepiński spoke about the tasks he set himself when designing the corridors of the labyrinth:

> How do you show someone constantly walking, walking in complete darkness, in a way that does not bore the viewer? I focused a lot of attention on the texture of the walls. They were made of a special plaster paste. To make it sparkle a little, I would lubricate it with naphthalene powder so that when it was lit, there was a rock wall effect that couldn't be dull. I even had a whole inventory of rocks that had just a glaze. I wanted to show that this wall is not dead, it creates

a background that draws the actors in. The idea was that the wall was a whole mass, a rock that exists despite the passage of time; it was once carved there, and now we see chisel marks that are alive like a handprint testifying to the presence of a human being.

In the maze, when the camera was guided, it looked as if the walls were moving. I made accurate drawings to size only for selected shots. The scenery was set up for the frame. The cinematographer would give me the spacing of the frame, and I would make the set accordingly narrow or wide. My collaboration with the cinematographer was therefore very close. I also operated with a script, from which I could read the camera settings accurately. I outlined all of the lens angles that were needed for the shoot. The scenery had to fit the camera perfectly, so nothing could be changed later. Each scene was set to the angle of the lens. (Skrzepiński 2017: 106, 108)

Zdort and Witold Sobociński[11] shot the scenes of walking through the labyrinth. In order for the camera operator to move in a controlled manner in the narrow, low space of the corridors, a special tricycle with a motorcycle saddle was constructed. Zdort held a reflector imitating the light of a lamp flame during the shoot. The presence of an electrician – an extra person in the narrow corridor – made shooting even more difficult. The electricians, crawling to avoid getting into the frame, were only used to illuminate the corridor corners. For the same reason, Kawalerowicz could not be near the camera during the shooting in the corridors of the labyrinth, which was quite a difficult experience for a director accustomed to being personally present at every take.

Zdort referred to these shots as a work of craftsmanship:

The labyrinth is a beautiful symbol, an abstract symbol, referring to myth and Ariadne's thread. However, the spectator must understand who can pass through it. So, there are plaques with hieroglyphics, such as the High Priest of Samentu has, and signs on the walls at the turns we show. In any case, the idea of this cinematic labyrinth is very different from the tombs we are familiar with, such as Tutankhamun's tomb in the Valley of the Kings. Although more symbolic than real, it is nevertheless a beautiful formal generalisation of the idea. It is not only the protagonist who moves through the labyrinth; the light also moves, and I hold it without the viewer being aware of it. Alongside the intricate and grand lighting and the often elaborate technical camera movements, there are also 'handheld' shots. This, to me, is the wonder and beauty of the cinematographer's work. (Zdort 2017: 224)

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11   Witold Sobociński (1929–2018) was one of the most outstanding Polish cinematographers. He served as the second cinematographer during the making of *Pharaoh*.

The lighting of the vault gave rise to another technical issue, as the huge golden chest props in the large room were only to be revealed when the candles were lit. The spotlights that imitated the light had to be illuminated only when the priests lit the large candles arranged in the vault with the help of handheld torches. Zdort described how this process was implemented:

> There were no such resistors for the ARRI incandescent lamps with a power of 20 kW. That's why they were so big because, with the wide screen and the use of anamorphic lenses, we had to have a lot of light and a diaphragm of at least f: 4.5. The power of all the light in the vault built in the factory in Łódź, in the big hall no. 3, was over 400 kW. It was an extremely complicated task to brighten this light without the use of resistors but with special shafts mounted on large lamps. The large film generated big problems all the time. (Zdort 2017: 222)

Since sensations are subjective, some viewers may experience the phenomenon of synaesthesia while watching *Pharaoh*. In this case, multiple sensory responses occur simultaneously; for example, impressions coming from the screen, perceived through the senses of sight and hearing, evoke an almost physical sensation of a change in temperature. In *Pharaoh*, the interior scenes might seem cooler than those in the sun-baked exteriors. The montage transition from the scene in which Ramses pays a visit to the treasury protected by the labyrinth to the scene of his dialogue with the priests on the terrace of the palace might bring a subjective impression of a rise in temperature.

The cameramen were aware of the need to communicate the lower interior temperature through imagery. According to Sobociński:

> The greatest art was to bring the image of Egypt and Africa inside. From a temperature of 40°C, one enters the interior of a house that feels cold. Small windows and thick walls give the impression of a lower temperature, while the outside temperature was very high. However, the lower temperature is combined with darkness. This regularity had to be reflected in the concept of light in *Pharaoh*. (Sobociński 2017: 255)

This issue of expressing temperature was also addressed by Wójcik in his book *The Labyrinth of Light*:

> Moving from outside to the interior, we also tried to show the temperature difference that existed between the locations. This should have been interpreted even more profoundly, but you have to remember that at that time, the Kodak negative had only a certain level of sensitivity. It was not a negative with the kind of perfection of registering darkness and blackness that we have today. The technological limitations were very strict. If *Pharaoh* had been realised on today's negatives, with today's means, it would have been better, deeper. (Wójcik 2006: 62)

Pharaoh's Colours

Ancient Egypt was colourful. In Egyptian representational art, the image of a living person or object had to be painted to gain its full identity (Zorn 2006: 103). The colour palette in Egyptian art consisted of six colours – black, white, red, yellow, green and blue – with specific symbolism associated with each colour. Black symbolised the fertile earth, night, death and the underworld. White was associated with purity, the sacred and illustrious and high-ranking individuals. Red symbolised chaos, evil and danger, the colour of the desert, foreign peoples and the god Set. In a positive sense, red was also the colour of Lower Egypt. Green was the colour of rebirth and successful development: life-protecting amulets were green. The colour blue was linked to the celestial realm, which is why the skin of the main Egyptian gods was pictured as blue. The colour yellow symbolised immortality and was therefore often present in images referencing royal power or celestial bodies (Zorn 2006: 103–104).

The colour world of *Pharaoh* is different from the standard ancient Egyptian colour scheme, which gave rise to objections from contemporary Egyptologists. According to Kuraszkiewicz:

> The elements that do not reflect reality are certainly the sand-grey temples and the palace. The buildings in Egypt were colourful, even flashy. Reliefs were poly-chromed. All of the temples, which we know today as majestically beige, were painted in bright colours. The statues were also painted. In this respect, the scenography does not reflect reality. (Kuraszkiewicz 2017: 462)

The colours of the 'world unveiled' in *Pharaoh* have an incomplete character, emphasising a world whose original splendour has decayed over time. They are colours scorched by the sun and worn down by wind-borne sand. The film has the muted and subdued colours of a relief covered in the 'patina of time'.

