



CONFRONTATION AND COOPERATION

1000 YEARS OF POLISH–GERMAN–RUSSIAN RELATIONS

VOL. I(V)/2019: 4–9

DOI: 10.2478/conc-2019-0001

Anna Garczewska

Kazimierz Wielki University in Bydgoszcz, Poland

Film as a form of social communication – the example of Polish film ‘Róża’

Key words: social communication, media, pop culture, law, history, politics of memory

Introduction

Film is a way of communication of social experiences. It transfers it from individual encounters to public imagination. It can present and shape certain vision of the world. And when a filmmaker touches history, law, politics, social dilemmas the outcome is not only an artistic expression, it can be politically useful tool.

European states often used movie industry and influenced creating propaganda films¹. The example can be creations of Leni Riefenstahl in Nazi Germany². Historical policy conducted by the state can influence viewers' vision of the world, the way they perceive their history, thus historical films are quite important also from the scientific point of view.

A film is not only an entertainment, a narrative or a cultural event, it is also a medium and a social practice³. Audiovisual narrative is a way of acknowledging and presenting the world, and it plays important social role⁴. Historical films are created as a stream of past events but presented as present images⁵.

There are hundreds of films about The Second World War (hereinafter referred to as WWII) portraying lives of people of different nationalities. Most films concentrate on stories of people of one nation, for example Jews (e.g. *Pianista*⁶), or dual relations between nations participating in WWII such as Germans and Poles (e.g. *Miasto 44*⁷) or Russians and Germans (e.g. *Anonyma – Eine Frau in Berlin*⁸). Very few movies dare to present

¹ S.f.: Marcin Adamczak, *Globalne Hollywood, filmowa Europa i polskie kino po 1989 roku*, Gdańsk 2010, p. 84, 87, 191; Marc Ferro, *Kino i historia*, Warszawa 2011, p. 18 ff, 63 ff.

² Leni Riefenstahl directed such films as: *Der Sieg des Glaubens* (1933), *Triumph des Willens* (1935), *Tag der Freiheit – unsere Wehrmacht* (1935), *Olympia* (1938). S.f.: Dagmara Drzazga, *Leni Riefenstahl – kult ciała i wyzwolonego ducha* [in:] *Kino niemieckie w dialogu pokoleń i kultur. Studia i szkice*, Andrzej Gwóźdź (ed.), Kraków 2004, p. 171–179; Jürgen Trimborn, *Riefenstahl: niemiecka kariera*, Warszawa 2008, <http://leni-riefenstahl.de/> [11.07.2015].

³ Graeme Turner, *Film as a social practice*, New York 2006, p. 1 ff.

⁴ Knut Hickethier, *Historia filmu, audiowizji czy multi-mediów?* [in:] *Współczesna niemiecka myśl filmowa. Od projektora do komputera, Antologia*, Andrzej Gwóźdź (ed.), Katowice 1999, p. 189 ff.

⁵ Marek Hendrykowski, *Film jako źródło historyczne*, Poznań 2000, p. 107.

⁶ *Pianista* (2002), dir. Roman Polański.

⁷ *Miasto 44* (2014), dir. Jan Komasa.

⁸ *Anonyma – Eine Frau in Berlin* (2008), dir. Max Färberböck.

more complex perspective, showing either longer time clause (e.g. *Mein Leben – Marcel Reich-Ranicki*⁹) or characters representing multiple nations. The example of the latter can be *Róża*¹⁰.

The film was released in 2012 and was seen in theatres by 428 000 viewers¹¹. It is a large group of viewers. *Róża* was widely watched and caused national debates *inter alia* on national history, legal and financial consequences of expulsions, violence against women – both historical and contemporary, and violence in films. There were many articles and reviews¹² analyzing this film, Internet forums were filled with posts of people discussing it¹³.

Masuria

The WWII started on September 1, 1939, when Third Reich attacked Poland without officially declaring war. Additionally USSR invaded Poland on September 17, 1939. Between 1939 and 1941 the Soviet Union and the Nazi Germany were allies based on the Molotov-Ribbentrop Pact, until USSR was attacked by Germany in 1941. WWII ended in 1945 (on September 2 in Poland and May 8 in Europe). During those six years population of Polish state diminished by 6 million, ca. 16% of population¹⁴.

⁹ *Mein Leben – Marcel Reich-Ranicki* (2009), dir. Dror Zahavi.

