

Title: "Writing/Filming for Myself and Strangers": The Poetics of Repetition in Kira Muratova's Films through Gertrude Stein's Texts

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Repeating is a wonderful thing in living being. Gertrude Stein

To paraphrase one of Gertrude Stein's famous expressions, "a writer should write with his eyes" and a film-maker should film with his/her ears. The abundance of the verbs "to see" and "to look" in Stein's texts and "to hear" and "to speak" in Kira Muratova's dialogues prove this to advantage ("I see it ... and now and always I will write it"; "Ja govorju kak ja chuvstvuj"). This paper will attempt to reincarnate an intersemiotic dialogue between two talented women living in different countries and times but employing techniques that are striking in their resemblance.

Much has been said about the complex nature of Muratova's films. Even though the phrase "znamenityj muratovskij povtor" ("Muratova's famous repetition") became ubiquitous, almost no comprehensive research has been carried out to analyze the role of this device in her cinematic aesthetics. Employing Stein's ideas about repetition, we will concentrate both on the verbal constituent of repetition (the wedding scene and dinner conversation in Chekhov's *Motifs*; the elderly daughter—ancient mother talk in *Three Stories*) and its visual component (walking along a circular corridor and the "yawning effect" in *The Asthenic Syndrome*) in Muratova's films. Stein was a famous proponent of repetition as insistence ("Each time the emphasis is different just as the cinema has each time a slightly different thing to make it all be moving"). This approach will aid in interpreting the slightest changes in Muratova's repetitious dialogues ("JA tebe govorju, Ja TEBE govorju, Ja tebe GOVORJU"; "Nogi vyrosli". "Nogi rastut"). The employment of repetition helps Stein/Muratova to disrupt the automatic perception of the Reader/Viewer. It not only aims to attract attention and make an emphasis but also helps to re-create the original meaning of the word and thus reconstruct the lost sense. Above all, it provides them with a tool to create every known type of human being in their works ("then there will be realized the complete history of everyone" (Stein). Muratova's workers, builders, murderers, gays, nurses, Jews, teachers, peasants, madmen, children, drivers, dancers, jockeys, priests, doctors, and patients are constantly involved in what Stein describes as "loving, eating, pleasing, smoking, thinking, scolding, drinking, working, dancing, walking, talking, laughing, sleeping."

To conclude with Stein's words on words: "What are words. Any word is a word. And what is what is what is what." "Chto, chto, chto?" [What, what, what?], Muratova would ask.