The colours of *Pharaoh*, as well as the way in which ancient Egypt was represented in the film, were determined by the documentary trips undertaken by Kawale-rowicz, Wójcik and Skrzepiński. In a statement entitled *My Egypt* (*Mój Egipt*), published in the magazine *Ekran* two days after the premiere of *Pharaoh*, the director commented extensively on the presence of colours in his work:

> Colour. This was perhaps the most fundamental and complicated problem. How could the content and form be tied together in the most integral way? The de-cision on the colour shape of *Pharaoh* was inspired by trips to modern Egypt as well as by delving into its ancient history. The patinated colours in the reliefs really appealed to us. We were also captivated by modern Egypt and its colour scheme. We knew straight away that we would not use colour in its traditional

form. Colour very often breaks up the drama and becomes a purely technical element. We wanted to avoid this. Instead, we wanted to select colours and reduce them to a synthesis of matters of form and content, that is to say, to limit the opulence and glitter of antiquity and to show the Egypt of customs as it perhaps really was. From the outset, we eliminated the three colours that had previously worked best on screen: red, blue and green. We relied exclusively on ochre, white, black and gold. This colour palette allowed us to achieve a certain patina, which became a feature of the film, something that creates the distance of time in the emotional reception of the film. (Kawalerowicz 1966: 3)

Irrespective of the colour scheme adopted in *Pharaoh*, and assuming its intentional evocation of the 'patina of time' in the representation of colours, the film followed the faithful transmission of certain colours. This applied to elements that were immune to changes associated with the passage of time, or that were linked to unchangeable features of nature or human life: ebony furniture, the marble present in the palace, the muted red and sapphire hues in the ornaments and insignia worn by the pharaoh all retained their original colour. In the scene focused on the life-giving waters of the Nile, a piercing green can be seen, while the intense red of blood appears in the battle scene and the scene depicting Ramses's death. The saturated blue of the sky in the eclipse scene refers to the timeless symbolism of this colour, which is linked to the sacred realm.

During the making of *Pharaoh*, outdoor shooting was not only carried out in the Kyzylkum Desert but also in Egypt and in Poland on Lake Kirsajty. In the edited film, the sun-warmed actors would enter the interiors built in the halls of the film studio in Łódź directly from the desert. Such transitions gave rise to several tasks related to maintaining the film's uniform colour scheme.

One of the problems in this regard was maintaining a uniform colour for sand and sky in shots taken on the three continents. During documentary work in Bukhara, shots were filmed of the dunes in the Kyzylkum Desert to verify that the colour of the sand was consistent with that of the sand in the Libyan Desert in Egypt. As Zdort reported, the problem ultimately solved itself:

In the deserts of Egypt or Morocco, the sand comes from rock that has been crushed and milled over centuries and is yellow in colour, unlike in Kyzylkum, where it is greyish. We had to make it so that the difference was not perceptible on screen. During the many viewings of the tape, we reflected on how to solve this problem. Staring at the images from the Libyan Desert, I noticed that the heavier, atomised layer of rocks was nowhere near as yellow as the dust lifted by the wind and that the colour of the dunes varied according to the position of the sun. This fact offered an opportunity for a certain arbitrariness.

On arriving in Łódź, we watched all of the material on screen. At the time, we paid particular attention to the colour of the sand in the various copies. However, after deeper analysis, we ceased trying to make any match between the colour of the Kyzylkum sand and the Egyptian sands of the Libyan Desert; we considered this problem irrelevant. The sandy desert at Giza under the pyramids shows a slightly different location to the desert at Bukhara. We timed this to illustrate Pentuer's lecture, parts of which were to be shot in Giza and the Valley of the Kings. Also, the rocks and stones suggested a slightly different location than the desert dunes, which was also beneficial. (Zdort 2017: 204)

The scene under the pyramids in Egypt was shot without the sun, so it was possible to achieve a brightness in the colour that was comparable to that above the Kyzylkum Desert. No change in colour is therefore apparent during Ramses's ride from under the pyramids to the Pharaoh's palace.

On 29 March 1965, Andrzej Herman, Kawalerowicz's assistant during the making of *Pharaoh*, wrote in a diary he kept while shooting in Egypt:

Photos at Karnak. The temple's magnificent reliefs seem to come alive with the distinctive silhouettes of the priests we compose against their backdrop. The atmosphere lends itself to the actors and crew. We shoot as if in a trance. […] We also experience moments of satisfaction. The temple-decoration that was built in Bukhara agrees perfectly in character with what we are watching here. (Herman 1965: 9)

During the shoot in Egypt, the cinematographers had to anticipate and avoid the need for colour corrections, as shooting was done 'in the dark', without the possibility of viewing the film shots on location. The negatives could not be developed until two weeks later in Poland, which would have been too late to make any corrections necessitated by technical defects (Herman 1965: 9).

The cinematography for the scene of Pentuer's lecture in the ruins of Luxor was edited into the film. In the scene of Ramses's initiation, with his entry into the temple built on set near Bukhara, Skrzepiński managed to achieve perfect alignment of the architectural structure, its colour reflecting the passage of time and bearing the traces of destruction on Egyptian ruins. He was aided in this process by lengthy, careful and labour-intensive documentary work:

There, on the spot, I could touch the relief inscriptions on the columns and walls of the temples; there I saw the tombs of the pharaohs in the Valley of the Kings, the material texture and structure of the material from which the temples were built… At Luxor, Karnak, Deir el Bahari, I took hundreds of photographs and made sketches and hand-drawings. I was able to note the proportion of the forms, the texture, the colour. I even took material samples of limestone or granite,

of which, to the astonishment of customs officials, I brought home about five kilos. (Skrzepiński 1966: 8)

Skrzepiński was given the opportunity to carry out detailed research in the closed warehouses of a museum in Cairo. He also befriended the guardians of the temples at Karnak, who allowed him to collect samples of rock fragments (Skrzepiński 2017: 103).

The film's colour palette also had to be matched to the outdoor location in Poland where the Nile River scene was shot. Lake Kirsajty in the Mazurian Lake District was enhanced with an island with palm trees, built on pontoons, and 20 floating islands composed of dry reeds to evoke the landscape of the bulrushes along the Nile. Close-up shots proved to be the greatest challenge. Many kilograms of dry paint were poured into the lake to simulate the grey-yellow water colour characteristic of the Nile. The reeds in the area through which Ramses's boat passed were painted brown, reflecting the effect of the scorching sun on green vegetation (Image 7). According to Wójcik, "The degree of colour saturation in our latitude is completely different. We had to get closer to those conditions, to the presence of dust on the greenery, the water, our clothing, our bodies" (Wójcik 2006: 65).

