

A Study of the Aesthetic Stylization of Polanski's Films

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Abstract

Polanski's personal experiences during his childhood are directly reflected in his expression of visual narratives, which in most of his films are full of rebellion and violence, against power, against class, against religion. In his conception, the underdog is never the object of sympathy, and with the help of a single sharp instrument that simultaneously cuts through the surface skin, he leaves his protagonists without the possibility of redemption.

Keywords

narrative; violence; redemption.

1. The manifest content and underlying consciousness of the narrative

Freud's psychoanalytic doctrine states that adult pathologies all stem from childhood stimuli and experiences. Polanski's childhood was spent on the run; shortly after his birth, Hitler ruled Germany and both his parents were captured in concentration camps, persecuted by the fascists, and died in quick succession. The shadows of his childhood continued to influence him, and the tone of Polanski's early films is mostly noir, with content that leans toward modernism, absurdity, emptiness, loneliness, and loss. The Pianist shows the life of a Polish pianist under the threat of death, and the scenes in this film give a sense of the fear that his childhood brought him.

In *The Pianist*, a film in which he uses confined spaces to express people's uneasy emotions, the film drips Polanski's difficult fears to the fullest. During that period of White Terror, the pianist was like a street rat, suffering all kinds of torture to escape the Nazi persecution, facing death every day. Polanski was forgiving to him, and the pianist's music touched a German officer, who tried his best to protect the pianist to escape this game war between civilization and brutality.^{[1][2]}

2. Open-ended plot construction

Polanski exhibits his unconscious in the film. One of the main expressions of the raw instinct, a human instinctual desire that is often suppressed by the external world, is sex. After the Second World War, the outbreak of various crises led the international community into chaos, the lack of faith and the collapse of the moral order, leading to a desperate insecurity about the prosperity brought by capitalism and the disillusionment with the imagined future of life. His first feature-length work, *Knife in the Water*, shows a battle between a corrupted middle-aged man and a free-thinking young man. He sees this middle-aged man as the future of the young man.

For Polanski, not only is there an exploration of sex between men and women in *Knife in the Water*, but most of his films have this as their mother theme. In particular, "*Bitter Moon*" shows an extreme, pathological sexual relationship. There is a layer of meaning in "*bitter moon, bitter*" in English that is intense and unpleasant. The moon in the night sky is a color that tends to be gray. Gray, a shade of chaos, contains the birth of tragedy and fatalistic

entanglement, a color between the extremes of black and white, that is, not the expected outcome. In fact, in each of his films, Polanski has implicitly considered the issue of women, the subject and object of women, the subject and object of sexual relations, the subject and object of social status, and the fact that women are always in the perspective of being examined by men and by the audience. Women are always in the position of the "other". Through the screen, one feels a sense of surveillance from the men in the film, from the social environment.

In *The Immoral Trial* Polanski creates a constant sense of urgency and repression for women through the dominant male perspective. And in his films we often see a shift in power from male dominance to female dominance. Wanda in *Venus in Fur*, as a representative of women, appears to be expanding in power, but in a deeper sense, it is a shift in power that men expect, that is, the man wants Wanda to become an S (abuser) who holds power. So the more the male submits to Wanda, the more subconsciously powerful he becomes. Polanski thus changed from his early dystopian modernist style to a period of noir, in which sexuality, violence, death, and human alienation were the main themes of his work.

3. Linguistic Narratives of Film Noir Composition

In his film noir, Polanski always constructs his own unique context and aesthetic point of view, continuing to explore new ways of expression within the definition of film noir by his predecessors. In his film noir, Polanski always constructs his own context and aesthetic point of view, and continues to explore new ways of expression within the definition of film noir by his predecessors, presenting the most intense human issues in an extremely simple, or even strong documentary language. *Chinatown* is a typical film noir, and a typical detective film, including the ending, which is given a noir quality by Polanski's argument: the bad guys remain famous, and the people who struggle for the truth are left helpless. The film struck a nerve with many Americans at the time, as they saw the dirty and dark backside of their country's glittering past.

The physical space of many films such as *"Venus in Fur"*, *"The Immoral Trial"* and *"The Odd Couple"* is only in a small room. The cramped space brings us a sense of unease and anxiety, and can create a more tense psychological effect. This model is typical of the "three uniform" narrative form, in which the story is set in a fixed closed space and the characters are usually only two or three protagonists, such as the wife, husband and doctor in *"The Immoral Trial"*. One of the advantages of using the "three uniformities" model is that it allows the film to stimulate suspense by limiting the point of view and avoiding the omniscient effect caused by the God's point of view narrative.

During Polanski's transition period, when he went to Hollywood, the center of gravity of cinema, Polanski didn't want to become a director, immersed in his own artistic world. He still wanted to make something that audiences would enjoy, so he began experimenting with genre films, *Rosemary's Baby* was his initial attempt and was a sensation, and the release of a tragedy that shocked America when a pregnant wife and friend were murdered in their home by a cult. During his time in the United States, Polanski's best work was *Chinatown*, which has been hailed as a model screenplay, an attempt to revive "film noir". Polanski can also be called a master filmmaker because of his unique philosophical and religious outlook on film, which is why he was able to work as an author-director. The year after the release of *Rosemary's Baby*, he had the second waterloo in his life when he was accused of sexually assaulting a 13-year-old girl who was underage. He had to leave the United States and to this day he has never set foot in the country again.

Since then he has been on the road to theatre and realism. He made only five films in the 1980s, and his last film, *Tess*, at the end of the 1970s, began to herald Polanski's transition, as

he began to experiment with literary adaptations. Literary adaptations are a very risky thing to do, as they test the director's skills, and many famous literary works have a very heavy period and human character, which are very difficult to reproduce on film. To take *Tess* as an example, the story of Wessex in England written by Hardy in 1891 was recreated in France in 1979, which is not only a simple matter of restoring the scenes, but also a very difficult task to give the images the unique atmosphere of the era. In terms of story, *Tess* is very respectful of the original story, but respecting the original story does not mean replicating the plot of the film, but giving the director's thoughts to the original humanistic concerns.

References

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