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When National Female *Bildungsroman* Meets Global Fantasies about Nazis

Historical Roots and Current Troubles in Lída Baarová

Lída Baarová (Devil's Mistress) by Filip Renč, the fourth most successful Czech film based on movie theater attendance in 2016, tells the story of the notorious interwar Czech actress.¹⁾ The plot divides Baarová's life into two periods, her short but eventful pre-war stay in Berlin (between 1934 and 1938) and the post-war investigation concerning her collaboration with the Nazis (between 1945 and 1946). Neither the beginnings of her career in Czechoslovakia nor her post-war films and personal life are mentioned.

The cinematically inclined easily categorize *Lída Baarová* among the films in the cohort of European movies presenting female stars as unwitting participants of mass deception during National Socialism and WWII.²⁾ *Lili Marleen* (1981), *La niña de tus ojos* (The Girl of Your Dreams, 1998), and the biopic *Marlene* (2000) are the most visible examples of such ghosts of show business, inseparable from the history of European film during fascism. As meta-cinematic farces,³⁾ these films also provide a specific range of effects for spectators: sending them on a quest to compare fact and fiction, acknowledging the "film within a film" and undoubtedly decoding self-referentiality between diverse units of cul-

1) Lída Baarová (1914–2000) experienced several ups and downs in her career and personal life. Her film career, between 1931 and 1957, included more than 60 films, mainly Czech comedies. After 1945, she performed in more than 20 Italian and Spanish films. Baarová cooperated with several famous filmmakers, such as Otakar Vávra, Federico Fellini, and Leon Klimovsky. More details of her professional and private biography can be found in Ondřej Suchý, *Žít životy Lidy Baarové* (Praha: Ikar, 2010).

2) Sabine Hake, *Screen Nazis: Cinema, History, and Democracy* (Madison: University of Wisconsin Press, 2012), p. 186.

3) The concept of meta-cinema has been elaborated by Thomas Elsaesser, William C. Siska, and Robert Stam, who stress the increased impact of film-making aimed at keeping the focus of the viewers on the fact that they are watching fiction. Exploring the outstanding success of *IngLOURIOUS BASTERDS* as a meta-cinematic farce, Petra Rau emphasizes such strategies of meta-cinema as playing the cinephile games of finding resemblances between films, fulfilling mutually contradictory dreams (Nazi victory and Jewish revenge; riotous entertainment and unconscionable scenes; glorious heroism and abject abasement), and perturbing double-endings, which point to the incongruity of the viewers' expectations shaped by cinematic consumption: Petra Rau, *Our Nazis: Representations of Fascism in Contemporary Literature and Film* (Edinburgh: Edinburgh University Press, 2013), p. 160.

tural information. These films utilize many gags and jokes, which keep them far from the culmination of kitsch as well as equipping the unique forms of spectatorial enjoyment such as the pleasures of intertextuality.⁴⁾

Alongside this international trend in meta-cinematic farce, the film presents the story of Baarová as a traditional Czech female *bildungsroman* with a dramatic finale, due to the worst mistake a Czech woman could make — falling in love with a German.⁵⁾ The bright rise and subsequent fall of her career at the German motion-picture production company UFA (Universum Film-Aktien Gesellschaft) is presented as directly linked to her love affairs with two of the most influential and popular Germans at the time — the famous actor Gustav Fröhlich and the Minister of Propaganda Josef Goebbels. The post-war outrage against Baarová, accused of collaboration, reconstructs the atmosphere of the advancing socialist authoritarianism. The film emphasizes Baarová's family as both the driving force behind her fall, especially her mother's negative influence, and those who shared the dramatic destiny of Lída due to post-war persecution against collaborators.

This inbetweenness of storytelling not only reflects the mainstream pressure of two opposing forces — homogenization and preservation of diversity in the process of Europeanization — but also provides thoughtful options for revising the multi-layered and transversal borders of European films, which often remain unrecognizable even as they shape film production and consumption.⁶⁾ This article explores *Lída Baarová* as crossing the borders of storytelling practices stemming from different genres of shaping the view on female emancipation from master narratives. In line with defining various genres not within a rigid logical order of classification but as “historically evolving narrative classes that orient tellers, receivers, and industries (such as the film industry or publishing houses),”⁷⁾ I recognize meta-cinematic farce and female *bildungsroman* as specific historical and contingent formations that can be interpreted in terms of the semantic/syntactic/pragmatic approach to genre introduced by Rick Altman.⁸⁾

Exploring *Lída Baarová* sheds light on textual structures and social habits that frame the meta-cinematic farce and *bildungsroman* by lending the appearance of creating meanings for different audiences. Firstly, I focus on the pragmatic approach to the film and the expectations involved in its production. Analysis of the films by Filip Renč, serving as a collective memory of the totalitarian past, provides the main context for recognizing the choice of the two main strategies of narration, meta-cinematic farce and female *bildungsroman*, including the limits of their juxtaposition. I then examine the surrounding cinematic and literary texts that silently but efficiently exhort the audience to embed *Lída Baarová* in the semantic and syntactic frames within each of these two genres. I interpret *Lída Baarová* as coalescing the semantic structures of meta-cinematic farce and female

4) Hake, *Screen Nazis*, p. 87.

5) Victoria Shmidt, ‘Female Bildungsroman in Czech Conduct Periodicals: The Inception of the Genre’, *History of Education & Children's Literature*, vol. 15, no. 1 (2020), forthcoming.

6) Tim Bergfelder, ‘National, Transnational or Supranational Cinema? Rethinking European Film Studies’, *Media, Culture and Society*, vol. 27, no. 3 (2005), p. 317.

7) Matti Hyvärinen, ‘Analyzing Narrative Genres’, in Anna de Fina, Alexandra Georgakopoulou (eds), *The Handbook of Narrative Analysis* (New York: Wiley-Blackwell, 2015), p. 179.

8) Rick Altman, *Film/Genre* (London: BFI, 1999).

bildungsroman — the genre's building blocks such as “common traits, attitudes, characters, shots, locations, sets”.⁹⁾ Finally, I explore this mix as leading to consistent erosion of the syntactic bonds of both storytelling approaches.