The colouring of the human body was one of the most important elements of the film's colour concept. In *Pharaoh*, the postcard yellow colour of the sand, the bright blue of the sky and the tanned skin of the characters were abandoned early in the preparatory work. The colour of human skin was determined in accordance with the subdued colour range of the film, devoid of bright and saturated colours (Herman 1965: 6).

Makeup artist Teresa Tomaszewska[12] collaborated with the cinematographers to prepare a colour palette for the representation of human skin that would be in harmony with the sets and costumes:

> I would first establish the colour with the operator. I found out that the cinematographer was using such and such a light and that this light 'eats' this and that. Then I had a test to prepare the right lipstick colour for the so-called 'proper copy'. I've always done colour swatches. […] Our understanding is very important because the cinematographer may use some softs, different filters that change the colour of the image. I never inquired because we always agreed that if they did something like that, they were obliged to inform me. The essential material was tape because it was the most expensive. You had to work in such a way that

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12   Teresa Tomaszewska (1928–2016) was an outstanding film makeup artist who created the makeup for many classics of Polish cinema.

> you damaged the tape as little as possible. Sometimes you had to make hundreds of attempts to establish something for sure. (Tomaszewska 2017: 313–314)

Speaking about his collaboration with Tomaszewska, the second cinematographer Sobociński said: "Working by trial and error, we found the right lipstick colour, going into brown and purple. The colour scheme we were looking for appeared after correcting the tape and making the right copy" (Sobociński 2017: 248).

The creation of the characters took place in dugouts near the shooting location. These were small rooms, dug 1–1.5 metres into the ground, with sloping roofs covered with sand. It was much cooler in the dugouts in hot weather, as the temperature remained a constant 18 degrees. According to Wójcik:

> The makeup, which was executed on the set of the film, in desert conditions, was hell. We were still asleep, and the makeup artists were already starting work. While it was still dark, they drove dozens of kilometres across the desert. The makeup room was built into the ground so that it was cooler. They worked for hours, fainting as they worked. There were often two or three hundred extras playing, and they were all dressed in their bodies. The makeup area was huge. The proposed colour scheme was used consistently throughout the film. (Wójcik 2006: 63)

Acting in the title role of the film, Jerzy Zelnik provided a cinematic model for the appearance of the Egyptians. During studio shooting in Łódź, his body colour was used as a point of reference for the cameramen. As cinematographer Zdort explained:

> Kawalerowicz felt that the body of our Ramses would serve as a model for the appearance of the Egyptians, especially their complexion. This was actually the most important thing for the cinematographers' rehearsals, especially as we needed a very diverse range of many browns. In the whites, too, we were looking not only for shades but also for texture, weave; in many ways, we were looking for differences between the highest function of priests and lower-level hierarchs, such as Pentuer, monks, servants, porters or fan servants. Not to mention Libyans, for whom we looked for the right shade of browns. (Zdort 2017: 201)

The skin tones change in interior scenes, appearing lighter or darker against the dark green walls and grey stone, or changing when the stone is illuminated by a flame, as in the scenes of individuals walking through the corridors of the labyrinth (Wójcik 1966: 10).

Precisely shaped by the set designer, makeup artist and cameramen, the colour concept of *Pharaoh* achieved its full visual impact only after the digital restoration of the film in 2012, perhaps for the first time. Due to inaccuracies in producing

copies of the film in 1966, the effect of the colours remained understated in the screen copies.

Pharaoh as a Cohesive Form

Pharaoh is composed of elements that form a unified whole. Its composition was the result of the filmmakers' strict observance of the principles of lighting, a clearly defined colour concept and additional compositional rules that determined how individual scenes were to be formed and framed so as to create a unified whole linked by formal elements. According to Juliusz Żurawski's definition, "A form that, by its emphatic nature, compels us to be submissive to it and to submit to its formal discipline is called cohesive form" (Żurawski 2008: 44).

Pharaoh owes its cohesive composition to additional principles followed by the cinematographers and director: the presence of a main compositional axis; the consistent observance of central composition and symmetric rhythm, especially in the outdoor scenes; the linear reliefs characteristic of ancient Egyptian art; and the use of a subjective camera characteristic of Kawalerowicz's auteur cinematic approach.

The Main Compositional Axis of the Film

The film's consistency is evident in the composition of individual scenes in *Pharaoh*, due to the presence of a staging key that makes it possible to combine individual scenes into a coherent whole and enables the transition between successive places, events and situations through the movement of characters in space. This consistency was achieved through very close collaboration between the set designer and cinematographer.

The film relies on repetition and foreshadowing. At the beginning of the film, Ennana, having spotted scarabs, runs straight at the camera with a message about their appearance, interrupting the middle of a line of soldiers that stretches to the horizon (Image 8). After speaking to Herhor, Ramses, in disagreement with the high priest's decision that the army should avoid the sacred beetles, moves away from the troops by walking deeper into the frame through a passage formed by the soldiers towards the nearby dunes.

The scene of Ramses's dialogue with Sarah ends with him running deep into the frame, returning to the troops grouped in the desert. In the next scene, an Assyrian horse is led from deep within the frame into the circle formed

by the soldiers. Ramses rides off in his chariot along the same road after the manoeuvres are over. Later, following in Ramses's footsteps, as it were, regiments of soldiers move away into the frame, followed by the priests' sedan chairs. After a montage cut, Ramses's chariot, which is centrally located in the frame, rushes directly at the camera (Image 9). After a dialogue between Ramses and Ennana, the heir to the throne rides away, disappearing into the depths of the frame.

A montage cut then transports the viewer to the depths of the Pharaoh's palace through a shot realised with a subjective camera. Another door, located centrally, opens, leading to the throne room. In the wall behind the throne of Ramses XII, dark openings extend the central compositional axis of the walls, along which the staging of the audience scene is focused. The next scene opens with Sarah's approaching from deep within the frame, into the chamber where she will meet Ramses. In the next scene, Queen Nikotris emerges from deep within the frame to meet her son. Ramses moves away after speaking to his mother. His dialogue with Dagon begins with the merchant entering the chamber through a door again situated deep in the frame. These two characters remain in the shot throughout the dialogue. Dagon leaves the chamber through the door and disappears into the frame. Ramses, on his way to meet Sarah, emerges from the depth of the frame and walks directly towards the camera through a passage formed by two rows of small columns. The temple initiation scene opens with Ramses's entrance deep into the scenery through the centrally located temple gates. The architectural axis of the temple leads him through the courtyard into the rooms hidden in the darkness behind it.

