



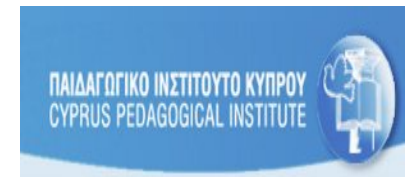
PESTALOZZI PROGRAMME



COUNCIL OF EUROPE  
CONSEIL DE L'EUROPE



CYPRUS  
MINISTRY OF EDUCATION  
AND CULTURE



ΠΑΙΔΑΓΩΓΙΚΟ ΙΝΣΤΙΤΟΥΤΟ ΚΥΠΡΟΥ  
CYPRUS PEDAGOGICAL INSTITUTE

The Pestalozzi Programme  
Council of Europe Training Programme  
for education professionals

## *Gender Representation through Rebetiko music in Kakogiannis' film Stella (1955)*

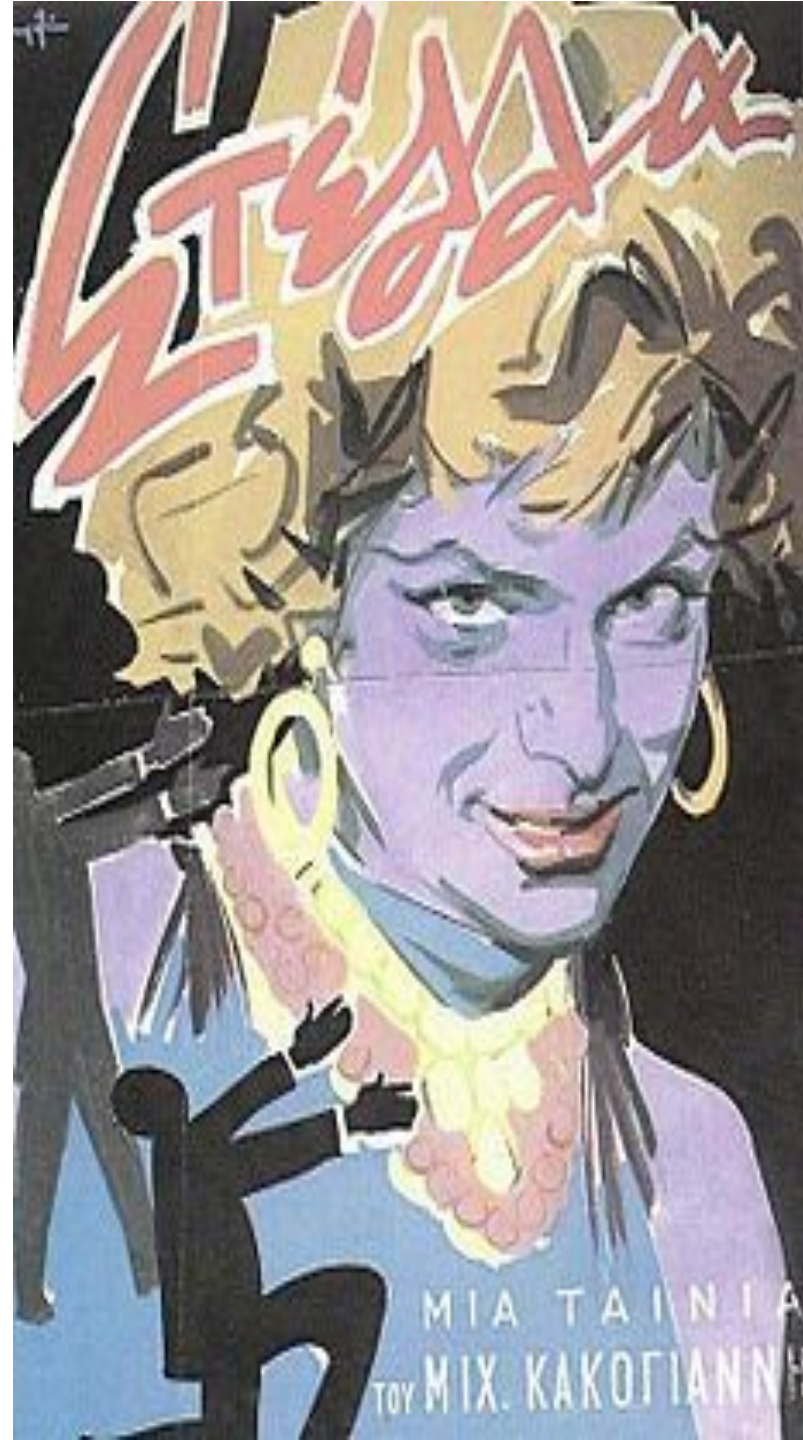


Dr Christos Stavrinides  
Cyprus Ministry of Education and Culture

# Stella

<b>Director</b>	Michalis Kakogiannis
<b>Production</b>	Milas Film
<b>Script</b>	Michalis Kakogiannis/ Iakovos Kampanellis
<b>Actors</b>	Melina Merkouri Giorgos Fountas Alekos Alexandrakis Dionisis Papagiannopoulos Tasso Kavadia Sofia Vempo Kostas Kakkavas Voula Zoumboulaki
<b>Premiered on</b>	21 <sup>st</sup> November, 1955
<b>Music</b>	Manos Hadjidakis/ Vasilis Tsitsanis

<https://www.youtube.com/watch?v=Qgmkvk8egD0>





# Αγάπη που 'γινες δίκοπο μαχαίρι Αγαρι ρου γινες dikoro maheri

Αγαρι ρυ γινες dikoro maheri  
kapote mu dines mono ti hara  
ma tora pniyis ti hara sto dakri  
the vrisko akri the vrisko yiatria  
ma tora pniyeis ti hara sto dakri  
the vrisko akri the vrisko yiatria

Foties anavoune mes sta dyo tou  
matia  
ta asteria peftoune otan me thori  
sviste ta fota, sviste to feggari  
sa tha me parei, ton pono mou mi di  
sviste ta fota, sviste to feggari  
sa tha me parei, ton pono mou mi di

Αγάπη που `γινες δίκοπο μαχαίρι  
κάποτε μου `δινες μόνο τη χαρά  
μα τώρα πνίγεις τη χαρά στο δάκρυ  
δε βρίσκω άκρη, δε βρίσκω γιατρεία  
μα τώρα πνίγεις τη χαρά στο δάκρυ  
δε βρίσκω άκρη, δε βρίσκω γιατρεία.

Φωτιές ανάβουνε μες στα δυο του  
μάτια  
τ' αστέρια πέφτουνε όταν με θωρεί  
Σβήστε τα φώτα, σβήστε το φεγγάρι  
σαν θα με πάρει τον πόνο μου μη δει  
Σβήστε τα φώτα, σβήστε το φεγγάρι  
σαν θα με πάρει τον πόνο μου μη δει.

## ***Stella* (Michalis Kakogiannis, 1955)**

### **Group 1: The Wedding at Kastella, Tourkolimano (12:52 – 16:04)**

- With which dance does the scene start?
