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## **DANGEROUS LIAISONS: EROTICISM AND DYING. CAN CONTEMPORARY CINEMA TELL ABOUT THEM?**

### **Abstract:**

In the history of visual arts we often find symbolic relationships of Eros and Thanatos (e.g. Hans Baldung Grien, Death and the Maiden). They constitute a significant part of culture theory (Freud) and philosophy (Bataille). According to Bataille eroticism, just like death, is a transcended and transgressed experience for all human beings. Today, however, we can argue that audiovisual culture disclaims this metaphysical source.

We can notice that one of the most dominant visual attractions in mainstream cinema is “sudden death” presented with esthetical impact. The process of dying understood as a transgression between life and death is very rarely depicted on the screen. Even if directors and film producers present this topic (e.g. terminal illness) and tell a story about personal experiences of a character’s process of dying, they avoid showing sexuality at the same time. These two so crucial existential themes: sex (as power of life) and death (not limited to the end of life) are strictly separated. The questions arises: 1) Why does contemporary cinema afraid of showing that element of human existence? 2) Are there only commercial reasons? 3) What kind of film narration enables viewers to have access to this so intimate experience?

My presentation is devoted to answer the questions. I will focus on three film examples which are representative for: mainstream cinema (classical narration), artistic cinema (neo-modern narration) and queer cinema (postmodern narration). It appears that dangerous liaisons between eroticism and dying not only destroyed the rational image of the world but it also can damage classical way of storytelling.

### **Keywords:**

contemporary cinema, eroticism, dying, film narration