¹⁰ *Róża* (2011), dir. Wojciech Smarzowski.

¹¹ <https://www.pisf.pl/rynek-filmowy/rynek-filmowy/widzowie> [11.11.2018]

¹² E.g.: Matilda Mroz, *Displacement, suffering and mourning: post-war landscapes in contemporary Polish cinema* [in:] *Contested Interpretations of the Past in Polish, Russian, and Ukrainian Film*, Sander Bouver (ed.), Leiden/Boston, p. 59–76; Haltof Marek, *Polish cinema: history*, Berghahn Books 2018, p. 407–409; Tadeusz Sobolewski, *Wybitny film "Róża". Pole minowe historii*, 2.02.2012 "Gazeta Wyborcza" http://wyborcza.pl/1,75410,11073235,Wybitny_film__Roza___Pole_minowe_historii.html [11.09.2018]; Zdzisław Pietrasik, *Recenzja filmu: „Róża”, reż. Wojciech Smarzowski, Miłość w czasach nieludzkich*, 7.02.2012 "Polityka" <https://www.polityka.pl/tygodnikpolityka/kultura/film/1523751,1,recenzja-filmu-roza-rez-wojciech-smarzowski.read> [11.09.2018]; Filip Jałowski, *Róża. Doskonały film Smarzowskiego*, 5.10.2016, <https://film.org.pl/roza-smarzowski-recenzja> [11.09.2018].

¹³ E.g.: <https://forum.film.org.pl/archive/index.php?thread-1941-1.html> [11.09.2018]; <https://www.filmweb.pl/film/R%C3%B3%C5%BCa-2011-564694/discussion/Uwaga+spoilery,1849971> [11.09.2018]; <https://www.dws.org.pl/viewtopic.php?f=97&t=129734> [11.09.2018].

¹⁴ Norman Davis, *Boże igrzysko. Historia Polski*, Warsza-

After Poland had lost the defence war in 1939 some of the state's territories were incorporated into the Nazi Germany and the USSR. In the central part the occupying forces created the General Government (Generalne Gubernatorstwo). The Third Reich also annexed East Prussia, the province with complicated Prussian-German-Polish-Russian history. East Prussia was created in 1772 and Masuria became part of it. In 1920, after WWI, a plebiscite was held there to determine whether it should join the Second Polish Republic or rather remain in the Weimar Germany. Nearly 97% of people voted for *status quo*. Many Poles migrated to Poland as a result. Due to germanization many Masurians identified with both German and Masurian nationality. In the 30s of the 20th century Nazi organizations gained substantial support there. In 1939 Masurian men were drafted to German army.

After WWII Masuria was largely incorporated into newly formed Polish state. Potsdam Agreement ordered transfer of German population remaining in Poland, Czechoslovakia and Hungary into Allied-occupied Germany. Warmia and Masuria were called 'Recovered Territories' for many years in Poland. There were three national groups in Masuria when the war ended: Poles, Germans and Masurians. Due to Masuria's historical background new Poland government decided that new territories should be polonised (or rather repolonized), as soon as possible by creating a vast group of Polish citizens living and working there permanently. Hence, it started verification process to decide who is a Pole and who is a German – there was no option of declaring as a Masurian. Verification process was conducted by newly created administration, special commission were established on county, region and town level. They were issuing temporary confirmations of Polish citizenship based on a declaration of loyalty to the Polish state. Under article 1 of the act of 28 April on Polish citizenship in the Recovered Territories¹⁵ a person had a right of Polish citizenship if he/she lived in Masuria area, proved Polish nationality before the verification commission, had a official confirmation of Polish nationality from the state, and declared loyalty to the Polish state¹⁶.

wa 2006, *passim*. The exact data on the military and civilian losses are still under research, new studies appear every year causing both interest and wide discussions

¹⁵ Ustawa z dnia 28 kwietnia 1946 r. o obywatelstwie Państwa Polskiego osób narodowości polskiej zamieszkających na obszarze Ziemi Odzyskanych, Dz. U. z 1946 r. Nr 15, poz. 106.

¹⁶ S.f.: Paweł Kacprzak, *Weryfikacja narodowościowa ludności rodzimej i rehabilitacja tzw. „volksdeutschów” w latach*

A person verified as a Pole was allowed to stay within the borders and keep all the belongings. If verified as non-Polish the person was treated as a German, the real stated was confiscated by the treasury and the person was expelled and transported West.

