

VELIKA IŠČEKIVANJA
(Great Expectations, r. David Lean)



(travanj 2012.)
Uvodničar: Marko Rojnić
Materijale pripremio: Krešimir Mikić, prof.

O filmu

Žanr: drama romantični

Trajanje: 118 min

Zemlja i godina proizvodnje: Velika Britanija, 1946.

Režija: David Lean

Scenarij: Charles Dickens (roman), David Lean, Ronald Neam (adaptacija)

Uloge: John Mills, Valerie Hobson, Tony Wager

Fotografija: Guy Green

Montaža: Jack Harris

Glazba: Walter Goehr

Academy Awards, 1948. - nagrada Oscar za najbolju fotografiju i najbolji filmski set.

Foršpan: <http://www.youtube.com/watch?v=2WUxLy5SOAU>

Sadržaj:

Film *Velika iščekivanja* adaptacija je istoimenog romana Charlesa Dickensa o dječaku siročetu Pipu. Jednog dana susreće odbjeglog robijaša i pomogne mu u bijegu. Zauzvrat, ovaj mu potajice pomogne uspjeti u životu. Paralelno, Pip upoznaje bogatu usidjelicu, gospođicu Havisham koja ga moli da pravi društvo njoj i usvojenoj kćeri Estelli. Iako se pokaže okrutnom ismijavajući njegove loše manire, Pip se brzo zaljubljuje u lijepu Estellu. Riječ je izvanrednom filmu koji je, od četiri nominacije, osvojio dva *Oscara*.

Pomoć nastavniku

Ovdje donosimo hrvatske i strane kritike o filmu, različite stavove, kako bi donekle pomogli nastavniku prije njegove pripreme za obradu filma na satu.

<http://www.eakademik.com/umjetnost/charles-dickens-dva-vijeka-od-rodenja>

<http://www.alfa-portal.com/slider/dvjestota-obljetnica-rodenja-velikana-svjetske-knjizevnosti-charlesa-dickensa>

<http://www.matica.hr/Vijenac/vij234.nsf/AllWebDocs/extrprav>

Filmski leksikon

Velika iščekivanja (Great Expectations, 1946), Vel. Britanija, c/b, 118 min, Cineguild, r.: David Lean, sc.: D. Lean, Ronald Neame, prema romanu Charlesa Dickensa, df.: Guy Green, glazba: Walter Goehr, sgf.: John Bryan, Wilfred Shingleton, ul.: John Mills (Pip), Valerie Hobson (Estella), Bernard Miles (Joe Gargery), Francis L. Sullivan (Jaggers), Finlay Curie (Magwitch), Martita Hunt (gospođica Havisham), Jean Simmons (Estella kao djevojčica), Alec Guinness (Herbert Pocket), Anthony Wagner (Pip kao dječak).

Dječak Pip dio svojih dana provodi kod ekscentrične ostarjele gospođice Havisham i njezine mlade štićenice Estelle, a jednom pomogne odbjeglom robijašu. Nekoliko godina poslije Pip, sada već mladić, odlazi u London i tamo živi lagodnim životom zahvaljujući velikoj svoti novca koju mu je ostavio nepoznati dobrotvor. U Londonu sreće Estellu u koju se zaljubi, a potom otkrije identitet svojeg dobrotvora. To je Magwitch, robijaš kojemu je pomogao i koji se obogatio u Australiji. Magwitch se vratio u Englesku te mu Pip odluči pomoći da nađe svoju izgubljenju kćer.

Film dramaturški i narativno vjerno slijedi predložak, odgojno-razvojni roman, bez panoramičnosti ranijih Dickensovih djela, ali s razrađenim odnosom moralnosti i društvenog položaja i zaokruženom alegorijskom strukturom. Lean je retoričnim vizualnim stilom podjednako učinkovito vizualizirao i Dickensove melodramske efekte, slikovite uzbudljive prizore kao i stalnu nazočnost zastrašujućeg u likovima i prostorima, npr. u dinamično montiranoj uvodnoj sekvenci susreta junaka i robijaša na groblju, odn. dvojstvo komičnog i jezovitog, pa je film postao modelom brojnih kasnijih ekranizacija Dickensovih djela. Oscarom su nagrađeni ugođajna crno-bijela fotografija dojmljivih kontrasta i odnosa svjetla i sjene, i raskošna scenografija (nominirani su još film, režija i scenarij).