Renč's pragmatic approach: Between political conformity and the economic imperative

Filip Renč (born in 1965) is one of the most influential contemporary Czech filmmakers in terms of establishing and cementing the Czech post-1989 symbolic spectatorship — engaging the Czech audience in collective memories and serving as an ideological interjection in interpreting the past. Renč's full-length debut *Requiem pro panenku* (Requiem for a Maiden, 1991) was an attempt to engage the film industry in unmasking socialist arbitrariness. Based on a true story, Renč tweaked it in favor of ideological clarity by opposing the dark past to new democratic perspectives. In contrast to the real story of a Romani girl with behavioral issues who was placed into an institution due to an error on the part of social services and who later burned down the institution, in the film, the main character is a blonde Czech girl and the staff of the institution operates much like the well-known clichés about residential care institutions depicted in *One Flew Over the Cuckoo's Nest* (1975). Despite criticism from those who knew the real story and expected a more thoughtful approach,¹⁰⁾ the film continues to receive the attention of, and acceptance by, viewers who share Renč's ambition to disparage the socialist regime.¹¹⁾

The pathos of unmasking totalitarianism also governed Renč's next film *Polojasno* (Half Clearly, 1999), a docudrama that reconstructs the story of a student named Bartuška, who tries to investigate the suppression of student demonstrations by the police in November 1989. As in *Requiem*, *Polojasno* introduced the strong dichotomy of truth and arbitrariness, while innocent victims embodied by coming-of-age male heroes become the main symbols of emancipation from the totalitarian past. Also, opting for docudrama re-verberated with the global triumph of this genre in the mid-1990s: *Quiz Show* (1994), *Apollo 13* (1995), and *Hillsborough* (1996) announced the grand comeback of docudrama to international screens.¹²⁾

Two years later, Renč again depicted the painful legacy of normalization, but in the nostalgic frames of the retro musical — a genre that continues to celebrate its triumph on

9) Rick Altman, *The American Film Musical* (Bloomington: Indiana University Press, 1987), p. 95.

10) Tomáš Poláček and Jana Soukupová, 'Pravda o Requiem: skutečný příběh', *Idnes*, 19 June 2009, <https://www.idnes.cz/onadnes/vztahy-sex/pravda-o-requiem-skutecny-pribeh.A090619_113929_ona_vztahy-ves> [accessed 18 October 2019].

11) One of the examples of the consistent echo of this success is the recent review by Pavol Božík, who welcomed the issue of the film on DVD and Blu-ray as a significant lesson concerning the past: 'Z Renčovho Requiem pro panenku mrazí aj po štvrtstoročí', *Kukninato*, 4 October 2017, <<https://www.kukninato.sk/film/z-rencovho-requiem-pro-panenku-mrazi-aj-po-stvrtstoro-ci/>> [accessed 18 October 2019].

12) Jonathan Bignell explains the international success of docudrama by several driving forces including adopting “the form in order to address events in the past, but also events extrapolated from present trends or speculatively predicted”: 'Docudramatizing the real: Developments in British TV docudrama since 1990', *Studies in Documentary Film*, vol. 4, no. 3 (2010), p. 200.

the global stage since the end of the 1970s. Typical of this post-modern generation of musicals, “the increasingly dense and allusive use of popular songs” became one of the tools “for expanding blockbuster strategies to musicals”.¹³ Like *Everyone Says I Love You* (1996), *Blues Brothers 2000* (1998), or *Moulin Rouge* (2001), *Rebelové* (Insurgents, 2001) not only gave a new lease on life to the hits of the past but also shaped the global taste for musical nostalgia. Remarkably, the soundtrack of the film, made up of the most popular Czech songs of the 1960s, remains the highest selling soundtrack album in the Czech Republic to date,¹⁴ highlighting the role of the increasing commodification of film into film-related merchandise as the main driving force for reproducing this genre over the last four decades.¹⁵ Officially, *Rebelové* was presented as the story of three girls and three boys who would be stopped in their desire to be together by the authoritarian regime, in particular by the Warsaw Pact Invasion. Reverberating with romantic dreams shattered by Soviet tanks, the 1960s pop hits and consistent tributes to the most popular Czech films such as *Postřižiny* (Cutting it Short, 1980) led to *Rebelové* being among the most successful films of the early 2000s.¹⁶

While testing the global trends aligned with Hollywood’s economic imperative to establish and maintain the widest possible audience,¹⁷ Renč’s films deserved a critical response from those who preferred alternative approaches to collective memories. Defining *Polojasno* as a poster-like film full of historical inaccuracy, Adam Drda stressed the clichés introduced by Renč for imagining the space of political struggle:

[I]n order to avoid making the film boring, Renč introduced plenty of nice-looking supporting characters: the StB female agent and the inevitable sex scene looking like a TV commercial, some crazy people accompanying the protest, the odd whistlers, and the “stewards” in the Parliament, likened more to the cartoon characters in *The Adventures of Tintin*.¹⁸

In this pattern of film consumption, involving both consistent critique from intellectuals and acceptance by mass audiences and Renč’s close colleagues,¹⁹ it is possible to recognize how Renč played the producer’s game, which, according to Altman, determines the weight of commercial success in elaborating genres. Renč’s continuous efforts aimed at exposing the past perform the particular scenario of generating a genre, borrowing the semantic frames from the Western cinema world, genres unusual for socialist film, such as psychological thrillers, docudrama, or retro musical, for reproducing the same syntax —

13) Julie Hubbert, *Celluloid Symphonies: Texts and Contexts in Film Music History* (Berkeley: University of California Press, 2011), p. 383.

14) Vladimír Vlasák, “Rebelové si přišli na své,” *Idnes*, 27 February 2002, <https://www.idnes.cz/kultura/hudba/rebelove-si-prisli-na-sve.A020226_193822_hudba_ef> [accessed 18 October 2019].

15) Hubbert, *Celluloid Symphonies*, p. 386.

16) Robert Rohál and Vít Chadima, *České zpívající filmy* (Praha: Petrklíč, 2010).

17) Altman, *The American Film Musical*, p. 330.

18) Adam Drda, *Jak kdo* (Praha: Revolver Revue, 2017), p. 80. *Les Aventures de Tintin et Milou* was one of the most popular cartoon series in Europe in the 20th century.

19) Michal Černík, *35 českých filmových režisérů očima Zdeňka Svěráka, Jiřího Suchého, Květy Fialové, Radka Brzobohatého* (Praha: BVD, 2010), p. 35.

the relationship between those who are arbitrarily powerful and those who are oppressed, fixed in post-socialist mass culture.

Renč's outstanding role in adapting the new, Western, semantic codes was attacked as part of "the pandemic of overseas superficial films" by one of the most influential producers, Pavel Melounek (1957–2010).²⁰⁾ Such an interpretation reflected the challenge to post-socialist filmmakers to "imply coordination of several use desires".²¹⁾ The struggle to film the story of Lída Baarová brought forward the expectations of the audience as the main argument for selecting those who would make the film. While only death stopped Melounek from making the film in cooperation with German colleagues, the scenario by Otakar Vávra was rejected by the Czech TV broadcaster because his approach "stemmed from Baarová's own view of her life and missed the role of the wheels of history".²²⁾ Precisely, the expectations of those who made the decision to present Baarová's story as a historical epic suitable for Czech and non-Czech audiences orchestrated the decision to grant Filip Renč and Ivan Hubač the right to produce the film. They derived the pragmatic codes of *Lída Baarová* from the cohorts of texts, literal and cinematic, which shaped the historical substantiation acceptable to the wider audience: meta-cinematic farce and female *bildungsroman*.