It is important to note the compositional axis that is clearly accentuated through-out all of the scenes in the film. Individual scenes are thus linked by a unified scenographic and staging composition, designed according to the principle of movement along the central image axis into the frame. This composition is clearly accentuated at the beginning and end of individual scenes and may be understood by the viewer as equivalent to actors moving on and off stage (Image 10).

The set design, developed in accordance with the architectural principles of ancient Egyptian buildings, established the main compositional axis of *Pharaoh*. As stated by Skrzepiński, "Together with the cinematographer, we knew that a common architectural feature of the temples is the construction 'on axis in depth'. I succeeded in convincing Kawalerowicz about it" (Skrzepiński 2017: 95).

The main compositional axis of the film was followed both in interior and open-air shots, as confirmed by Skrzepiński:

> When an actor approached a character, he walked along [this axis]. The director
> was aware that the construction of the scenery 'on axis in depth' posed a whole

series of difficult tasks for the actor and required discipline. In the open air, perspective was also taken into account. The idea was not to show that someone is walking to get somewhere, only that he goes 'deeper'. Then the scene is important from another point of view than that of the plot. (Skrzepiński 2017: 101)

Skrzepiński similarly emphasised that the staging, which was integrated with the set design, meant that general plans to block dialogues were arranged in advance:

On a 'to arrive' basis. This meant that, for example, when there was a dialogue between two people about to enter a scene, we would just show the door opening, the entrance, and then the camera would follow the two people talking. A close-up was made, and the character was immobilised. Everything was subordinated to the use of architecture. My aim was to use perspective so that the structures were built in depth. This could be read as inviting the viewer inside. Nothing in *Pharaoh* is accidental. The film was characterised by an extraordinary concern for composition. There was a vision that we agreed on at the beginning. (Skrzepiński 2017: 98)

The Central Composition, Symmetry and Register Perspective

Linear perspective, which is characteristic of the Western mode of pictorial composition, does not appear in *Pharaoh*. It is absent because ancient Egyptian art did not follow this way of depicting depth on the picture plane. The Cinema-Scope technique used for filming also necessitated its abandonment, as this kind of recessive perspective is difficult to achieve in a widescreen film.

A clear reference to the register perspective common in ancient Egyptian art is evident in the outdoor scenes in *Pharaoh*. In particular, the film's cinematographers drew their inspiration from images dating from Dynasty XVIII. Many aspects of the cinematic imagery refer to features of the reliefs and wall paintings of that period. References to register perspective are evident in the massive outdoor scenes, during manoeuvres and in the battle scene. Visual elements recede deep into the frame in horizontal rows perpendicular to the camera, while relative size expresses the rank of the people depicted (Lipińska 1978: 78). For example, Ramses stands in the centre foreground of the frame, which makes him appear taller than the figures behind him, an impression emphasised by his delineated silhouette. Meanwhile, the troops grouped deeper in the frame in successive lines are visible in the background.

In ancient Egyptian reliefs and wall paintings, a separate section of space was reserved for the main figure, while secondary figures were depicted in horizontal registers arranged one above another and separated by a line (Michałowski 1974: 120). The more distant the depicted figure, the higher it was placed (Lipińska 1978: 79) (Image 11).

The register perspective is also used in the staging of Pentuer's lecture. The scene begins with the camera panning across the space, showing from below the great walls covered with hieroglyphs and reliefs. The priest is teaching the young Ramses about the great age and endurance of Egyptian civilisation. In each of the shots in this sequence, a horizontal line formed of human silhouettes is visible in the background, as in the reliefs depicted a moment before.

In addition to its muted colours, critics most often note the symmetrical composition of *Pharaoh*. The most important character is often positioned in the centre of the frame; Pharaoh Ramses XII is always shown in this way, for instance. His son, the film's protagonist, begins to be centrally positioned only when he becomes ruler after his father's death. From that point onwards, the camera also frames him looking slightly downward and occupying more of the frame, in a position of visual and symbolic dominance. Before his ascension as pharaoh, Ramses's position is usually determined by the proportions of the golden ratio.

Pharaoh adapted the harmonic and symmetric compositions of ancient Egyptian reliefs to the screen. Several dialogue scenes feature a standard arrangement of figures according to the poses known from ancient Egyptian art, which followed an abstracted approach to the representation of the human body, showing its most characteristic aspects without perspectival distortions (Zorn 2006: 93–94); for example, a torso might be depicted frontally, with the abdomen and legs twisted in a profile view. The right profile was usually shown, suggesting a figure walking to the right. The head was often shown in profile, but the eye was depicted frontally, while the hands were seen from the side (Michałowski 1974: 158). In *Pharaoh*, individuals engaged in a dialogue are frequently positioned so that the face of one is shown frontally and the other shown in profile (Image 12).

The symmetrical composition of *Pharaoh* lends harmony and beauty to the cinematic image, further symbolising the ideal, hieratic nature of the ancient Egyptian world. However, symmetry also signals the limitations and stagnation faced by the pharaohs and the approaching end of their dynasty.

Symmetry was also interpreted more broadly as a structural element that enabled the construction of an integrated cinematic world that strongly expressed its

'Egyptianness'. In the symmetry that dominated *Pharaoh*, Maria Kornatowska noted "a very strong, almost Corbusier-like film shape in the spirit of the new tendencies of contemporary art" (Kornatowska 1966: 45).

