

God Will Not Help

A film by Hana Jušić

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Hana Jušić

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Since 2000, the Festival de Cannes, through the Cinéfondation and the Festival de la Jeunesse, has provided each year accommodation and support to twelve selected young directors in order to help them prepare their first or second feature film. A jury presided by a film director sits twice a year, selecting these young filmmakers on the basis of their short films, or

even first feature film, and the merits of their feature film project. During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Cannes Film Festival, to bring their project to co-production status.

Technical Information

Working Title: God Will Not Help
Director: Hana Jušić
Nationality: Croatian
Screenplay: Hana Jušić
Genre: Drama
Length: 100 min
Shooting location: Croatia

Production: Kinorama
Producer: Ankica Jurić Tilić
Email: ankica@kinorama.hr

Director's Information

Hana Jušić was born in 1983. She graduated film directing at the Academy of Dramatic Art in Zagreb. Currently she is a lecturer at the at the same school. She has written and directed several short films before directing her feature film debut **Quit Staring at my Plate** in 2016. It premiered at Venice Days and was awarded 30 awards later.



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Synopsis

A hard-working isolated community of Croatian shepherds spend their summers high up on Dinara mountain. One summer evening when the northern wind is so strong one cannot even think, a solitary woman whose language they don't understand approaches their houses from the dark. She was searching for them. She says her name is Teresa and she is the widow of their émigré brother, who died in a mining accident in Chile. They let her stay. With time Teresa slowly starts showing that she is tormented by a sense of immense guilt she is trying to stifle by desperately wanting to become one of them and live by their rules. Almost against her will she strongly effects Ilija, the community leader, passing on to him her own tangled desire and inner entropy. The community rebels against him and accuses Teresa of changing him. In the end she has to find the strength to liberate both of them physically and spiritually.

Statement of Intent

The image I see in my mind for a long time is a lonesome figure standing in the middle of a dry, sun-scorched valley. Strong wind is hitting her face and tousling her widow's clothing. Above her rises a barren mountain which hides the sky. The remains of the day are dying in the distance. I was drawn to this woman who had travelled from Chile to Croatia at the beginning of the 20th century to find an isolated mountain village of shepherds, determined to become one of them, to serve them. And she did it out of guilt. Teresa is holding on to her guilt as a means to domesticate herself, just as the strict community around her is trying to domesticate the seemingly lawless nature that surrounds them. The visual and emotional texture of the film is a struggle between her religious martyrdom and its seductive masochist visions and the power of chaos and revolt inside her. She slowly melts the petrified norms of the relentless people that received her. Inadvertently, she brings them destruction and turmoil, but can this also mean freedom?

Synopsis

Une communauté isolée et laborieuse de bergers croates, passe ses étés dans les hauteurs de la montagne Dinara. Un soir d'été, lorsque le vent du nord est si fort qu'on ne peut même pas penser, une femme solitaire dont ils ne comprennent pas la langue s'approche de leurs maisons dans l'obscurité. Elle les cherche. Elle dit s'appeler Teresa et être la veuve de leur frère émigré, mort dans un accident de mine au Chili. Ils l'ont laissée rester. Avec le temps, Teresa commence lentement à montrer qu'elle est tourmentée par un sentiment d'immense culpabilité qu'elle tente d'étouffer en voulant désespérément devenir l'une des leurs et vivre selon leurs règles. Presque contre son gré, elle affecte fortement Ilija, le chef de la communauté, en lui transmettant son désir confus et son désordre intérieur. La communauté se rebelle contre lui et accuse Teresa de le changer. Elle doit finalement trouver la force de les libérer tous les deux physiquement et spirituellement.

Note d'intention

L'image que je vois dans mon esprit depuis longtemps est une silhouette solitaire au milieu d'une vallée sèche et brûlée par le soleil. Un vent violent frappe son visage et déchire ses habits de veuve. Au-dessus d'elle s'élève une montagne stérile qui cache le ciel. Les vestiges du jour meurent au loin. J'ai été attirée par cette femme qui avait voyagé du Chili à la Croatie au début du xx^{ème} siècle pour trouver un village de bergers isolé dans la montagne, déterminée à devenir l'une d'entre eux, pour les servir. Et elle l'a fait par culpabilité. Teresa s'accroche à sa culpabilité pour se contrôler, tout comme la communauté stricte qui l'entoure essaie de domestiquer la nature apparemment anarchique qui les entoure. La texture visuelle et émotionnelle du film est une lutte entre d'une part son martyre religieux et ses visions masochistes séduisantes, et d'autre part le pouvoir du chaos et de sa révolte intérieure. Elle fait lentement fondre les normes pétrifiées des personnes implacables qui l'ont reçue. Par inadvertance, elle leur apporte la destruction et le désordre, mais cela peut-il aussi signifier la liberté ?