Between 1945–1947 ca. 80 000 Germans left Warmia and Masuria. Poles were sent in to populate the area: repatriated from Polish territories annexed by the USSR and those seeking new opportunities. Masurians were a minority, newcomers unfamiliar with history of the region treated them as Germans, what led to many conflicts. There were also rogue groups plaguing the farms (by robbing, raping, murdering)¹⁷. The newly created state was established by forming administration offices and local departments of Security Office (Urząd Bezpieczeństwa, UB). The Public Security Office was part of communist state bodies during Stalinism era (1944–1956).

Róża – the story and history

Film's title Róża¹⁸ (Rose) is the name of a Masurian woman, a widow of a soldier fighting in a German army. One day Tadeusz¹⁹ appears in her farm bringing her dead husband's memorabilia. Tadeusz is a Home Army (Armia Krajowa, AK) soldier. He witnessed his wife being raped and murdered by Germans during the Warsaw Uprising. Róża allows him to stay as he helps to demine her field and protects her, and her daughter Jadwiga²⁰, from thieves and Soviet soldiers. They gradually fall in love.

In Masuria in the film the Red Army liberates villages and towns from Nazi Army but also commits gang rapes, Masurians and Germans are expelled, Polish newcomers are taking over buildings and farms left behind by locals, new Polish state is established: first administration offices are created, local departments of

Security Office were formed with assistance of Russians. One day Tadeusz meets Kazik²¹, former People's Guard soldier²², now Public Security officer. They met during war, no specific details are given, but they are not necessary. What matters is that, despite they were both soldiers and fought Germans, they are on the opposite sides now. Communist state wanted to eradicate the Home Army former soldiers, many were imprisoned and executed, many harassed, therefore the soldiers tried to stay anonymous or in hiding. Kazik, knowing Tadeusz identity, is a life threat. Tadeusz agrees to cooperate with him so he would not expel Róża and Jadwiga. Kazik blackmails, imprisons, tortures Tadeusz. Everything he does is common practice of the security officers during the communist era in the upcoming decades. He is sort of impersonation of communist administration, its arrogance, contempt, violence.

The film is filled with violence, especially sexual violence. Women are raped and gang raped, some scenes are long and detailed, others appear as short flashback, but so often, that either way it's impossible to avoid it, there is no 'escape' from them during the film. As there was no escape for women then. There are also tumultuous portraying of murders, tortures, robberies, arson. The post-war zone is so brutal and vial, as if people lost all their humanity in WWII.

The viewer is presented with problem of Masurian minority by discussion between the characters and with showing national verification. The pastor²³ explains Tadeusz that Masurians have never identified themselves as Polish and Germans for years had destroyed their ethnical identity, so they feel closer to Germans due to forcible Germanization. Kazik, tells Tadeusz that in the 1932–1933 elections Hitler had the sky high support in here and that repolonization argument used by Poland is just an excuse to gain the territory. Kazik alludes to German federal elections of 1932 and 1933 in which NSDAP led by Adolf Hitler won. Treating Masurians as Germans, objectifying them, arrogance, and ignorance showed by one officer are more than just that, it is the attitude of the authorities of the Polish People's Republic towards this minority. Róża refuses to sign declaration of loyalty to the Polish state. She feels neither Polish nor German, she is Masurian, yet, such option is not

1945–1949, „Czasopismo Prawno-Historyczne”, 2011, vol. 2, p. 149–165.

¹⁷ Andrzej Sakson, *Mazurzy. Społeczność pogranicza*, Poznań 1990; *idem, Stosunki narodowościowe na Warmii i Mazurach 1945–1997*, Poznań 1998; Andrzej Gawryszewski, *Ludność Polski w XX wieku*, Warszawa 2005, p. 24, 230, 311, 543; Stanisław Achremczyk, *Historia Warmii i Mazur*, vol. 2, 1772–2010, Olsztyn 2011; *Mazury zapamiętane. Relacje i wspomnienia mieszkańców Ziemi Piskiej*, Waldemar Brenda, Bogusław J. Trupacz (ed.), Orzysz 2014.

¹⁸ Played by Agata Kulesza.

¹⁹ Played by Marcin Dorociński.

²⁰ Played by Malwina Buss.

²¹ Played by Szymon Bobrowski.

