

## Young Programmers' Thoughts about Arūnas Žebriūnas's The Beauty

“The Beauty (1969), a nostalgic film by the prominent Lithuanian director Arūnas Žebriūnas, tells us about children, yet very non-childlike problems, problems also recognisable in our times. The director takes us into the life of an ordinary family consisting of a mother and a daughter. The mother earns her living by typing, longs to provide good living conditions for her daughter, and keeps waiting. When Inga asks her what is that she is waiting for, the mother assures that it doesn't matter, but from their conversations we come to know that she is waiting for her husband, who will likely never return.

[...]

Longing and waiting affects most of the film's characters, especially Inga's mother, who keeps reassuring her daughter that people wait even when they know the loved one will not return. Perhaps that waiting ignites hope in us, hope that gives us spirit not to give up, a hope for better days, even if there are none to come. Inga, too, having finally received her southernwood, also known as the tree of God, is waiting, trusting that it will bloom with violets, and this brings her joy. Ancient Lithuanians believed that southernwood could provide strength and healing powers. The film encourages to reflect and speaks of important topics, like interpersonal relationships, loneliness, longing, beauty standards and many more - issues that we all face every day, but do not necessarily think about how they are reflected in our lives.”

Emilija Valaitytė

“A letter to oneself.

You probably didn't expect that, did you? After all, this is your type of film! Lots of hidden meanings - in things, in words - everywhere!

So what, now you're thinking, huh? Feeling sad all of the sudden? That's what I thought - little Julie remembered her childhood.

And it didn't seem strange to you at all? 5-7 year-old children running around Vilnius freely, not even afraid to get close to the river Neris and walk on its very edge - you really thought they would fall in, didn't you? It turns out that in those days no one was stealing children, you let them go and they'd come back, like well-trained dogs. Oh no, when you were little, as soon as you went to the next yard, they'd already start worrying - where did that little daughter of ours go, may just all be fine with her. And here, running between cars somewhere in Vilnius and enjoying life.

You also loved to dream like Inga and would come up with a new storyline for yourself every day, thus playing with yourself. Dreams helped maintain positivity. Of course, both wishes and ways were changing throughout recent years. I would always wonder how to do something unseen, unusual, how to do something - even if just a school project - completely differently. Now it's also the case, but I've noticed I've become more similar to others. I didn't want that and still don't, but the more time passes, the

greater the fear, because people dislike “different” people. When I was little, I didn’t give a damn, let them talk about me what they want, I didn’t take it personally, but now ... Now what’s hard is not that they’re talking, but that they show with they’re actions that they don’t want to understand me.

And that children’s amazement or some other emotion changes so quickly, it seems that the colours in the film change as well. From black and white, the picture became even blacker.”

Julija Sotirovič