B. Kragić

Filmska kritika (Roger Ebert)

One of the great things about Charles Dickens is the way his people colonize your memory. I wonder if there's any writer except Shakespeare who has created more characters whose names we remember, and whose types seem so true to human nature. A director adapting a Dickens novel finds that much of his work has been done for him.

Certainly that's the case with David Lean's "Great Expectations" (1946), which has been called the greatest of all the Dickens films, and which does what few movies based on great books can do: Creates pictures on the screen that do not clash with the images already existing in our minds. Lean brings Dickens' classic set-pieces to life as if he'd been reading over our shoulder: Pip's encounter with the convict Magwitch in the churchyard, Pip's first meeting with the mad Miss Havisham, and the ghoulish atmosphere in the law offices of Mr. Jaggers, whose walls are decorated with the death masks of clients he has lost to the gallows.

British critic Adrian Turner has observed that "Great Expectations" resembles a horror film, and certainly there is horror and the macabre in the existence of Miss Havisham, who was jilted on her wedding day and has spent the rest of her life in bitter resentment--all of the clocks in her house stopped at the moment when she discovered that her fiance has betrayed her. Dickens (and Lean) have a chilling success with the early scene in which Pip, an orphan being raised in a blacksmith's house, is summoned to the gothic mansion of a rich local woman and finds old Miss Havisham, still in her wedding dress, occupying the room where the wedding feast was to be held. She points out the "bride cake," nibbled by mice, festooned by cobwebs, and requires Pip to push her wheelchair around and around the long table where the wedding feast had been planned.

The atmosphere of the mansion and its deranged occupant no doubt inspired Billy Wilder's "Sunset Boulevard," made four years later, with its aging movie queen in gloomy exile inside her mansion in Beverly Hills. Turner, who has written books on both Lean and Wilder, makes the comparison, and also wonders if the early graveyard scene of Magwitch jumping at Pip from outside the screen didn't inspire countless imitations in horror films ever since.

In Miss Havisham's mansion is the young Estella (Jean Simmons, astonishingly beautiful at 17). The old woman has adopted the girl, and brought her up for one purpose only: to break men's hearts. Pip falls instantly in love with her, but Estella tries to warn him away, perhaps because she really likes him. Her purpose is to cause men pain, so that Miss Havisham can somehow settle her account with an unfair world. Pip, who has been reared by his shrewish older sister (Freda Jackson) and her husband, the good-hearted blacksmith Joe Gargery (Bernard Miles), is too rough-hewn for the elegant Estella, but a mysterious benefactor finances his transformation. Pip is summoned by Jaggers, Miss Havisham's lawyer, and told that his expenses will be paid while he undergoes education and training in London--not least in how to dress and speak like a gentleman. He shares rooms with elegant young Herbert Pocket (Alec Guinness), who sets a fine example.

Of course Pip assumes that Miss Havisham is his benefactor, and that he is being groomed to marry Estella (played by Valerie Hobson as a 20-year-old). Whether he is right or wrong is one of the questions Dickens solves in his story's melodramatic conclusion. The Lean version makes minor repairs on the ending to satisfy the sentimental requirements of audiences, which means that those familiar with the novel will not necessarily know how the film ends.

Since Dickens draws his characters in bold, colorful strokes, typecasting is probably the best approach to filling the roles. Pip himself is a somewhat colorless hero; like many of Dickens' central characters, he's not the source of the action but a witness to the colorful events and people that thrust themselves into his life. It's the supporting cast that makes the story vivid.

Marita Hunt dominates the early scenes, playing Miss Havisham as a beak-nosed, shabby figure, bedecked in crumbling lace and linen, not undernourished despite her long exile; at times in profile she looks uncannily like a late bronze of Queen Victoria. Another fount of

energy is the towering Francis L. Sullivan as Jaggers; his voice rolls and booms from a vast frame, and he dwarfs his eager little assistant Wemmick (Ivor Barnard). The scene in which Wemmick brings Pip home to meet his Aged Parent is typical of the appeal Dickens makes to our imaginations; there is no reason such a peripheral character as the "Aged P" needs to be preserved in a film version--but we remember how the Aged was deaf and loved to be nodded to, and a lot of amusing nodding goes on.