Meta-cinematic farce: The postpolitical in the post-fascist imaginary

According to Thomas Elsaesser, Fassbinder's *Lili Marleen* (1981) should be seen as one of the first comprehensive examples of maximizing the effect of meta-cinema and introducing plural counter-narratives decisive for involving the audience in the pleasures of the film's intertextuality.²³⁾ Based on true events,²⁴⁾ the history of Willie, a cabaret singer who attains fame due to certain sudden occurrences, provides an alternative historicization through gendering lenses, with a particular focus on "the energy, conflict and character of individual destinies rather than a portrait of a nation marching to its fate".²⁵⁾ By telling the story of the WWII sensation Lili Marleen, Fassbinder engages in "banalization of what the Third Reich was all about".²⁶⁾

Lili Marleen is a love story embedded in two (male and female) trajectories of emancipation from the traumatic experience of arbitrariness. While Robert's story reproduces the typical German plot about an unhappy love sublimated into outstanding achievements in arts and science, Willie's love for Robert is "forceful only insofar as it is based on the unfulfilled absence of an object of love and its displacement by mechanical reproduction in the form of a phonograph record".²⁷⁾ Stressing the inequality between Robert and Willie in

20) Pavel Melounek, *Čeští filmaři, něžní barbaři* (Praha: Bohemia, 1996), p. 155.

21) Altman, *Film/Genre*, p. 214.

22) Ondřej Suchý, *Tři životy Lidy Baarové* (Praha: Ikar, 2010), p. 165.

23) Thomas Elsaesser, 'Lili Marleen: Fascism and the Film Industry', *October*, vol. 21 (Summer 1982), pp. 115–140.

24) The film significantly revises the true story of Lale Anderson, a singer whose performance of Lili Marleen became iconic for the soldiers of different armies.

25) Karen Jaehne, 'Lili Marleen by Rainer Werner Fassbinder', *Film Quarterly*, vol. 35, no. 2 (1982), p. 45.

26) Ibid.

27) Elsaesser, 'Lili Marleen', p. 128.

their destinies reverberates with the provocative comparability between the Nazis and the Jews, who are presented in the film as two sides of the same coin, with the capitalist hierarchy always putting women at the lowest level. Even as Robert asks Willie on whose side she is, she is on both or beyond this contest — by the film's finale, leaving her illusions, Willie makes the dichotomy of being exploited or prostituting senseless.²⁸⁾

By challenging binary distinctions and moral prescriptions, *Lili Marleen* destroys the seemingly permanent entity within European identity regarding fascism, based upon “the antagonistic structure that makes the fascist imaginary the absolute other of the democratic”²⁹⁾ The film introduces the very grounds for further movement of post-political reflections, which negate binary oppositions such as totalitarian vs. democratic or perpetrators vs. victims, in favor of emancipation from “the fundamental levels of ideology ... not that of an illusion masking the real state of things but that of an (unconscious) fantasy structuring our social reality itself”³⁰⁾ The film alters the role of historical events through diverse scenarios, making Willie and Robert “either embodiments or antagonists of the historical conflicts”³¹⁾ In terms of Rick Altman's typology of narration, *Lili Marleen* should be seen as a multiple-focused narrative that rejects simplistic national and individual explanations in favor of a more complex view of the causes underlying certain events.³²⁾

By practicing a grotesque but fascinating baroque aesthetic, Fassbinder intentionally irritates the audience through the vulgarity of nostalgia. But “a nostalgic engagement informed less by concerns about the corruption by politics than the disappearance of classical cinema [and other entertainment]”³³⁾ is easily transformed into new historicity regarding “Nazism as flamboyant figuration of capitalism”³⁴⁾ not because of its brutality but due to its ability to reorganize societies' moral, ethical and erotic relations in the direction of “rituals of communal consumption.”³⁵⁾ *Lili Marleen* is often seen as an opaquely reflecting mirror in which an audience may find confirmation of its own identity,³⁶⁾ in line with the mission of multiple-focus narrative, which pushes the reader away from a traditional construction of the story toward a new kind of synthesis.³⁷⁾ Unsurprisingly, its syntactic code is easily adopted by films about filmmaking that are set in the pre-war and WWII

28) David Bathrick, ‘Inscribing History, Prohibiting and Producing Desire: Fassbinder's *Lili Marleen*’, *New German Critique*, no. 63 (1994), pp. 34–53.

29) Hake, *Screen Nazis*, p. 5.

30) Slavoj Žižek, *The Sublime Object of Ideology* (London: Verso, 1989), p. 30.

31) Elsaesser, ‘Lili Marleen’, p. 125.

32) Rick Altman, *A Theory of Narrative* (New York: Columbia University Press, 2008), p. 281.

33) Hake, *Screen Nazis*, p. 186.

34) In several texts, Elsaesser has brought the “flamboyant figuration of capitalism” into analytical focus in order to explain the interrogation between mass coercion and mass consumption of Nazi public policy (see Thomas Elsaesser, ‘The New German Cinema's Historical Imaginary’, in Bruce Murray, Christopher J. Wickham (eds), *Framing the Past: The Historiography of German Cinema and Television* (Carbondale: Southern Illinois University Press), pp. 280–307, which obtained its continuity in the disappearance of all boundaries between political life and entertainment culture typical of the current post-political mode of historiographic metafiction (Rau, *Our Nazis*, pp. 162–163).

35) Thomas Elsaesser, *Fassbinder's Germany: History, Identity, Subject* (Amsterdam: Amsterdam University Press, 1996), p. 166.

36) Elsaesser, ‘Lili Marleen’, p. 117.

37) Altman, *A Theory of Narrative*, p. 286.

period as a significant realm of the post-political in performing fascism and not only Nazism.³⁸⁾

La niña de tus ojos by Fernando Trueba may be seen as a constructive interplay between *Lili Marleen* as a performance of the post-political and the classical Spanish *comedia*, or a three-act play, which brings together numerous diachronic discursive histories, both comic and dramatic. Typical for *comedia*, the bedroom farce frames the consequence of the plot's acts. Each part, except for the introduction, starts with a meeting of the characters in front of the bedroom of the main female character, Macarena, a young beautiful Andalusian actress, either in the hotel or in the chalet that she received from Goebbels. It offers enough space for ironic analogies between sex, filmmaking, and politics.³⁹⁾

The first part consists of pseudo NO-DO newsreels⁴⁰⁾ presenting the context of the Civil War and the arrival of Spanish filmmakers (who cannot work in Spain because of their political affiliation with Franco) to Berlin to make a German/Spanish historical musical aligned with Spanishness — a nationalistic pattern that reverberated with other European fascist movements.⁴¹⁾ Macarena celebrates her love for film director Blas Fontiveros and the opportunity to shine and impress. The rest of the Spanish troupe tries either to have fun or to make a career or both. Very soon, they witness the Crystal Night while dining in the Jewish quarter, and this primary conflict between their expectations of a more comfortable life and insecurity is developed in the following part.