The Presence of a Subjective Camera

The method of cinematography known as 'subjective camera', which pretends to film from the character's point of view, is one of the formal elements characteristic of Kawalerowicz's auteur cinema. According to Zdort:

> Like many great directors of the time, such as Hitchcock, Kawalerowicz was convinced of the great value of such points of view. Later, he even had lectures at the Film School in Łódź about the subjectivity and objectivity of looking and the division into these two views. I think for the rest of his life, he referred to shots as subjective or objective, but he wasn't very careful about this way of thinking being consistently and clearly integrated into the narrative of the film. I think other directors around the world do this, too, and always have similar problems. (Zdort 2017: 180–181)

In *Pharaoh*, the power of the subjective camera involves the viewer in the unfolding events during the opening shot of the audience scene, which shows the pharaoh carried on a sedan chair. The viewer observes the processional passage to the throne room from the point of view of the individual who occupies the seat in the sedan. Kawalerowicz explained the creative intentions behind the realisation of this scene:

> I was concerned here with creating a sublime experience for the viewer. First, I place the viewer in a sedan chair. It is not clear who is being carried and why [Image 13]. Another door opens. The choir sings, or rather recites (because the word has dialogue value here, and is more important than the melody) a hymn in honour of the Pharaoh. All of this goes on for quite a long time. The spectator begins to experience something sublime, to feel that the Pharaoh is worshipped like a god, that he is someone extraordinary, that he represents the greatest in this country. It is only when this has been suggested to the viewer that Pharaoh appears on the screen. (Janicki 1966: 29–30)

Kawalerowicz introduces a way for the viewer to develop a personalised engagement with the issues raised by the film by involving them in the thought processes of characters and making them a participant in the scene taking place. *Pharaoh* enables this process through its reliance on the protagonists gazing directly into the camera and by placing the viewer in the position of the gazing person, like the camera 'on axis in depth'.

The individualised perspective inherent to the subjective camera recurs in the scene in the dunes when Ramses is pursuing a fleeing Sarah. It is similarly present in an expressive, elaborate manner in the scene of Beroes's dialogue with the priests and when Ramses runs to Sarah's house after receiving news from Kama that his son is a Jew. The subjective camera becomes an indispensable means of expression in the scene of the High Priest of Samentu's passage through the corridors of the labyrinth, allowing the viewer to closely accompany the priest and share in his experience. It is most spectacularly present in the battle scene, which is shown from the point of view of a participating soldier. Kawalerowicz justified the use of the subjective camera in this scene in an interview:

> The battle. Its elements are sand, desert, Egyptian troops and weapons. Here I wanted to suggest the cruelty of the battle and to show it as the experience of an ordinary soldier. But this soldier is a spectator; he is me, as well. The camera, the soldier, the spectator: they don't see where they're running to. And it doesn't matter because it's all about the suggestion of the battle, the experience of the battle. The scene is, by the way, preceded by the subjective experience of Ramses, who, after the expulsion of Sarah, indulges in games, but in an instant becomes the leader and faces an army waiting for orders. Ramses must lead them in an attack, but he is afraid! And now, I move from this experience of Ramses to what the ordinary soldier sees and experiences. (Janicki 1966: 39)

The battle was one of the most difficult scenes to film. Very long preparations in the desert with hundreds of extras were necessary to pull it off. The battle scene required exceptional cinematographic creativity, the use of unconventional technical solutions and Sobociński's unique talents.

Subjective Camera Proxemics in the Battle Scene

Due to the highly structured composition of the film, its strictly defined formal arrangement and its hieratic nature, the movements in scenes and resulting camera work had to be precisely choreographed. These sequences could only be designed by a second cinematographer. Speaking about his imagery, Sobociński emphasised that "the notion of composition, rhythm, dynamics in the picture – as a whole and in its individual, small elements – was built by subconscious rhythms, they created the images. I transferred them directly from my musical experiences" (Sobociński 2017: 254).

The method of shooting the battle scene introduced a new approach to camera work within Polish and world cinematography. It included a subjective camera that took part in the battle, reflecting the point of view of one of the soldiers running

through the dunes to confront the enemy. The scene was not shot with a camera situated on a moving cart or positioned on a moving car, nor did it involve a camera standing on a moving object. Rather, the scene was constructed with a camera floating through the air.

In *The Labyrinth of Light*, Wójcik described the difficulty of the task faced by the camera crew, especially the second cameraman:

> With the camera in hand, in constant motion, we had to cross the desert dunes, always without a dolly. We constructed our own equipment and walked across the dunes, negotiating the steepest of steeps, descending and ascending these dunes, overcoming all kinds of obstacles, something that had seemed impossible for cinema until then. This way of filming was written especially for Sobociński, and it must have been extremely difficult to realise. If it had had to be done by anyone else, it would have had to be scripted differently. No one else could have done it. (Wójcik 2006: 64)

The attack scene was filmed after sunrise. The barchan slopes were then shaded, which made their hollows and undulations visible, and the open space acquired a chiaroscuro that disappeared as the sun rose. This was the time when "the desert tells a story about itself" (Wójcik 2017: 81). At midday, the sun's rays fall vertically, so a standing individual only casts a small shadow. The presence of light and shadow, shaped by the layout of the terrain, also defined the dynamics of key narrative events. For example, as the soldiers run towards the enemy, their profiles are half illuminated by sunlight and half covered by shadow. Participation in the battle precipitates a state of suspension between life and death, reflected in the lighting of the setting and actors. To extend the visual metaphor linking the battle to the cycles of the day, the scenes taking place after the battle were filmed at sunset.

Shooting the attack scene in chiaroscuro required very careful preparation. Due to the fast-rising sun, shots had to be filmed in a dozen minutes. The film crew had to complete preparatory work the evening before the battle. The filmmakers and the 800 extras cast as soldiers spent the night in the desert at fixed locations, which allowed shooting to begin immediately after dawn (Wójcik 2017: 81).

The stretch of desert where the battle scene was filmed needed to have an aesthetically suitable surface for filming. Kawalerowicz and his collaborators scoped out locations during their long marches across the desert (Peltz 1964b: 6–7). The setting for the attack scene also required additional features, as determined by the cinematographer, to achieve the intended rhythm. Sand dunes were chosen based on their shape so that the paths taken by the running soldiers

were as short as possible, thus ensuring that ascending and descending the dune did not take too long. As described by Sobociński:

> The cinematography was linked to the practical physicality of the task. It was the linking of space and time, with the aim of achieving an appropriate rhythm of change in the scene, associated with climbing up and down a dune. It was also linked to the running soldier's perception of enemy soldiers approaching from the opposite direction, who are revealed for a moment with the horizon line and then disappear. (Sobociński 2017: 260)

At the time of the filming of *Pharaoh*, the Steadicam, a camera stabilisation system used by cinematographers to mechanically isolate the movement of the camera from the movement of the operator, did not yet exist. This device was introduced in 1975, making it possible to obtain a smooth and steady shot without bumps, jerks and vibrations when the camera operator had to move quickly on uneven ground or in a tight or awkward space.

A special litter was constructed to film the attack scene from the point of view of one of the soldiers, thus introducing the viewer as a participant, a running soldier. The litter was carried in an unusual manner, with men holding rods and crosspieces on the left and right, rather than at the front and back. In order to ensure the fluidity of the movement of the litter, the bearers could not run in the same rhythm but had to move unevenly, maintaining an individual and varied pace (Sobociński 2017: 257).