²² On communistic resistance in Poland see e.g.: Grzegorz Górski, *Polonia Restituta. Ustrój Państwa Polskiego w XX wieku*, Toruń 2007, p. 128 ff, <http://kj.edu.pl/publikacje-kj-tsw/> [10.11.2018].

²³ Played by Edward Linde-Lubaszenko.

given to her. The new state seems hostile, oppressive, as it does not take under consideration local history. Hence, Róża's behaviour is a form of resistance, but also a way to keep her integrity, despite losing home and depriving her daughter of heritage. The film shows verification process – those who decided to choose Polish nationality could stay and live as before, those who did not choose Polish nationality were treated as Germans, expelled and transported to Germany. We can see trains loaded with people living behind everything they owned. And we see newcomers moving in.

Róża's words "only Germans treated us as humans" caused many debates and some labeled the film as "anti-Polish"²⁴. In the film one can see the repatriated taking over farms of those exiled and Polish government officials collaborating with Russians, neglecting Masurians, demanding declaring loyalty to a state foreign to them, so that conclusion seem to have some basis. But the Masurians treat each other no better – Róża is harassed by her own people for being sexually assaulted by Russians. Russians rape any girl or woman on sight, rob and terrorize locals, and are often portrayed as ignorant drunks. Tadeusz suffered from Germans, Russians and Poles. So the film could also be called anti-Masurian and anti-Russian. Can a film be anti-everyone? It rather seems to be quite frank. Political correctness is non-existent here. It is also a difficult film, both visually and artistically, demanding thinking and knowledge.

Historical background stands out, although the director stressed that this is a love story²⁵. This is a film about love, but not a typical one, there is no "romance" per se – no "holding hands in sunset" Hollywood-way presentation. Róża and Tadeusz are emotional life wrecks, damaged and cautious. The connection between Róża and Tadeusz is not only on a woman-man level, it is also human-human union, closer to soul mates relation than lovers affair. Their affection is mature and self-explanatory, their bond natural and transcendental. Yet, tragical. Róża diagnosis and death leave Tadeusz with another scar. But it does not break him, he endures. There are three women in this love story: Anna, Róża and Jadwiga. The title of the film suggests she is the main character, but it is Tadeusz. It is him and everything he represents that this film is really about:

honor, honesty, knowledge, tolerance, feeling of justice, diligence, bravery – not bravado, holding on to the principles, and living by them. He suffers through everything – prison, tortures, deportation, death of women he loves and still manages to keep on going and keep living, not just existing. His integrity is intact.

I agree with the opinion of Andrzej Szpulak²⁶ the director filmed a love story and didn't aim to give a testimony about past events, yet he created the most important historical film of past decades, by showing reality of the 40s of the 20th century in an uncompromising way by dealing with tragic post war ordeal of Home Army soldiers and beginning of communistic terror.

The story, history and communication – conclusions

Human creativity is visible in art, music, sport, fashion etc. The culture is visible form of such activity, whether it is a mainstream culture (popular culture) or its opposition (counterculture). Modern pop culture is under strong influence of media, especially TV and Internet. One can say a media culture is created and it shapes values and opinions of majority of Western society. It is a culture of a picture. Moving picture as well. And a picture is the basic form of a communication.

Nowadays it's hard to find someone who does not watch films. The younger the viewer the harder it is for him/her to differentiate between the fiction and reality. For older viewers it is also hard to point out 'real' and 'made up' elements of the film when the film is introduced as 'based on facts' or 'inspired by real events'. To be sure which parts of the motion picture are based on facts and which are *licentia poetica* a viewer would have to have a knowledge, often deepened knowledge, or conduct a research. Neither is really possible. It takes years of studying to have a wide knowledge on certain aspect of science. Even if you achieve that, you realize that scientists with knowledge based on their research and experience often disagree how to interpret certain facts or whether certain events had place. Sometimes it is a matter of methodology and sometimes – politics. It is hard to expect any regime would admit to committing crimes such as murdering political opponents. Yet, it happens. Some people know it as they experienced it, some heard of it, and to some it's unconfirmed theories. And films present it. They derive from history. There

²⁴ E.g.: <http://info-poster.eu/roza-antypolska-kontrowersyjna-recenzja-piotra-chmielarza/> [11.11.2018]

²⁵ Marcin Mindykowski, Wojciech Smarzowski: *Wywalam moje filmy z trzewi*, "Dziennik Bałtycki", 15.08.2012, <https://dziennikbaltycki.pl/wojciech-smarzowski-wywalam-moje-filmy-z-trzewi/ar/634755> [10.10.2018].