Becoming the object of Goebbels' obsession, Macarena faces the ambivalent attitude of Fontiveros — who is jealous as well as ready to sacrifice Macarena for his artistic ambitions. This conflict ramps up because of many other contests — between Spaniards and Germans and among the Spanish actors themselves. The conflict culminates in the moment when Fontiveros informs Macarena about her father's death in a Spanish prison, to make her performance in the scene of her fictional lover's death better. Passing through multiple disappointments, Macarena challenges Fontiveros and others by hiding Leo, one of the concentration camp prisoners recruited as extras, and towards whom she feels first empathy and then desire. In his turn, Fontiveros sacrifices himself — rescuing Macarena, other members of his troupe, and Leo, the Jewish/Russian Macarena's lover.

Like *Lili Marleen*, *La niña de tus ojos* proliferates the issue of art as either exploiting or prostituting with regard to fascism or, even more, any political regime.⁴²⁾ Fontiveros's expectations from UFA about the high manageability of his film production co-exist with his frustration with film consumption in Spain. Making a dual-language movie is presented as a repetition, destroying and recycling Spanishness to a meaningless farce. *La niña de tus*

38) For instance, the sequel of *La niña de tus ojos*, *La reina de España* (2016), focuses on the authoritarian regime of Franco.

39) Anne Hardcastle, 'Representing Spanish Identity through Españolada in Fernando Trueba's *The Girl of Your Dreams* (*La Niña de tus ojos*)', *Film Criticism*, vol. 31, no. 3 (2007), pp. 15–35.

40) No-Do is the colloquial name for *Noticiarios y Documentales* (News and Documentaries), a state-controlled series of cinema newsreels produced in Spain from 1943 to 1981.

41) Nuria Triana-Toribio, *Spanish National Cinema* (London: Routledge, 2008), p. 38.

42) Roger Hillman, 'Trueba's *La niña de tus ojos* (*The Girl of Your Dreams*) (1998): the German Connection', *Studies in European Cinema*, vol. 5, no. 1 (2008), pp. 67–76.

ojos equates filmmaking with producing discourses as commodities that prompt audiences to recognize the intractable legacy of authoritative regimes, concentrating economic power on the one hand and splitting the subject — especially women — on the other.

It is difficult to ignore the intertextuality between *La niña de tus ojos* and *Lída Baarová*. Firstly, the Spanish plot can be seen as a consistent reversal of Baarová's story: Macarena rejects Goebbels, she remains the embodiment of Spanishness as well as antifascism, and also confirms her devotion to her profession — by becoming able to sublimate her grief about her father to an outstanding performance in the scene with her dying lover. Overall, she achieves much better results in the libidinal economy than Baarová: by the end of the film, she ensures the love of Fontiveros, who sacrifices himself for Macarena and her Jewish lover. At the very end, Macarena's colleagues directly mention Baarová's affair with Goebbels — by stressing the obvious difference between her and Macarena. Further, Trueba had filmed *La niña* in Prague, and several Czech actors were involved, including Karel Dobrý as Leo and Miroslav Táborský⁴³ as Václav, the translator who adds to the film's plot the Goffmanian figure of *kibitzer* — the person inside and outside of communication who finally remains together with Fontiveros while being sacrificed. Allusions to Czech history and filmmaking and analogies with *Lída Baarová* assist *La niña de tus ojos* in finding the proper balance between pathos and irony in order to stop fascism from becoming a Hollywood melodrama. Did *Lída Baarová* meet this challenge?

***Lída Baarová*: Destroying the meta-cinematic farce**

Renč and Hubač started to plan *Lída Baarová* in the late 1990s — when post-political motives concerning filmmaking and fascism began to come to the center of audience attention.⁴⁴ It is reasonable to assume that even the intention to make a film about Baarová was, to some extent, the result of experiencing films such as *La niña de tus ojos* or *Marlene*. Later, the enormous success of *Zwartboek* (2006) and *Inglourious Basterds* (2009), which brought forward the figure of the female artist in the Resistance movement, can be seen as a possible additional push to develop *Lída Baarová* in line with the semantics of meta-cinematic farce.

The particular focus on costumes and the intention to reproduce the luxury of inter-war life put *Lída Baarová* at the top of the list of the most expensive film projects in the Czech Republic — comparable with the high budgets of *Lili Marleen*, *La niña de tus ojos*, and *Marlene*. The multilevel intertextuality between *Lída Baarová* and these films manifests in diverse visual matches.

43) Both played supporting roles in *Lída Baarová*: Dobrý as the film director Gerhard Lamprecht and Táborský as the general director of UFA Ludwig Klitzsch.

44) The concept of post-politics stems from the various attempts to redefine the role of political participation in the post-Cold War period and especially from a critical point of view on the neoliberal agenda as univocal and transhistorical against the post-political “sense of being temporally after but not over” political matters. See John M. Meyer, ‘The Politics of the “Post-political:” Contesting the Diagnosis’, *Democratization*, vol. 27, no. 3 (2020) pp. 408–425.

Lída's visit to Hitler in response to his invitation to tea is a total reversal of the same event in *Lili Marleen*. In Fassbinder's film, Hitler remains invisible — only a great light (obviously referencing the lantern lights mentioned in the song) flows towards Willie entering the room dressed in a white fur coat. In her dark and manly pin-striped suit with black fur, Lída speaks with Hitler, who makes some gestures trying to touch Lída but avoids doing so — sacralizing her beauty.

The scene of the opening night of *Barcarole* (1935), the first UFA film with Baarová, reproduces in detail the scene from *Marlene* (2000) that presents the first performance of *Der blaue Engel* (1930). There are also obvious similarities between Lída Baarová and *La niña de tus ojos*, for example, in visualizing the events of Crystal Night (according to the plot, Baarová escapes from Berlin that day and observes the Nazi atrocities against the Jews). Despite these visual matches, Lída Baarová misses the core of the meta-cinematic farce in imagining fascism.

The audience learns much less about Baarová as an actress and her work at Barrandov and UFA than about her personal life — even the short, four-second scene reconstructing the *Barcarole* finale shows Burkhard as Fröhlich but not her. Between 1934 and 1939, she had participated in eight films made by UFA, including such famous ones as *Patrioten* (The Patriots, 1937) and *Der Spieler* (The Gambler, based on the novel by Dostoevsky, 1938), also playing in several Czech films, mainly *bildungsroman* comedies and dramas. In German films, Baarová reached a top position among those actresses who played *femmes fatales* leading men to betrayal. In line with the syntactic structures of meta-cinematic farce, with a particular focus on film as an art and a commodity, the resonance between the geographical (Germany/Czech) and typecast (*femme fatale/ingénue*) borders of Baarová's life during that period could have become one of the central motifs for deepening the understanding of possible self-referentiality between the film and the private realms of Baarová's life.