The camera appeared to walk and run alongside the soldiers, showing their legs and feet as they climbed the dune, and their torsos and weapons as they descended. At the top of the dune, a space briefly appeared over the soldiers' heads, allowing them to ascertain their distance from the enemy. According to Sobociński, "The shot created an image that was a certain summation of the assault. It was, in a sense, 'singing' the melody of this run, while at the same time, the layout of the dunes set the rhythm" (Sobociński 2017: 260).

Kawalerowicz believed that showing the battle in a standard way would not have added anything new to the film. In an interview given during the premiere of *Pharaoh*, he explained how the attack was shot from a subjective point of view:

> The start of a battle can be shown with an image of two armies facing each other. Then the soldiers run, the armies mix, we pick out individual heroes, show separate duels, someone dies, someone wins.
>
> In *Pharaoh*, the battle begins with the image that Ramses, the leader of the battle, can see. Then I lose Ramses; he ceases to be important. Along with the camera, the spectator and one of the soldiers, I find myself in the midst of an army

running across the sand, sinking up to my knees in it. I am running in the sixth or seventh row, so I can't see the moment when the armies meet. All I can see are the backs in front of me and, when I look back, the faces. I only see the enemy when the soldier running in front of me has fallen… It is difficult to tell the story without the image: the rhythm of the mass of the runners is just as important as the snorting breath of the tired soldiers accompanying the run. Everything together adds up to the experience I want to evoke. (Janicka 1966: 7)

The dramaturgical impact of the attack scene, which lasts two minutes and consists of a series of subjective camera shots, results from a montage layout that unfolds the attack over time and locates the actors within the broader spatial environment perceived by the camera.

The battle scene opens with a montage juxtaposition of a large close-up of Ramses's face and a landscape view of the desert and dunes. In this way, the battle shifts between the individual experience of the protagonist and the vast space occupied by the Egyptian and Libyan troops. The shields raised and lowered repetitively by the soldiers, shielding Ramses from the stones thrown by the enemy, set the rhythm of the battle (Image 14).

The attack scene is preceded by a concentration of troops approaching from the right and left in the direction of the attack, coinciding with the central compositional axis. Sharp, elongated shadows visually foreshadow the upcoming battle, conveying the growing tension.

The first shots familiarise the viewer with the location of the subjective camera in the middle of the troops ascending the dunes. A shot over the heads of the soldiers to the rear shows the successive lines ready to attack. The shot gives the viewer the impression of being enclosed in the middle of a compact group, surrounded by bodies and shields in a uniform colour scheme, which emphasises the group over the individual. In the next shot, as the soldiers descend from the crest of the dune, the view stretching before them is revealed: an open space separating them from the Libyan troops at the top of the barchan on the horizon line. On the crest of other dunes, the space between the attackers and the enemy is briefly exposed. The desert terrain makes it difficult to estimate distance. The movement of the troops is also protracted within this landscape in an extended timeline of running and waiting for a direct confrontation with the enemy.

The time-space of the soldiers' run is subdivided into successive stages, filmed using forward and backward camera angles and shots of close and distant planes as well as soldiers climbing up and down dunes. These shots are accompanied by a constant audio-visual percussive rhythm of soldiers' torsos and legs, shown in close-ups, accompanied by the sound of their footsteps and breathing.

Situated among a group of soldiers, the camera shows them semi-close-up, with faces also entering the frame in close-ups. Those running closest to the camera appear at arm's length (Image 15). The proxemics of the sets used by the camera operator (Kuśmierczyk 2014: 20–21) create an almost kinaesthetic sensation of proximity, invoking the impression that the viewer is physically removed from the others (Hall 1969: 119–120). The cinematic image visualises the effort and growing fatigue of the runners, intensifying the viewer's sense of participating in an ongoing attack.

The space around the viewer is mediated by the subjective camera; it is closed and narrowed during the run but begins to open before the direct confrontation with the enemy. The perspective of individual soldiers approaching the enemy and engaging in combat replaces the image of a running group that surrounds the mentally and emotionally involved viewer. The distance separating the attackers from the enemy is abruptly shortened. The clash with the enemy is a surprise, as though it is impossible to avoid it (Image 16).

The speed of this changing perspective constitutes a spatial-emotional intrusion into the viewer's experience, one that is almost immediately followed by the opponent's mace striking the soldiers, framed by the subjective camera. As the camera staggers, fragments of sky and earth are visible. Blood reddens the screen, followed by darkness. The violence of the attack is contrasted by a montage picturing the stillness and the silence after the battle, as well as the setting sun.

The attack scene attempts to impact the viewer emotionally by simulating the physicality and sensations of a character taking part in the battle and perishing.[13]

Music and the Audio Layer of the Film

Kawalerowicz aimed to incorporate music into *Pharaoh* in such a way that it 'blended' into the image as an integral whole. Composer Adam Walaciński limited himself almost exclusively to vocal music, comprising choral hymns for male voices and solo songs. The third type of music, used only once in the film, is a short fragment performed on wooden percussion instruments, which accompanies the orgy scene in the Pharaoh's palace (Czachorowska-Zygor 2016: 439).

Majestic and solemn hymns performed *a cappella* by two single-voice male choirs: bass and tenor, recur four times in the film. With these hymns, Walaciński broadly

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13   This scene is the subject of the educational film *PHARAOH. An Analysis of the Battle Scene* (https://www.youtube.com/watch?v=ip_YF3o9_l8&ab_channel=EdukacjaSpojrzenia).

refers to the psalm-choral tradition of antiphonal singing, which can be interpreted as an attempt to emulate an ancient Middle Eastern vocal style.

The composer describes the songs sung by the Jewish woman Sarah as psalms. They differ markedly from the songs of the priest, having a broader ambitus and, in the case of the song *Weeping is the First Cry of Man on This Earth* (*Płacz jest pierwszym głosem człowieka na tej ziemi*), a decidedly more dramatic course, which emphasises the emotional character of the piece (Czachorowska-Zygor 2016: 450).