The only misstep in the casting may have been the choice of John Mills as the adult Pip. Mills was 38 when the film was made, and Pip is supposed to be 20 going on 21. It's a jolt when the film cuts from young Pip (Anthony Wager), who is about 16, to the grown Pip, who is supposed to be only four years older but frankly looks middle-aged. (Guinness, who plays Pip's contemporary Herbert Pocket, was 32; this was his first substantial screen role.)

The movie was made by Lean at the top of his early form; his "Brief Encounter" (1945), starring Trevor Howard and Celia Johnson in the story of a sad and touching romance, remains one of the great British classics. His "Blithe Spirit" was made the same year, and he went directly from "Great Expectations" to another Dickens adaptation, "Oliver Twist" (1948). He was an editor for seven years before directing his first film, and his career stands as an argument for the theory that editors make better directors than cinematographers do; the cinematographer is seduced by the look of a film, while the editor is faced with the task of making sense out of it as a story.

David Lean (1908-1991) was considered by many the greatest British filmmaker of his time, although a better case can be made for Michael Powell, for whom he worked as an editor ("49th Parallel," 1941). He achieved his great fame with a series of epics beginning with "The Bridge on the River Kwai" (1957) and continuing with a series of monuments: "Lawrence of Arabia" (1962), "Doctor Zhivago" (1965), "Ryan's Daughter" (1970) and, after a long sojourn with a doomed production of "Mutiny on the Bounty," "A Passage to India" (1984). He won Oscars for directing "Kwai" and "Lawrence" and was nominated for five other films (including "Great Expectations"). The later pictures of course made Lean's worldwide reputation. They show, as all of his films do, a fondness for dramatic visual compositions; he liked to arrange the elements in a frame to draw the eye to the dramatic center of the shot. What the earlier films have is greater economy, and thus greater energy, in their storytelling. The later Lean worked more like a former cinematographer than a former editor.

When the British Film Institute celebrated its 50th anniversary with a banquet at the Cannes Film Festival, Lean, Prince Charles and Princess Diana were the guests of honor, while his rivals, such as Lindsay Anderson and Alan Parker, sat in the cheap seats. But there were those who felt that his earlier, smaller films, like "Great Expectations," were his best, and that the later pictures were weakened by a crisp perfectionism. I visited the set of "Ryan's Daughter" on the Dingle Peninsula of Ireland in 1969, and remember a night when Robert Mitchum held court in a rain-swept cottage. "Our director has filmed for one day," he said, "and he is a week behind."

Footnote: Alfonso Cuarón's 1998 version of "Great Expectations" updated the story to a Florida mansion choked in vegetation, and starred Ethan Hawke as Pip, Gwyneth Paltrow as Estella and Anne Bancroft as Miss Havisham. It caught the same notes of horror and pathos, but got unfavorable reviews, perhaps because it was so willing to follow the story right over the top. I liked its nerve.

Differences from the novel

Apart from a general compression of time and detail necessary to adopt any novel to film, the major changes from the novel to the screenplay include the following:

- * The happy ending of the film differs greatly from the novel, which takes place 11 years after most of the events and is slightly more ambiguous.
- * The characters of Orlick, Matthew and Belinda Pocket, Startop, Mr. and Mrs. Hubbard, Mr. Creppock, Mrs. Wopsle, Mr. Barley, The Society of the Finches and Miss Skiffins are omitted.
- * The convict who is Magwitch's nemesis is not named in the film. It is revealed in the novel that he is Compyeson, the man who jilted Miss Havisham.
- * Pip's sister's assault at the hands of Orlick is deleted; instead she dies of illness far earlier than she does in the novel.
- * Biddy is portrayed as being closer to Joe's age than Pip's, and Pip never intends to marry her as he does in the book.
- * In the novel, the immolation of Miss Havisham happens later, after Estella is married, and is not immediately fatal. She instead passes away during Pip's illness.
- * Wemmick's dual personality is only briefly shown.
- * Drummle does not appear until after Estella arrives in London, and he does in fact marry her in the novel.
- * Estella's true parentage is never revealed to her in the novel.