²⁶ Andrzej Szpulak, *Róża*, Poznań 2016, p. 27.

are a lot of historical films. I think it is so many, because they show us: society – our heritage, our earthly journey, our choices, unchangeable past and probable future. We want to know what happened, partly because we, as people, are curious, and partly because we are afraid. Something unknown may be more scary than horrible truth. The moving images help us to grow accustomed to it. It also help us to understand what we see when we find something familiar. We can feel connection. And creating that connection is a way of communication.

Róża presents 1945–1946 period within its historical and legal context and is a form of communication of important and little known part of Polish history. There are other films or series showing similar periods of time or similar issues (e.g.: *Sami swoi*²⁷ portrayed Recovered Territories is a humorous way; *Generał Nil*²⁸ is a biography of war time and post war life of the Home Army general), but this one stand out. There is no pathos, no martyrology, no phony heroism, no unnecessary risk taking. It also portrays quite objective portrayal of the beginnings of the post war Poland. It is a very successful tool of communicating our history, law, identity, fears, shame, and pride. It is a film about difficult Polish-German, Polish-Russian, Polish-German-Masurian, Russian-Masurian, German-Masurian relations. *Róża* is also about life choices and consequences. And about love keeping us alive. *Róża* is full of violence and suffering – murders, robberies, rapes, assaults, diseases, death. But there is a point of communicating such horror, it is not just esthetic, the films points out that war is far more than just dying soldiers, that civilians carry that burden as well. It states the obvious: war is hell. But also goes beyond that showing that the moment the war stops it is not the end of inferno. The evil continues, it was released, altered people, their lives, their emotions and it is difficult to just put it to rest. It is not easy for people who experienced extreme situations to start a new life unless they have strong principles.

Films can be, and are, used by the states' authorities in conducting politics of history. Movies also influence historical awareness and national identity as they presented the world that is partly created by the filmmakers and partly referring to the viewers' ideals²⁹.

Accessibility to wide range of visual art forms makes it harder for scientific books and papers to create a frame, an educational basis for youth on history, politics, and law. Nowadays, young people are more inclined to use a web page than paper pages. Yet, most of researcher's ideas are still presented in traditional form. Young people are also more likely to watch a movie than read a book. In most cases what they see is what they believe. Even if they manage to compare artistic narrative with the facts they are not always able to get through massive amounts of data or have someone to discuss it with. Some of the filmmakers are aware of their role in creating a vision of history. Others either seem not to care or to be more concentrated on expressing themselves than paying attention to possible consequences. Artistic freedom is an important element of a democratic state, as it is important to enable creators to present their visions. But, when it comes to presenting political or legal issues, due to their social importance and possible impact, it is also crucial to create a space for discussion. It is a part of social communication. In my opinion it should involve artists, viewers, and scientists together in an environment that would be comfortable for young people. Nowadays, those discussions usually take place among limited accomplices or in spaces that are not accessible to all possible participants. I believe we, as a society, are able to create interactive narrative of history.

References

- Achremczyk Stanisław, *Historia Warmii i Mazur*. vol. 2, 1772–2010, Olsztyn 2011
- Adamczak Marcin, *Globalne Hollywood, filmowa Europa i polskie kino po 1989 roku*, Gdańsk 2010
- Davis Norman, *Boże igrzysko. Historia Polski*, Warszawa 2006
- Ferro Marc, *Kino i historia*, Warszawa 2011
- Garczeńska Anna, Krzysztof Garczewski, *Polskie i niemieckie narracje historyczne w filmach na tle prawa i polityki*, Pułtusk 2015
- Gawryszewski Andrzej, *Ludność Polski w XX wieku*, Warszawa 2005
- Górski Grzegorz, *Polonia Restituta. Ustrój Państwa Polskiego w XX wieku*, Toruń 2007, <http://kj.edu.pl/publikacje-kj-tsw/> [10.12.2018].
- Haltof Marek, *Polish cinema: history*, Berghahn Books 2018
- Hendrykowski Marek, *Film jako źródło historyczne*, Poznań 2000
- Hickethier Knut, *Historia filmu, audiowizji czy multimediów?* [in:] *Współczesna niemiecka myśl filmowa. Od projektora do komputera, Antologia*, A. Gwóźdź (ed.), Katowice 1999
- <http://leni-ripenstahl.de/> [11.07.2015]
- <https://www.pisf.pl/rynek-filmowy/rynek-filmowy/widzowie> [11.11.2018]
- <https://forum.film.org.pl/archive/index.php?thread-1941-1.html> [11.09.2018];
- <https://www.filmweb.pl/film/R%C3%B3%C5%BCa-2011-564694/discussion/Uwaga+spoilery,1849971> [11.09.2018].