The film's opening credits feature noises that are difficult to identify but evoke distant associations with sounds produced by using extended, non-traditional performance techniques on stringed instruments, as in the avant-garde compositions of Krzysztof Penderecki[14] or Henryk Mikołaj Górecki[15] from the 1960s (Czachorowska-Zygor 2016: 457). We can interpret these sounds thanks to an account provided by Anna Iżykowska-Mironowicz,[16] the music consultant for *Pharaoh*:

> Kawalerowicz came up with the brilliant idea of plucking the piano strings with me: I plucked the high notes, and he plucked the lower registers. The end result was excellent. And it all started when, during one of the many breaks necessary to put on the tapes in the booth, out of boredom, I walked over to the piano situated in front of the screen, which had its lid open, and plucked a few strings with my fingernails… (Iżykowska-Mironowicz 2016: 373)

The vocal pieces in *Pharaoh*, such as the hymns performed by the male choir *a cappella* and the songs of the Jewish girl Sarah and the priest, significantly complement the audio-visual meaning of the film across its emotional, expressive and symbolic registers. The importance Kawalerowicz attached to music is evidenced by the fact that he often prioritised audio at the editing stage. This applies also to the editing of *Pharaoh*; for example, in a key narrative moment during the funeral of Ramses XII. As Walaciński recalls:

> Kawalerowicz edited the entire funeral sequence to music. He paid great attention to fine editing and spent long hours at the editing table, dictating to the editor: "Here cut four frames, and here move the music forward a little". He wasn't an expert on music, and sometimes he made judgements that were downright funny, but he had a very good feeling and knew what he wanted. (Woźniakowska 2008: 102)

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14   Krzysztof Penderecki (1933–2020) was a Polish composer and conductor.

15   Henryk Mikołaj Górecki (1933–2010) was a Polish composer of contemporary classical and religious music.

16   Anna Iżykowska-Mironowicz (1938–2016) was a Polish music consultant.

Although the dominant audio components of *Pharaoh* are majestic hymns and songs, carefully selected and composed acoustic effects also play a fundamental role (Kornatowska 1966: 41).

Character dialogues are the most important auditory component in *Pharaoh*. As numerous synchronisations were required in post-production, sometimes the audio does not exactly match the movement of an actor's lips in the frame. Problems with the correct synchronisation of speech are typical of films from this period (Pająk 2016: 383–384). For scenes where post-synchronisation was employed, atmospheric sounds form an important auditory layer to complement the soundscape in which the character is located, thus providing an opportunity to blend the dialogue into ambient sounds. In *Pharaoh*, the most frequently used atmospheric elements include the sound of the wind, the natural environment, conversations and the activities of the army stationed in the desert. Synchronous effects, which were added in the sound studio to fill in missing sounds that could not be recorded on set, provide the third element of the audio production in *Pharaoh*.

The numerous recorded synchronous effects demanded the precision of prepared sound layers and involved a considerable amount of post-production work. Many of the sound effects in the film are already outlined in the script. A sonic consistency unites the different types of audio effects, which are often similar throughout the film. According to Jacek Pająk, most of the sounds that reach the viewer have a specific role and are composed in a deliberate manner: shaping meanings that build the characters' world; co-creating the space of individual scenes; conveying the passage and changeability of time; and relating to the operations of the camera, lighting, editing, props and costumes (Pająk 2016: 422):

> The primary factor shaping the sound in *Pharaoh* is deliberate reduction. The film contains a few elements that sound indistinct, in a way that is difficult to hear. […] The sounds present in the film are clear and audible even to a viewer who is not familiar with the ins and outs of auditory analysis of film work. It can be said with certainty that sound participates in the co-creation of an integral world, created "by means of purification, synthesis, elimination of everything accidental, colloquial, naturalistic" (Kornatowska 1966: 41). The lack of rich sound backgrounds, the conscious subjectification of the auditive narrative and the handling of silence, the expressive synchronic effects and the avoidance of non-diegetic music make the soundtrack part of a consistently planned and realised whole. In *Pharaoh*, the sound is an emanation of the director's vision and fits precisely into the entirety of the work. (Pająk 2016: 423)

Pharaoh as a Work of Craftsmanship

It is difficult to discuss the masterful use of light in *Pharaoh* – the colours that express the transience of human beings and the world, the decorations and props that recreate original artefacts, the compositional axis borrowed from the spatial organisation of ancient Egyptian temples, and the many other elements that make Kawalerowicz's film a timeless and now canonical work in the history of world film – without emphasising the enormous effort of the entire production team, who were completely committed to their work, both mentally and physically.

From the perspective of contemporary film technology, *Pharaoh* was created as a work of craftsmanship. The huge collection of photographs taken during the preparation for filming and on set by Jacek Stachlewski and Ryszard Ronczewski, now held at the National Film Archive – Audiovisual Institute in Warsaw,[17] captures this almost literally.

The filmmakers spoke of the effort involved in making the film during interviews conducted for the monograph *"Pharaoh". The Poetics of the Film* („*Faraon*". *Poetyka filmu*) and Wójcik described the team's work in a chapter dedicated to *Pharaoh* in his book *The Labyrinth of Light*:

> Working directly on the set, I don't think I fully realised the presence and scale of the work of the various services, the enormous effort that had to be made for everything that was required to appear on the shooting location, several thousand kilometres away from Warsaw. The film was a task carried out by a very large team, which was able to work together synchronously and impressively for a long time and accomplish a great deal. Beyond the film, the result that appeared on the screen, we were able to say to ourselves: "We did it!". You don't get awards for this kind of effort, and it comes out pale on the pages of the newspapers, but it is something very great. (Wójcik 2006: 65)

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17   Materials are available online: http://fototeka.fn.org.pl/pl/filmy/info/624/faraon.html.