- Comment on this dance (the dance group's composition, the figures of the leading dancer (coryphaeus), the dance's norms, social domains, potential symbolisms etc.)
- Which are the instruments of the orchestra? In which musical genres are they usually popular?
- Which shape does the standing audience form? (particularly, see shot at 13:10)?
- Discuss its origin.
- These are the lyrics of the song χορού (not sung in the film):

An eagle was sitting under the sun and was sunbathing  
and was removing the lice from his nails, his toenails.  
'My beloved nails, my little nails and my toenails  
The partridge you have caught, don't spoil her.  
I will put her in cage, to sing every morning'

- Which two birds are mentioned in the song?
- What is their relationship and what does each one stand for in terms of power and strength?

Miltos, the male protagonist, first appears in the film in this scene:

- How do the musicians describe its profile (football team – area – social domain etc.)
- Which is the basic characteristic attributed to him? Which are its possible interpretations?
- How is Miltos presented through the director's shots; What does this accomplish;
- How is Miltos' behavior towards Stella?
- How does Stella respond?
- How would you describe the two heroes' interaction in this scene?
- Associate Miltos and Stella with the song's two birds?
- Which are the connotations of this association?

## ***Stella* (Michalis Kakogiannis, 1955)**

### **Group 2**

#### **(a) At the tavern (34:17 – 38:30)**

- Describe the positioning of Miltos and Stella as they talk to each other (see 37:49).
- Which dance relates to this positioning? Describe the dance in terms of figures and cultural origin.
- In which tone do the heroes talk to each other?
- How is their dialogue related to the dance?

On 36:21 a *taximi* (solo) on violin is performed.

- Which domain does it refer to?
- Which of the two heroes relates more to this domain? Explain.
- Which is the functional role of the orchestra and the lead singer (Sofia Vempo) in this scene (and also throughout the film)?
- Which cultural discourse has the same characteristics?