While the vicissitudes of her film career in the Czech lands and Germany remain on the margins, her sex appeal is the only commodity that matters, according to the film. Avoiding the dilemma of prostitution vs. exploitation, central to the post-political core of meta-cinematic farce, leads the objectification of Baarová to her total dependence on others either treating her properly (as her father or Hans, who rescues Baarová from committing suicide and helps her to escape from Berlin) or abusing their power against her — like the rest of the characters. The master-servant pattern runs through all of Baarová's relationships — obviously, she either obeys or rebels, or more precisely, she passes through the cycle of (dis)obedience. This scheme also explains Baarová's desire for Goebbels through the simplified psychoanalytical scheme of projecting the child-parent relationship and her rebellion against Goebbels's wife by the psychosexual competition for love.

Oversimplifying the relationship between Baarová and Magda Goebbels initiates the replacement of politics through the celebration of perversity in imagining fascism. In the scene where she complains to Hitler about her husband, central to the plot, Lenka Vlasáková as Magda Goebbels performs her role as that female villain who easily combines the private and public realms of her life to practice brutal power. It leads one to recognize in her performance the motifs of popular pseudo-historical performances such as *Game of Thrones*, which are not only affected by performing Nazis in movies but also have started

to shape approaches to performing Nazism.⁴⁵⁾ Although Vlasáková's performance bears much resemblance to other famous performances of Magda Goebbels, particularly by Hanna Schygulla in *La niña de tus ojos* and Piper Laurie in *The Bunker* (1981), hers reinforces the depoliticized perversity of Nazism and fascism.

The dispassionate cynicism of Schygulla, who offers Antonio Resines as Fontiveros a sort of social contract between them intended to civilize Goebbels's affair with Macarena, is a visual match to the scene of negotiation between Magda and Lída — but it loses the political irony embedded in the obvious analogy of the relationship between Germany and Spain and between husband and wife. Full of performative acts aimed at constructing her identity as a wife and a mother, the authoritative speech by Vlasáková as Magda Goebbels to her husband reverberates with the monologue by Laurie as Magda Goebbels at the moment when she explains to Richard Jordan, as Albert Speer, why there is no meaning of life for her children. But in contrast to the very strong concern for the historical testimony in *The Bunker*, in *Lída Baarová*, Magda's speech remains an example of spousal manipulation.

Depoliticizing fascism towards its familiarization explains the casting of those who played Nazis in Renč's film — except for Karl Markovics as Josef Goebbels, the rest of the Nazis were played by Czech actors. Pavel Kříž, who played Hitler, not only has a solid portfolio of comic villains, especially in fairy tales, but also made his name as Štěpán Šafránek, the protagonist of the coming-of-age saga *Básníci* (Poets, 1982, 1984, 1987, 1993, 2003, 2016). Other Czech actors who feature as prominent Nazis are known also for their comic roles as devils, one of the popular figures in Czech fairy tales. For example, Jiří Dvořák as Graf von Helldorf, the president of the police, is famous for his role of the devil Uriáš in the most popular and profitable contemporary fairy tale *Anděl Páně* (2005) and its sequel (2016). It is thus possible to compare *Lída Baarová* with the Hindi movie *Gandhi to Hitler* (2011), notorious for its casting — all Nazis were played by Indian actors unavoidably associated with their most popular roles in comedies and musicals, which made the film extremely popular among Indian audiences.⁴⁶⁾ Such casting can be seen as a mutation of the ambivalent performances of the Nazis in contemporary global pop culture because of the experiential gap in any form of totalitarianism in Anglo-American history, the main protagonist of supranational entertainment, which makes fascism exotic in its otherness, and which audiences continue to expect.⁴⁷⁾

The choice of Markovics as Goebbels embraces this “mind-bending” pattern. Being well known for his comic performance of Stockinger in *Kommissar Rex* (1994–1996), in *Lída Baarová*, he generously uses his outstanding ability to move as a string puppet that made his Stockinger unforgettable; nevertheless, in Renč's film, this ability leads Goebbels to be directly manipulated by his ambitious wife, and also by Hitler. Furthermore, Goebbels was dubbed in Czech by Viktor Preiss, the actor who is famous for his soft, velvety

45) Valerie Estelle Frankel, *Women in Game of Thrones: Power, Conformity and Resistance* (New York: McFarland, 2014); Rikke Schubart and Anne Gjelsvik, *Women of Ice and Fire: Gender, Game of Thrones and Multiple Media Engagements* (New York: Bloomsbury Academic, 2016).

46) Sidney Homan and Vera Hernán, *Hitler in the Movies: Finding Der Führer on Film* (Vancouver: Fairleigh Dickinson University Press, 2016), p. 95.

47) Rau, *Our Nazis*, p. 5.

voice and for his performance in fairy tales. *Lída Baarová's* casting significantly deviates from the strategies to perform Nazis in fiction that produce cultural fantasies: neither those German-speaking actors who also made international careers as cinematic villains nor charismatic actors who could be easily turned into Nazi executioners were chosen.⁴⁸⁾ The scenario of fascism as the theater of the desired masculine leader remains blocked in *Lída Baarová* — but the deal with the devil shapes the story of Baarová's relationship with the Nazis.

The enticement to play with the metaphor of dirty devilish Nazis whose touch pollutes everyone reverberates with depicting the post-war persecution against Baarová as an attribute of the advancing totalitarian regime. One of the most visible historical inaccuracies of *Lída Baarová*, her death sentence and the subsequent scene on the scaffold⁴⁹⁾ when she receives a pardon at the very last moment, can also be explained by the post-socialist tradition of lumping together former ideological enemies, fascist and communist terror, in the museum of curiosities of twentieth-century anti-liberalism.⁵⁰⁾ At this point, *Lída Baarová* achieves the maximum possible culmination of reintroducing the “us/them” binary opposition and a high degree of displacement from the meta-cinematic farce aimed at disclosing any type of ideological fantasies concerning such antagonism.

Re-establishing the us/them opposition in the form of Czech-German antagonism, *Lída Baarová* concentrates the interpretative energy of the audience on this dual focus and replaces an instrumental view on ideology as a mere tool of deception, manipulation, and domination⁵¹⁾ through purely nationalistic rhetoric with a particular intersectionality between gender and nationality. Such a consistent reversal of the post-political replaces the options of spectatorial enjoyment with a narrow range of pedagogical emotions. This effect reverberated with another realm of *Lída Baarová*, its operation within the *longue durée* of national female *bildungsroman*.

Czech female *bildungsroman*: The male gaze of the nation

In the nineteenth century, glacial political and social changes catapulted the coming-of-age novel to the top of enlightened entertainment in different European countries — especially for women, one of the central target groups of *bildungsroman*.⁵²⁾ Western *bildungsroman* celebrated individuals “liberated from the tyranny of prearranged categories and capable of personally creating value.”⁵³⁾ The formation of this genre in the Czech lands,

48) Ibid.