Images from the Film

Image 1

Image 2

Image 3

Image 4

Image 5

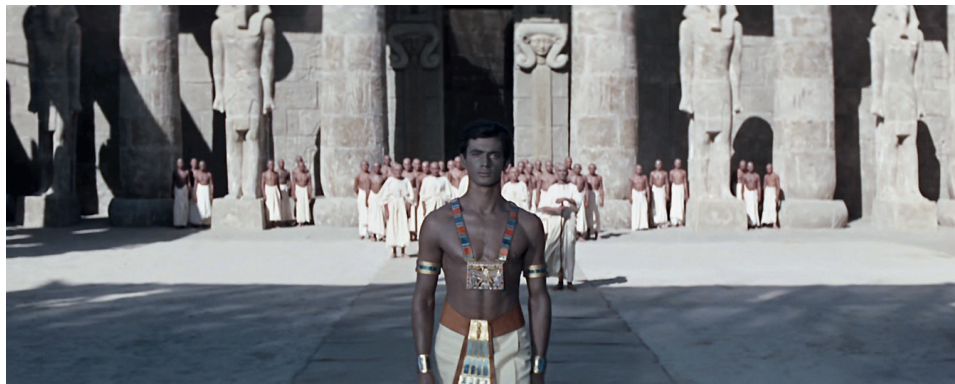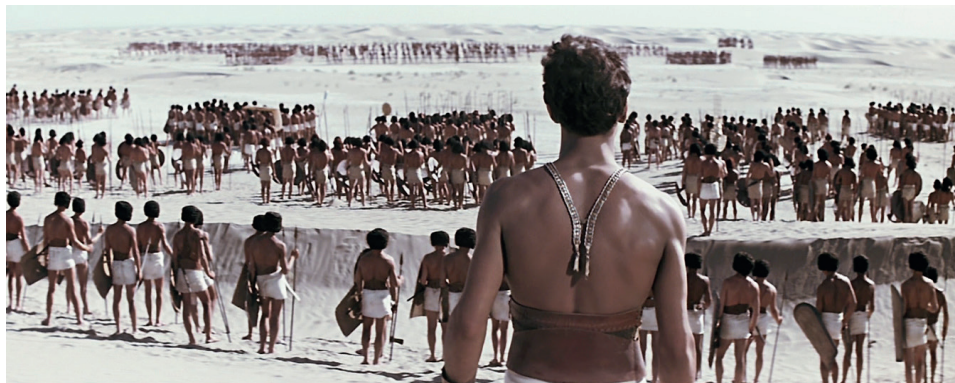*Image 6*

Image 7

Image 8

Image 9

Image 10

Image 11

Image 12

Image 13

Image 14

Image 15

Image 16

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Filmowy obraz starożytnego Egiptu.
Faraon Jerzego Kawalerowicza

STRESZCZENIE

Rozdział analizuje sposób przedstawienia świata starożytnego Egiptu w filmie *Faraon* Jerzego Kawalerowicza. Omawia aspekty sztuki operatorskiej, estetykę obrazu filmowego, sonorystykę i warstwę muzyczną oraz aspekty realizatorsko-warsztatowe, wykorzystując liczne informacje źródłowe pozyskane w trakcie ukierunkowanych rozmów przeprowadzonych z twórcami filmu.

Starożytny Egipt był uważany przez twórców *Faraona* za wciąż istniejącą rzeczywistość, „świat odsłonięty" dostępny dzięki elementom zachowanym na powierzchni ziemi lub odnalezionym w trakcie wykopalisk archeologicznych. Przed przystąpieniem do prac zdjęciowych została wykonana niezwykle staranna dokumentacja.

W rozdziale omówiono obecne w pustynnych scenach plenerowych *Faraona* światło kontrowe użyte jako „niezależne od czasu" światło archetypowe oraz stanowiącą jego przeciwieństwo szarą barwę piasku pustyni symbolizującą trwanie, a zarazem przemiany zachodzące w czasie. Analizie zostały poddane sposób oświetlania postaci faraona oraz realizacja oświetlenia we wnętrzach, w tym użycie światła motywowanego w korytarzach labiryntu i w skarbcu. Omówiono także scenę zaćmienia Słońca.

Analiza koncepcji kolorystycznej filmu opisuje obecną w *Faraonie* paletę barw nadającą „patynę czasu" oraz wyjaśnia przyczyny wyeliminowania niektórych kolorów. Analiza kompozycji obrazu filmowego przedstawia wykorzystane w dziele zasady perspektywy pasowej i symetrii, odwołujące się do sztuki egipskiej.

W rozdziale przeanalizowano również występujący w wielu scenach sposób filmowania kamerą subiektywną oraz założenia zastosowanej w rozwiązaniach scenograficznych i operatorskich zasady ruchu po osi obrazu w głąb, która tworzy główną oś kompozycyjną filmu.

Osobny podrozdział opisuje pracę operatora kamery Witolda Sobocińskiego i specyfikę jego zdjęć, ze szczególnym uwzględnieniem ich dynamiki i rytmu oraz proksemiki kamery subiektywnej w scenie bitwy.

Omówione zostały także funkcje pełnione w *Faraonie* przez muzykę oraz rola dźwięku w audiowizualnej jedności filmu Jerzego Kawalerowicza.

Filmska podoba starega Egipta –
Faraon Jerzyja Kawalerowicza

POVZETEK

Poglavje se osredotoča na analizo predstavljene podobe starega Egipta v filmu *Faraon* Jerzyja Kawalerowicza. Obravnava filmska izrazna sredstva, estetiko filmske podobe, zvočno plast filma in glasbo ter vidike filmske realizacije. Pri tem med drugim izhaja iz informacij, ki so bile zbrane med strukturiranimi pogovori s člani filmske ekipe.

Ustvarjalci *Faraona* so na svet starodavnega Egipta gledali kot na še vedno obstoječo realnost, »odkriti svet«, ki je dostopen zahvaljujoč ostankom, ohranjenim na površju ali tistim, ki so bili najdeni med arheološkimi izkopavanji. Pred začetkom snemanja so ustvarjalci filma zbrali natančne informacije in se poučili o zgodovinskih dejstvih.

Poglavje v puščavskih prizorih *Faraona* analizira svetlobo (kontra luč) kot koncept arhetipske svetlobe, »neodvisne od časa«, medtem ko kontrastna sivina puščavskega peska simbolizira tako kontinuiteto kot tudi spremembe, ki se zgodijo s časom. Analiza se posveča načinom osvetlitve faraonove silhuete in uporabi svetlobe v notranjosti, vključno z motivirano svetlobo na hodnikih labirinta in v zakladnici. Obravnavan je tudi prizor sončnega mrka. Analiza barvne palete filma obravnava koloristiko filma, ki ohranja »patino časa« in pojasnjuje razloge za izločitev nekaterih barv. Obravnava razporeditve filmskih podob predstavlja pri snemanju upoštevana pravila pasovno vezane kompozicije in simetrije, ki so se zgledovala po egipčanski umetnosti. Pozornost je namenjena načinu snemanja prizorov s t. i. subjektivno kamero ter izhodiščem pravila gibanja v sliko po njeni osi, ki oblikujejo glavni kompozicijski okvir v scenografiji in motivirajo odločitve direktorja fotografije. Poseben razdelek je posvečen direktorju fotografije Witoldu Sobocińskemu in posebnostim njegovih posnetkov, zlasti njihovi dinamiki in ritmu ter proksemiki subjektivne kamere v prizoru bitke. Poleg tega je obravnavana vloga glasbe v filmu in funkcija zvočne plasti v avdiovizualni celovitosti filma.