

Document Citation

Title	The patriot
Author(s)	Alexander Kluge
Source	<i>Hong Kong Film Festival</i>
Date	1981
Type	program note
Language	Chinese English
Pagination	87-88
No. of Pages	2
Subjects	Kluge, Alexander (1932), Halberstadt, Germany
Film Subjects	Die patriotin (The patriot), Kluge, Alexander, 1979

The Patriot

(Die Patriotin)
W. Germany, 1979

Director:
Alexander Kluge

Screenplay:
Alexander Kluge

Script Consultants:
Willi Segler, Hans-Dieter Muller, Dagmar Steurer, Christl Buschmann, Helke Sander, Karin and Bion Steinborn

Photography (part-colour):
Gunter Hormann, Werner Luring, Thomas Mauch, Jörg Schmidt-Reitwein

Editor:
Beate Mainka-Jellinghaus

Lighting/Design/Production Assistance:
Charly Scheydt, Wolfgang Mundt, Reinhard Oefele, Rolf Gmohling, Agape Dostewitz, Petra Hiller, Michael Kotz

Sound Recording:
Peter Dick, Siegfried Moraweck, Kurt Graupner, O. Karla

Sound Mixer:
Willi Schwadorf

Cast:
Gabi Teichert
(history teacher)
Hannelore Hoger

Worker for State
Defence
Dieter Mainka

District Attorney
Murke
Alfred Edel

Fred Tacke (officer)
Alexander von Eschwege

His wife Hildegard, née
Gartmann
Beate Holle

von Bock (military
attaché)
Kurt Jurgens

Bomb Expert
Willi Munch

Fairy Tales Expert
Hans Heckel

Produced by Alexander
Kluge for Kairos Film.

121 minutes.
German dialogue/
English subtitles.

Source: Munic Films,
Friedrich Herschel
Strasse 17, 8000
Munich 80, West Germany.

The Film – Director's Notes

The spectator already knows the history teacher Gabi Teichert (Hannelore Hoger) from *Germany in Autumn*. In that film, there's a scene in a snow-covered landscape. Gabi Teichert is digging. "Either she's digging herself a shelter for the Third World War, or else she's digging for Germany history." Since then, I have been working on *The Patriot*. And now, in September 1979, the film is finished. Once again, it concerns Gabi Teichert. This time, she is digging deeper.

In the course of her researches, she concerns herself with air-raids, with the SPD Conference, looks into the history of bodies, sees a department store being cleared, comes into conflict with her superiors and into contact with fairy tales, examines the relation of a love story to history, etc. In all this, she is direct and practical. She is trying out tools. How you work on a car or a piece of wood is common knowledge; but how do you work on the history of our beautiful country?

The printed words in the libraries are not history. The film politely passes over the unfortunate form that history assumes in the classroom – Gabi Teichert's everyday field. Which leaves the dead. They *are* history, and *they are not just simply dead*. On this point, the knee of Stalingrad casualty Private 1st Class Wieland provides more detailed information. Several things in German history look quite different when seen from the point of view of the dead knee. The spectator observes that, despite a certain quantity of narratable elements, any plot synopsis sends one back to the film itself. "It's all a question of context and connections!" 2,000 years of hopes, wishes and toil on the part of the people – who are precisely what German history is – many of whom died for something they believed in and beliefs they acted upon: these go beyond the precise pin-pointing of a plot synopsis, "deny the overall concept". It's the same with certain pieces of music: they have no content, but they do have substance.

– Alexander Kluge

Alexander KLUGE

was born in Halberstadt, 1932. He studied Jurisprudence, History and Sacred Music; his doctoral thesis topic was 'The Autonomous University'. He practised as a lawyer. In 1962, he was one of the prime movers of the Oberhausen Manifesto Group, who demanded government subsidies for the renascent German film industry. He went on to head the Institute for Film-making in Ulm, and founded his independent company Kairos Films in 1963. He made his first feature in 1966. He has been a prominent spokesman for the 'New German Cinema', and was the organiser of the collective film *Germany in Autumn*, to which he contributed material. His books are: *Autobiographic Statements* (1962), *Description of Battle* (1964) and *New Stories, Books 1 – 18* (1977). In addition to his nine features, he has directed numerous shorts and documentaries.