49) Baarová was released due to the lack of evidence concerning her collaboration during the period of the highest threat to Czechoslovakia — between 1939 and 1945.

50) Paul Bett, ‘The New Fascination with Fascism: the Case of Nazi Modernism,’ *Journal of Contemporary History*, vol. 37, no. 4 (2002), p. 45.

51) Hake, *Screen Nazis*, p. 7.

52) Silvia Vegetti Finzi, ‘Female Identity Between Sexuality and Maternity,’ in Gisela Bock and Susan James (eds), *Beyond Equality and Difference: Citizenship, Feminist Politics and Female Subjectivity* (London: Routledge London, 1992), pp. 117–137.

53) Altman, *A Theory of Narrative*, p. 99.

energized by the contradiction between Germans and Czechs, culminated in the 1860s — the decade when the very first attempts to adapt *bildungsroman* were made by Czech female writers employed by male intellectuals in the struggle for the souls and bodies of young Czech women.⁵⁴⁾

These specifics created a distinct and potentially even more unique trajectory for coming-of-age fiction that mixed the Western, single-focus pattern in which the characters “escape from the dual-focus universe, where they were imprisoned within the narrow walls of group orientation”⁵⁵⁾ and “dual-focus pastoral tradition as an identification of woman with land — the contested space itself”.⁵⁶⁾ The young female character develops through emancipating herself from an “alien”, German, influence by studying the Czech language and culture, indispensable for meeting the proper Czech man.

The very first cohort of Czech female *bildungsroman* attacked the pernicious influence of foreign, mainly German, romantic literature on young women. Tellingly, these texts employed male characters that perfectly fit within romantic clichés, either positive (the honest, open-minded Czech hero who brings proper progressive patterns) or negative (nihilist, mainly Hungarian and German, villains who seduce the main character), but disciplinary humor addressed the behavior of those female protagonists who tried to practice poetry, dreamed about an artistic career, or expected the exaltation of love from their partner.⁵⁷⁾ This gender-based unequal distribution of the semantic frames of *bildungsroman* not only served the interests of the new Czech male elites, but also shaped the unique syntactic construction of *bildungsroman* as comedy. The long-term popularity of these patterns informed the next generations of writers and filmmakers and shaped the long-term pathway of female *bildungsroman*.⁵⁸⁾

During the post-socialist turbulence, this approach would be refined by Michal Viewegh (born in 1962), one of the most successful writers who built his success by reproducing (mainly female) *bildungsroman* frames.⁵⁹⁾ His most notable success came with the novel *Román pro ženy* (A Woman's Novel, 2001), which was adapted for film by Renč in 2005.⁶⁰⁾ *Román pro ženy* is full of intertextual allusions to old but well-known books and movies targeted at educating Czech women. Also, referring to the familiar scripts of previous generations, Czech *bildungsroman* operates as a vehicle of knowledge containing information and driving forces for shaping the attitudes of readers and spectators toward the characters.

54) Shmidt, ‘Female Bildungsroman in Czech Conduct Periodicals’.

55) Altman, *A Theory of Narrative*, p. 99.

56) *Ibid.*, p. 94.

57) See, for example, the short novels by Sofie Podlipská and Věnceslava Lužická published in various educational periodicals in the second half of the nineteenth century.

58) Dagmar Mocná, *Červená knihovna: Studie kulturně a literárně historická. Pohled do dějin pokleslého žánru* (Praha: Paseka, 1996).

59) His first autobiographical novel, *Báječná léta pod psa* (1992; adapted for film in 1997), can be seen as a mix of male and female *bildungsroman* aimed at telling the story of several generations within one family passing through the invasion in 1968, the two last decades of the socialist period, and the Velvet Revolution. *Výchova dívek v Čechách* (1994; adapted for film in 1997) directly focused on the first post-socialist years and the tectonic changes in social relationships reflected in the reversal of the traditional *bildungsroman*.

60) The English title of the film is *From Subway with Love*.

Both the book and the film are framed as a confession of Laura, a woman in her early twenties who, in search of her destined one, meets Oliver, a forty-year-old Czech. Jana, Laura's mother, rejects everything related to Czechs, and especially Czech men:

In short, Czech men have definitely disappointed my mom... — to her, by approaching national independence, Masaryk sacrificed Czech women to the Kondelíks,⁶¹⁾ Jakešs,⁶²⁾ Švejks, Miloš Zemans, and Pažouts,⁶³⁾ or in the best case, to neurotic impotents such as Kafka or Karel Čapek.⁶⁴⁾

Such consistent rejection of the Czechs can be easily explained: Jana was twice in love with Czech men, and the relationships with them obviously traumatized her. The first lover, to whom Jana gives the nickname *Pažout*, goes to the theater in a sports sweater and is not a sophisticated sexual partner. The second man, who becomes Jana's husband and Laura's father, is the same Czech "diehard" even if he pretends to be gentle and well-educated. Nevertheless, because of an unhealthy diet and an unsustainable lifestyle he dies of colon cancer in his early thirties, leaving Jana with a twelve-year-old daughter. Alongside the inability to cope with her grief, Jana cannot make the final decision regarding her marriage to one of her Western "beaus" — each of them ceased to fit her expectations in terms of their backward, non-democratic values.

Román pro ženy, the book as well as the film, closed the gap between Western pop culture and several cohorts of Czech female *bildungsroman*. An intertextual collage of clichés was used constructively in the interest of the author's male gaze. The culmination of the educational essence is achieved at the moment Laura recognizes that Oliver is Pažout, her mother's first lover. Through various situations, Oliver-Pažout re-educates both Jana and Laura, and finally, while pregnant Laura is sitting on Oliver's lap, Jana accepts the long-term love of her neighbor, the ordinary Czech man Žemla. At this point, Viewegh brings forward the victory of Czech men over Czech women by linking his character Žemla to Martin Žemla, the male protagonist of the novel *U snědeného krámu* (In the Dark Shop, 1890) by Ignát Herrmann.⁶⁵⁾ Through filming *Román pro ženy*, Renč not only learned to apply the clichés of *bildungsroman*, but also experienced extreme success by winning the audience favorite prize in the prestigious Czech Lion Awards. Therefore, introducing the frames of *bildungsroman* into *Lída Baarová* reverberated not only with the common view of Baarová as a lost Czech female soul but also with Renč's long-term intention to produce films that would be attractive to as many spectators as possible.

61) Václav Kondelík is a character in the famous female coming-of-age comedy, *Otec Kondelík a ženich Vejvara* (1937), a traditionalist who does not understand the intentions of his daughter Pepa, and who represents the cliché of a tyrannical father.

62) Miloš Jakeš, the leader of the Czechoslovak Communist Party, known for his unattractiveness.