²⁷ Sylwester Chęciński directed three comedies about two families repatriated into Recovered Territories: *Sami swoi* (1967), *Nie ma mocnych* (1974), *Kochaj albo rzuć* (1977).

²⁸ *Generał Nil* (2009) dir. Ryszard Bugajski.

²⁹ S.f. Anna Garczeńska, Krzysztof Garczewski, *Polskie i niemieckie narracje historyczne w filmach na tle prawa i polityki*, Pułtusk 2015, passim.

- Jałowski Filip, *Róża. Doskonały film Smarzowskiego*, 5.10.2016, <https://film.org.pl/roza-smarzowski-recenzja> [11.09.2018].
- Kacprzak Paweł, *Weryfikacja narodowościowa ludności rodzimej i re-habilitacja tzw. „volksdeuschów” w latach 1945–1949*, „Czaso pismo Prawno-Historyczne”, 2011, vol. 2, p. 149–165
- Mazury zapamiętane. *Relacje i wspomnienia mieszkańców Ziemi Pińskiej*, Waldemar Brenda, Bogusław J. Trupacz (ed.), Orzysz 2014
- Mindykowski Marcin, *Wojciech Smarzowski: Wywalam moje filmy z trzewi*, „Dziennik Bałtycki”, 15.08.2012, <https://dziennikbaltycki.pl/wojciech-smarzowski-wywalam-moje-filmy-z-trzewi/ar/634755> [10.10.2018].
- Mroz Matilda, *Displacement, suffering and mourning: post-war landscapes in contemporary Polish cinema* [in:] *Contested Interpretations of the Past in Polish, Russian, and Ukrainian Film*, Sander Bouver (ed.), Leiden / Boston 2015
- Pietrasik Zdzisław, *Recenzja filmu: „Róża”, reż. Wojciech Smarzowski, Miłość w czasach nieludzkich* 7.02.2012 „Polityka” <https://www.polityka.pl/tygodnikpolityka/kultura/film/1523751,1,recenzja-filmu-roza-rez-wojciech-smarzowski.read> [11.09.2018];
- Sakson Andrzej, *Mazurzy. Społeczność pogranicza*, Poznań 1990
- Sakson Andrzej, *Stosunki narodowościowe na Warmii i Mazurach 1945–1997*, Poznań 1998
- Sobolewski Tadeusz, *Wybitny film „Róża”. Pole minowe historii*, 2.02.2012 „Gazeta Wyborcza”, http://wyborcza.pl/1,75410,11073235,Wybitny_film__Roz___Pole_minowe_historii.html [11.09.2018];
- Szpułak Andrzej, *Róża*, Poznań 2016
- Trimborn Jürgen, *Riefenstahl: niemiecka kariera*, Warszawa 2008
- Turner Graeme, *Film as a social practice*, New York 2006
- Ustawa z dnia 28 kwietnia 1946 r. o obywatelstwie Państwa Polskiego osób narodowości polskiej zamieszkałych na obszarze Ziem Odzyskanych (Dz. U. z 1946 r. Nr 15, poz. 106)
- Anonyma – *Eine Frau in Berlin* (2008), dir. Max Färberböck.
- Der Sieg des Glaubens* (1933), dir. Leni Riefenstahl
- Generał Nil* (2009) dir. Ryszard Bugajski.
- Kochaj albo rzuć* (1977), dir. Sylwester Chęciński
- Mein Leben – Marcel Reich-Ranicki* (2009), dir. Dror Zahavi
- Miasto 44* (2014), dir. Jan Komasa.
- Nie ma mocnych* (1974), dir. Sylwester Chęciński
- Olympia* (1938), dir. Leni Riefenstahl
- Pianista* (2002), dir. Roman Polański.
- Róża* (2011), dir. Wojciech Smarzowski.
- Sami swoi* (1967), dir. Sylwester Chęciński
- Tag der Freiheit – unsere Wehrmacht* (1935), dir. Leni Riefenstahl
- Triumph des Willens* (1935), dir. Leni Riefenstahl