#### **(b) At the seaside (49:18 - 50:01)**

- How would you describe Miltos' attitude when he shouts: "Burn Sun until you burn us!"
- Which ancient civilization considered this attitude as highly provocative and negative? How is it called?
- In which cultural discourse of this civilization this element had a central meaning and role?

At the end of this scene Stella wonders: "Where are we heading for...?"

- What does she want to express with this comment?
- How does this element relate to the aforementioned civilization?

## ***Stella* (Michalis Kakogiannis, 1955)**

### **Group 3: “Love that you’ve become a two-edged knife” (57:10 – 1:00:15)**

- What are Stella’s emotions?
- What are the moral conflicts that cause the turmoil?
- How does she express her agony (aurally, visually).
  
- In which rhythm is the song “Love that you’ve become” written on?
- Describe the rhythm (how it is danced, its character, in which culture it belongs in etc.)
- This particular rhythm is the only of its kind that appears in the film. What does this choice of the film’s makers accomplish?

The melody of the song “Love that you’ve become” is taken from Vasilis Tsitsanis’ song “Mad Gypsy”.

- Comment on Stella’s association with the song “Mad Gypsy”.
- How does this association underscores Stella’s identity?
- As a result of the above association, with which heroine from the operatic repertoire is Stella identified with?
- Consequently, how does this association depict Stella’s character?
  
- Which are the instruments of the orchestra? In which musical domain do they belong?
- Comment on piano’s existence on the film (origin, social domain, χώρος, cultural and aesthetic value in relation with the rest of the instruments, repertoire etc.).
- Which is Stella’s relation with the piano?
- Which element of her identity is highlighted with this relation?

- Comment on this shot.



## ***Stella* (Michalis Kakogiannis, 1955)**

### **Group 4:**

#### **(a) Parade – Church (1:16:09 – 1:18:00)**

The parade is made to celebrate the anniversary of the 28<sup>th</sup> October 1940 – the day that the Greek Prime Minister Metaxas refused Benito Mussolini to invade Greece.

- Why was the specific celebration chosen in the film?
  - How does this symbolism relate to Stella's idiosyncrasy?
  - What does this symbolism express in relation with the historic and political situation of Greece at the time (1955)?
  - As a result of the above symbolisms, which additional association and identification does it occur in the film?
- 
- Which triptych of morals of the Greek Family of the specific era is projected in this scene? Explain.

#### **(b) Shot on 1:19:14**



- Describe the above shot.
- Where is the heroine located in the shot?
- What are the connotations of the shot in relation to Stella's character?



## ***Stella* (Michalis Kakogiannis, 1955)**

### **Group 5: Tavern and Jazz Club (1:19:54 – 1:24:44)**

- Which musical genre and which dances do you recognize in the scene that takes place at the tavern?
- From which social and cultural domain do they come from?
- Which hero is associated with this domain and why?
  
- Which musical genre and which dances do you recognize in the scene that takes place at the jazz club?
- From which social and cultural domain do they come from?  
Which hero is associated with this domain and why?
  
- Which is the striking difference in terms of the dancers' composition in these two scenes?
- What does this difference suggest?
  
- Which musical instrument dominates at the tavern?
- With which sex does it relate (male or female)?
- Which musical instrument stands out at the jazz club?
- With which sex does it relate (male or female)?
- What does this parallelism suggest?
  
- What does the director succeed with the continuous and abrupt alternation between the scenes in the tavern and jazz club?

## ***Stella* (Michalis Kakogiannis, 1955)**

### **Group 6: The fatal encounter (1:24:45 –1:30:18, Ending titles)**

- What kind of music is there from the beginning of this scene until the point of Stella's death?
- Considering Stella's relation with music, what are the connotations of such a choice from the film's makers?
  
- Miltos warns Stella to leave but she refuses. What does she choose to do?
- Which is the meaning of such an action?
- In which cultural discourses does one meet similar behaviours? Give examples.
  
- Despite the fact that Miltos loves Stella, why do you think he goes on and kills her?
- With which social and cultural domain his action abides?
  
- Which is the distinct change in the orchestral performance of the song "Love that you've become" in this last scene?
- What does this change suggest?
  
- In film semiotics, music is often related with the feminine and the visual with male agent. How does this underscore Stella's death?
- What does Miltos' prevalence suggest in terms of power relations?
- Which are the parameters of power in the film?
- What are the meanings of such power relations?