63) The naïve, poor-learning, high-school student from *Mach a Šebestová* (Max and Sally), a popular Czech cartoon TV series between the 1970s and the 1990s. Tellingly, Václav Vorlíček remade this cartoon into a film (*Mach, Šebestová a kouzelné sluchátko* [Max, Sally and the Magic Phone]) in the same year Viewegh finished this novel.

64) Michal Viewegh, *Román pro ženy* (Brno: Nakladatelství Petrov, 2013), pp. 34–35.

65) Žemla, a Czech man with a dramatic destiny who loves and marries a Czech woman but his wife does not like him and manipulates him together with her lover, a German officer, which leads Žemla to his death.

Lída Baarová: The exaggeration of *bildungsroman* frames

Lída Baarová not only framed Baarová's life through national female *bildungsroman* but consistently hyperbolized each of its core narrative elements. The negative role of the foreign language, German, an adverse motherly figure, and an unreliable German lover fueled two-fold didacticism in *Lída Baarová*. The exaggerated negative frames fill the void of a positive figure core to female *bildungsroman* — a man able to become the demiurge for a Czech woman. In emphasizing the negative frames of Czech *bildungsroman*, *Lída Baarová* extended its educational message even at the cost of destroying the core of *bildungsroman*, the possibility of coming-of-age.

Not one but two fateful German lovers brought Baarová's life to ruin. Tellingly, only these characters were represented by foreign (Austrian) actors: Gedeon Burkhard as Fröhlich and Karl Markovics as Goebbels. Both were presented not only as weak men unable to protect Baarová but also as men who seduced her. Fröhlich was the morally ambiguous anti-hero who combined the features of good and bad characters but finally was revealed as evil. The film's historical inaccuracy reinforced the negative image of Fröhlich: he was presented as a man who rejected divorcing his wife and marrying Baarová, forcing her to have an abortion; while in reality, it was Fröhlich who was divorced, and offered Baarová marriage while she lost the child because of an ectopic pregnancy.

The film also stressed the compromised attitude of Fröhlich toward the Nazis, whom he obviously did not respect but used for developing his career, as the main source of misleading Baarová. Neither Burkhard nor Markovics are meant to be funny — but making their characters extremely despicable, the film maximized the effect of disciplinary humor aimed at educating the audience, mixing the aversive and ridiculous behavior of German men. The same mix was prescribed to the role of Lída's mother.

The choice of Simona Stašová, whose sparkling performance as Jana, Laura's mother, in *Román pro ženy* brought significant success to the movie, partially determined her casting as Lída's mother⁶⁶⁾ and confirmed Renč's reliance on *celebrity intertextuality*, "filmic situations where the presence of a film star evokes a genre or cultural milieu,"⁶⁷⁾ as the pleasure of intertextuality only achievable for the spectators. However, her role in *Lída Baarová* was significantly different. She reproduced the main features of the negative motherly figure well known from the times of Jane Austen's novels.⁶⁸⁾ Playing a woman with a mind constrained by an unfulfilled dream about her own vogue, Stašová performed the satire against the mother, identifying comicality with rigidity. Her death during the anti-collaborators' investigation is seen as an inevitable consequence of her mistakes.

66) Stašová won the Czech Lion Award for supporting female role for both films.

67) Robert Stam, Robert Burgoyne, and Sandy Flitterman-Lewis, *New Vocabularies in Film Semiotics: Structuralism, Post-structuralism, and Beyond* (London: Routledge, 1992), p. 207.

68) The magnified ridiculousness of mothers produces the core comic element in Austen's texts. Mainly, her mothers are a mix of heinous and infantile women obsessed with seeing their daughters marry wealthy noblemen. Maaja A. Stewart, *Domestic Realities and Imperial Fictions: Jane Austen's Novels in Eighteenth-Century Contexts* (Georgia: The University of Georgia Press, 1997); Claire L. Johnson, *Jane Austen, Women, Politics and the Novel* (Chicago: The University of Chicago Press, 1990).

The German-language teacher who corrects Baarová's pronunciation is another negative female figure who embodies many clichés about German women as being rigid, manish, and totally devoted to German perfectionism. Her grotesque four-minute performance intertwines two flows of the negative influence on Baarová — German and female. By the end of the training, Baarová easily enslaves German men, impressed by her German articulation and her choice of a German folk song. Taking into account the propensity of Hubáč and Renč to apply horror motifs in their visual production,⁶⁹⁾ it is possible to recognize in this scene a well-loved trick of Nazisploitation movies — when the submissive female victim of sadist Nazis is singing and/or dancing to seduce them. Tellingly, Táňa Pauhofová as Baarová remains in this scene totally asexual while her German supervisors are proud of their pedagogical success.

The duplicitous bar of *bildungsroman* frames in *Lída Baarová* blocks any options for Lída's coming of age and leaves her an eternal child in psychoanalytic terms: absorbed by her affects and unable to cultivate efficient control over them.⁷⁰⁾ The performance by the old Baarová, who is dancing and singing in front of the Czech journalist and speaking about her success at UFA, is easily interpreted as a kind of prescription of an entirely fixed scenario of acting out her traumatic experience, preventing Baarová from becoming an adult. But the film also puts forward the suffering of Baarová, who remains the main visible victim.

Despite consistent manipulation of the motif of Holocaust piety, not the suffering of the Jews but the evil-doing by Nazis observed by Baarová, remains in focus throughout the film. The scenes with anti-Jewish pogroms are presented as slow-motion pictures, which the audience can watch through Lída's eyes. She is the bystander who should capture the empathy of the audience. Restricted access to the option to feel the past deeply concentrates on producing one-fold pedagogical emotions, leading the audience to say "I am [not] Lída Baarová" and experience parasitic participation in the film's spectacular effects.⁷¹⁾

In this way, *Lída Baarová* provides a fundamentally single-focus experience for spectators who, according to Altman, "for whatever reason, find themselves intrigued by the fate of a single character's strong tendency toward personal identification with one of the films' exemplary characters".⁷²⁾ Thus, like destroying the narrative strategy of the meta-cinematic farce, *Lída Baarová* nullifies the syntactic bonds of the national *bildungsroman* aimed at equipping spectators with the reflective lenses to recognize the price of emancipation.

69) The most famous work by Hubáč includes the crime TV series *Černí andělé* (2000–2001), in which he introduced a wide range of plots from different horror-based genres — gothic, zombie, satanic — including one episode created in cooperation with Renč. Renč also uses satanic motifs — e.g., in his most successful music video for the single *Medvídek* (Teddy Bear, 1998) for the rock band Lucie.

70) Thomas Klinkert and Willms Weertje, 'Romantic Gender and Sexuality', in Gerald Ernest, Paul Gillespie, Manfred Engel and Bernard Dieterle (eds), *Romantic Prose Fiction* (Amsterdam: John Benjamins Publishing, 2008), pp. 226–248.

71) Hake, *Screen Nazis*, p. 185.

72) Altman, *A Theory of Narrative*, p. 299.

