

## Semiološka analiza narativa filma Projekat: Veštica iz Blera

U radu je predstavljena semiološka analiza narativa filma *Projekat: Veštica iz Blera* iz 1999. godine. Prilikom analize korišćene su metodološke postavke Alžirdasa Žilijena Gremasa koje je u svom radu razvila Dragana Antonijević. Cilj rada bio je da razotkrije osnovnu poruku koju film šalje. U radu je radnja filma narativizovana, a potom je tako dobijen narativ analiziran na tri nivoa koje je Gremas (prema Antonijević 2010: 188) izdvojio kao tri osnovna nivoa strukturiranja značenja – semio-narativnom, dubinskom i diskurzivnom.

Prilikom analize semio-narativnog nivoa korišćeni su aktancijalni i transformacijski model analize koji su omogućili sagledavanje motivacija likova u priči i prikazivanje strukture narativa. Prilikom analize dubinskog nivoa, korišćen je semiotički kvadrat (Antonijević 2010: 198-199) pomoću kojega su razotkrivena osnovna značenja koja strukturiraju priču i odnosi među njima što je omogućilo potpunije razumevanje narativa i bazičnih kulturnih vrednosti i tenzija koje su u njega učitane. Prilikom analize diskurzivnog nivoa, narativ je smešten u širi društveni kontekst, i ukazano je na to kako je filmska priča osmišljena tako da imitira strukturu folklornih narativa poput urbanih legendi, ali kako je njena funkcija kao elementa popularne kulture nešto drugačija.

Semiološkom analizom narativa filma *Projekat: Veštica iz Blera* pokazano je da je osnovna struktura narativa pravljen po folklornom modelu i da je, shodno tome, na semio-narativnom planu poruka priče da ne treba kršiti društvene zabrane i odlaziti na „opasna mesta” jer za to aktere stiže kazna. Dubinski nivo analize pokazao je da su osnovna značenja u priči potraga za istinom koju preduzimaju protagonisti i težnja za osvetom koja motiviše vešticu. Uzevši ovo u obzir, na diskurzivnom nivou, a u skladu sa ranije opisanom kritičkom funkcijom žanrovskog stvaralaštva u modernom društvu (Đorđević 2006) narativ filma je moguće tumačiti kao kritiku patrijarhalnog društva koje je, progonom žene koja

postaje „veštica iz Blera” prouzrokovalo početnu nevolju i ultimativno stradanje protagonista.

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## Izvori

<http://www.blairwitch.com/>

The Blair Witch Project (1999, Daniel Myrick i Eduardo Sánchez)

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## The Blair Witch Project: A Semiological Analysis of the Film's Narrative

The aim of this paper was to offer a semiological analysis of the narrative of the 1999 film *The Blair Witch Project*. For the purposes of this paper the film's storyline was turned into a narrative which was analyzed using the theoretical and methodological apparatus pioneered by Algirdas Julien Gremais and further developed by Dragana Antonijević. The film is one of the first found footage horror films. The story follows three film students who decide to go to a small town in Maryland in order to explore the legend of the Blair witch who is said to reside in the nearby forest. Despite warnings from the locals, the students venture into the forest and, one by one, meet their demise at the hands of the witch. The narrative was analyzed on three basic levels which Gremais (Antonijević 2010: 188) defined as the three basic levels on which meaning is structured. These levels are the semionarrative level, the deep level and the discursive level. The analysis of the semionarrative level of the story was conducted using the actantial and transformational models which enabled the understanding of the motivations of the characters in

the story and displayed the basic structure of the narrative. The deep level of meaning was analyzed using the semiotic square (Antonijević 2010: 198-199) which enabled the uncovering of the basic cultural meanings and the relations between those meanings, which, in turn, enabled a more complete understanding of the narrative and the cultural meanings and tensions within it. At the level of discursive analysis, the narrative was placed in a wider cultural context, and it was shown that the film's story was made to imitate the structure of folk narratives such as urban legends, but that its function as an element of popular culture was somewhat different. Thus, the semiological analysis of the narrative of *The Blair Witch Project* has shown that the basic structure of the narrative was made in accordance with a folk story model and that, in accordance with this, the message of the story, on the semionarrative level, is that one should not break societal rules and venture into "dangerous" places because there will be a punishment. The deep level of analysis has shown that the basic meanings in the story are the quest for the truth which is undertaken by the students, and the quest for revenge which motivates the witch. Keeping all of this in mind, on the discursive level, and in keeping with the idea of genre art as a critique of modern society (Đorđević 2006) it is possible to interpret the film's narrative as a critique of patriarchal society which had, through the banishment of the woman who becomes the "Blair witch" created the initial trouble which ends up costing the protagonists their lives in the first place.