Prijedlog obrade filma na satu Medijske kulture

Nastavnik bi trebao izdvojiti osnovne teme koje se prožimaju kroz cijeli film. To su: prijateljstvo, ljubav, povjerenje, odrastanje itd. Zatim slijedi analiza filma, te razmišljanja i pitanja vezana uz ovaj film ovisno o dobi učenika. Nastavnik bi trebao i ponoviti znanja o odlikama i specifičnostima pisanja Charlesa Dickensa.

U razredu s učenicima

Učenicima možemo pročitati prvi ulomak iz romana C. Dickensa *Velika iščekivanja* što nam može poslužiti kao uvod u film i motivacija za razgovor o samoj tematici filma. Nakon pročitane ulomka s učenicima možemo porazgovarati o pročitanom ulomku.

Koga upoznajemo u ovom kratkom ulomku?

Što ste saznali o dječaku Pipu?

Što mislite kakvo je njegovo djetinjstvo?

Kako je odrastao?

Film Velika iščekivanja koji smo pogledali prikazuje život i odrastanje dječaka Pipa u jednoj pomalo neobičnoj sredini, a vidjeli smo kako ga je prikazao redatelj filma jer mu je kao nadahnuće poslužilo književno djelo C. Dickensa Velika iščekivanja.

Nakon gledanja filma

Kako vas se dojmio film? Koje je osjećaje u vama pobudio?

Kakav je ugođaj film stvorio?

Kakva je atmosfera na početku filma? Koga upoznajemo na početku filma?

Kakav je dječak Pip? Kako on odrasta?

Opiši njegov karakter i njegovo odrastanje. Na koji način režiser pokazuje Pipovo sazrijevanje?

Koga upoznaje na groblju? Kakav je odnos dječaka i robijaša?

Čime je postignut dojam zastrašujuće i istovremeno komične atmosfere?

Koje likove još susrećemo u filmu?

Koji ti je lik najdraži i zašto?

U koga se Pip zaljubljuje? Kakva je Estella?

Kakva je Estellina majka, gospođa Havishin? Je li njen izgled u skladu s njenim karakterom?

Kako se njihov odnos razvijao od početka do kraja filma? Opiši kako su se njihovi likovi razvijali i kako je to utjecalo na njihov odnos, samo odrastanje.

Na koliko "dijelova" možemo podijeliti Pipov život u filmu? Koji bi to značajni događaji bili koji bi odredili svaki dio njegova života?

Tko se u njegov život vraća i mijenja sve? Kako izgleda ponovni susret robijaša i Pipa?

Što cijelo vrijeme Pip čeka, iščekuje?

Koga još susrećemo kao "komentatora" cijelog filma? Kakva je uloga naratora? Tko je narator u filmu? Je li on objektivan ili subjektivan? Obrazložite svoje mišljenje.

Kakav je kraj filma? Što se događa s Pipom i Estellom? Kakav je njihov razgovor? Zašto Pip govori Estelli da je njena kuća ukleta?

Filmska izražajna sredstva

U kojem vremenu je smještena radnja filma? Kakav je eksterijer i interijer na početku filma, a kakav u završnici filma?

Kakvi su kostimi? Odgovaraju li oni karakteru samog lika?

Što bi mogli reći o glumi u filmu?

Kako su prikazani završeci većih scena i prijelazi u nove scene? Kojim izražajnim sredstvom se to postiglo?

Kakva je glazba? Ima li ona neku ulogu u ovom filmu? Kakvu?

Postoji li u filmu i "vodeći" glazbeni motiv? Kada se pojavljuje baš ta određena glazba?

Kakvo je osvjetljenje? Što se postiže takvom rasvjetom?

Gdje primjećujete pokrete kamere, kutove snimanja i na koji način su oni povezani s rasvjetom?

Kojom bi ocjenom od 1 do 5 ocijenili ovaj film? Obrazložite svoju ocjenu.

Zadatak za učenike

Izdvojite jedan ulomak iz romana Velika iščekivanja i učenicima dajte da naprave jedan storyboard za taj ulomak. Neka nacrtaju i napišu (kao storyboard) kako bi oni u filmu prikazali taj ulomak (na koliko bi kadrova podijelili, kakvi bi bili pokreti kamere, planovi itd.)

KINO *Valh'*

pula **film** festival