Conclusion

Extreme cases of cinematic cannibalization such as Renč's films deserve special attention because they address the call to fill the gap in exploring the historical roots of the translated dichotomy of us/them and its ongoing reproduction as a core hermeneutical code in post-socialist films. Revisions of the time-space continuities in films and their driving forces face the postmodernist inveiglement to prescribe to the cannibalization of genres the definition "random"⁷³⁾ in order to emphasize rhetorical strategies that are similar across national bodies.⁷⁴⁾ Also, an indispensable part of reconstructing the origin of a cinematic master narrative is the historicization of the reflections around various attempts to cross the borders between different storytelling practices.

Stam et al. assert: "The film's originality (...) lies in the audacity of its imitation, quotation and absorption of other texts, its ironic hybridization of traditionally opposed discourses".⁷⁵⁾ By relying on "prosthetic" memories of the audience more than other possible units of cultural information, *Lída Baarová* produces a mixture of relief and dismay about the past that destroys the narratives recruited for telling the story of Baarová.

Lída Baarová consistently separates semantic and syntactic approaches in post-political films aimed at questioning the role of Nazism in the destiny of the female star. Recontextualizing only short fragments of *Lili Marleen* and *La niña de tus ojos* in favor of simplistic visual replication, *Lída Baarová* blocks extended engagement of the audience in interpretative games⁷⁶⁾ and does not focus the energy of spectators on moving "beyond the visible toward a sociological level of abstraction that reveals greater truth than the separate physical observations out of which it is built".⁷⁷⁾

Recognizing in Renč's films the attempt to capture the "market of the national history as an international spectacle"⁷⁸⁾ explains the obvious musealization of authoritative regimes and the emasculation of outstanding stories of particular individuals — like Eva Kováčová/René (*Requiem pro panenku*), student Bartuška (*Polojasno*), or Lída Baarová — against achieving more interpretative richness in narrating the life of the main characters. Significantly narrowing the story of Baarová through reinforcing the clichés of *bildungsroman* and musealization of the Nazis, the film ultimately rejects resolving the challenge of the cultural and historical contexts relevant to the unusual and most interesting turns of Baarová's film career in line with the multiple focus of meta-cinematic farce aimed at decentralizing the centrality of master narratives. Maximizing the core frames of *bildungsroman*, *Lída Baarová* replaces the historical face of Baarová's life with a cascade of decontextualizations of her story, interwar cinema, and the German-Czech relationship towards reinforcing the binary opposition of us/them.

73) Fredric Jameson introduced random cannibalization as a central pillar for conceptualizing post-modernism in order to revise the continuities and ruptures of cultural history: Fredric Jameson, *Postmodernism, Or, The Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991), p. 18.

74) Hake, *Screen Nazis*, p. 162.

75) Stam et al., *New Vocabularies*, p. 206.

76) Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge 2006), p. 9.

77) Altman, *A Theory of Narrative*, p. 285.

78) Elsaesser, 'Lili Marleen', p. 121.

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Filmography

Anděl Páně (Jiří Strach, 2005), *Anděl Páně 2* (Jiří Strach, 2005), *Apollo 13* (Ron Howard, 1995), *Báječná léta pod psa* (Petr Nikolaev, 1997), *Barcarole* (Gerhard Lamprecht, 1935), *Básníci* (Dušan Klein, 1982, 1984, 1987, 1993, 2003, 2016), *Blues Brothers 2000* (John Landis, 1998), *The Bunker* (George Schaefer, 1981), *Černí andělé* (Ivan Hubač, 2000–2001), *Der blaue Engel* (Josef von Sternberg, 1930), *Der Spieler* (Gerhard Lamprecht, 1938), *Everyone Says I Love You* (Woody Allen, 1996), *Game of Thrones* (David Benioff, D. B. Weiss, 2011–2019), *Gandhi to Hitler* (Rakesh Ranjan Kumar, 2011), *Hillsborough* (Charles McDougall, 1996), *Inglourious Basterds* (Quentin Tarantino, 2009), *Kommissar Rex* (Peter Hajek, Peter Moser, 1994–1996), *La niña de tus ojos* (Fernando Trueba, 1998), *Lída Baarová* (Filip Renč, 2016), *Lili Marleen* (Rainer Werner Fassbinder, 1981), *Mach, Šebestová a kouzelné sluchátko* (Václav Vorlíček, 2001), *Marlene* (Joseph Vilsmaier, 2000), *Moulin Rouge* (Baz Luhrmann, 2001), *One Flew Over the Cuckoo's Nest* (Miloš Forman, 1975), *Patrioten* (Karl Ritter, 1937), *Polojasno* (Filip Renč, 1999), *Postřižiny* (Jiří Menzel, 1980), *Quiz Show* (Robert Redford, 1994), *Rebelové* (Filip Renč, 2001), *Requiem pro panenku* (Filip Renč, 1991), *Román pro ženy* (Filip Renč, 2005), *Výchova dívek v Čechách* (Filip Renč, 1997), *Zwartboek* (Paul Verhoeven, 2006).

SUMMARY

When National Female *Bildungsroman* Meets Global Fantasies about Nazis*Historical Roots and Current Troubles in Lída Baarová*

Victoria Shmidt

This text explores *Lída Baarová* (2016) by Filip Renč, a film that exceeds the limits of storytelling practices shaping views on female emancipation. Altman's semantic/syntactic/pragmatic approach to the genre frames the deconstruction of the film as an example of non-random cannibalization of narrative strategies and cultural codes. Introducing Renč's filmography sheds light on a specific set of intertexts for contextualizing *Lída Baarová* as mixing meta-cinematic farce and female *bildungsroman*. Examining *Lída Baarová* in the context of European meta-cinematic farce about female representatives of mass culture in fascist regimes aims to recognize the pathway of musealizing the totalitarian past. The comparison of *Lída Baarová* with *Lili Marleen* (1981), *Marlene* (2000) and especially *La niña de tus ojos* (1998) reveals the contest between multi-layered visual matches of *Lída Baarová* with these films and consistent deconstruction of the meta-cinematic farce in favor of reintroducing the binary distinction between us/them. Seeing *Lída Baarová* embedded in the formation of female *bildungsroman* directly addresses the role of the our/their dichotomy in building the Czech nation. Comparing *From Subway with Love* (2004) and *Lída Baarová* points to the intertextuality that interprets *Lída Baarová* as exaggerating the core of the master coming-of-age narrative. By juxtaposing meta-cinematic farce and *bildungsroman*, *Lída Baarová* determines the deconstruction of both units of cultural information and limited spectatorial pleasure from pedagogical emotions. Deconstructing *Lída Baarová* as a film crossing the borders between national and international narratives restores particular options for reengagement with sensitive issues of the post-socialist production and consumption of films.

keywords: post-socialist cinema, meta-cinematic farce, female *bildungsroman*, intertextuality, semantic/syntactic/pragmatic approach