Feature Films: *Abschied von Gestern* (*Yesterday Girl*, 1966), *Die Artisten in der Zirkuskuppel: Ratlos* (*Artistes at the Top of the Big Top: Disorientated*, 1967), *Der grosse Verhau* (*The Big Mess*, 1970), *Willi Tobler und der Untergang der 6. Flotte* (*Willi Tobler and the Sinking of the 6th Fleet*, 1971), *Gelegenheitsarbeit einer Sklavin* (*Occasional Work of a Female Slave*, 1973), *In Gefahr und grösster Not bringt der Mittelweg den Tod* (*The Middle of the Road is a Very Dead End*, co-director Edgar Reitz, 1974), *Der starke Ferdinand* (*Strong Man Ferdinand*, 1975), *Zu böser Schlacht schleich'ich heute Nacht so bang* (new version of the *Willi Tobler* feature, 1977), *Die Patriotin* (*The Patriot*, 1979).



亞歷山大·告魯格是德國新電影的發言人，是六十年代革命性的「奧柏荷森宣言」的發起人之一，他在當代德國電影的地位相等於法國「新浪潮」時期的杜魯福和高達。亞歷山大·告魯格既是導演，又是作家，他的電影因此流露一個作家的筆觸，充滿他底豐富的生活體驗。近年來告魯格的作品轉向歷史和政治方面找題材，關注德國的國家運情，《德國的秋天》就是在他統籌之下集體合作的紀錄片。影片溶合一羣德國電影工作者的心得，對德國社會恐怖主義、暗殺、同性戀問題和歷史現實，作一次知性的探討。

《愛國者》在某一個程度而言，是《德國的秋天》的延續，影片的主要人物仍是前一部片的歷史學家嘉比·泰查，透過她探尋歷史，告魯格重組了德國歷史、智性主義。告魯格談及本片時說：「在《德國的秋天》裏，觀眾在一場戲中看見嘉比·泰查在地上挖掘，旁白說：「如果她不是替自己挖掘一個逃避第三次世界大戰的防空洞，她就是為德國的歷史挖掘。」自此之後，我着手籌備《愛國者》，七九年九月影片便告完成。在《愛國者》，嘉比·泰查比以前挖得更深。在她的資料搜集過程中，她關心的問題包括空襲的情形，國際會議，歷史的本位，與上司發生衝突，接觸到神話故事，研究一個愛情故事在歷史的地位等。她努力嘗試不同工具去進行工作。擱置一架車或一塊木頭是普通常識，但

對你自己美麗祖國的歷史，你如何着手處理呢？

在《愛國者》裏，告魯格就是提出應該用什麼觀點與角度去看我們國家歷史的問題。全片雖有沉長的旁白，象徵意念的運用，但不是枯燥晦澀，如果《愛國者》跟《希特拉》、《錫鼓》並列比較，對於德國近代史，不難獲得一鱗半爪的認識。

亞歷山大·告魯格，一九三二年出生，修讀法律系，歷史和音樂，他一向以律師為職業，沒有拍攝電影的經驗。一九六二年德國的電影工作者不滿政府的電影政策，集合一起，成立「奧柏荷森宣言隊」，向政府要求經濟資助電影事業。告魯格是這個歷史運動的發起人之一。其後任奧的電影製作協會的負責人，一九六三成立自己的獨立製作公司。一九六六年執導了《昨日的女郎》，備受注目。一直以來，告魯格是德國新電影的重要發言人，他集合了十一個電影工作者聯合製作的《德國的秋天》，就是一部充滿尖銳批判性的政治紀錄片。告魯格的著作有六二年的自傳性的報告書，六四年的「戰爭記述」及「新故事一至十八」。電影方面包括：《昨日的女郎》（一九六六），《一團糟》（一九七〇），《一個女奴隸的偶然工作》（一九七三），《路中心就是死胡同》（一九七四與愛加·烈治合導），《強人法烈迪奴》（一九七五）等。

導演：

亞歷山大·告魯格

編劇：

亞歷山大·告魯格

攝影（黑白／彩色）：

根達·賀曼，華納·陸寧，湯馬士·梅次，約克·史密·烈榮

剪接：

比堤·明加·朱連格斯

錄音

彼得·狄克，薛菲·莫勒域克，卻·古納·卡拉

主演：

海妮羅·荷格，她卡·明加，亞佛烈·伊迪

片長：121分

1979 柏林／漢堡／倫敦電影節

