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(1)The main question of the film *Time of the Cherries*: does the war have any sense for ordinary people? Pulled out from their usual life, they become deprived of individuality. Some almost invisible power robs not just their private lives, but also names, giving them impersonal numbers instead. Nevertheless in the film this power becomes visible few times. First time it appears in Mickey's cigarettes advert presentation in a person of Israeli premier-minister "the man of all times, a man of the land. The man who will get us all under the ground". The next time - it is a shadow of performing soldier. "You are responsible for my life! Who gave you the right to bring me here to this shit, to this madhouse?" - he asks. However the shadow is a reflection of the soldier, every single soldier, as the actor plays in a mask which covers his face and thereby erases his personality. So at the same time a soldier represents this power by himself. "I am everybody. Everybody sitting here. That's me". Absurdity is that forcibly participating in an army, a soldier supports a war, embodies it in practice, but not accepting it in fact, not understanding the sense of it. Vicious circle.

For Buzaglo's protagonists the war is rather a kind of flirt, even if it is a flirt with a death, a place full of celebrations. If once you will not dance out your shock of being nearly dead as Shoko, you could stay neurotic forever. You have to play even with a mine field (4), as Mickey do it, because if you will pass it you will pick up full helmet of juicy cherries as a long-awaited prize. Of course Mickey wins that cheerful game, because he will have to lose more serious one. And we know it from the beginning: (6) for example from small tennis game with Shoko on the beach joking about which numbers they are in a death row, from the scene where he has a sex with Joanna if to take sex as an act of giving new life to be able to die by yourself that could be interpreted like that here as his friend is already in a row of dead people, also from him riding in a car with angels wings. However Uri Zohar presents the mine field in his film *Every Bastard a King* more objectively as the whole war in general. He doesn't say his own opinion, his attitude. Also his protagonists have totally different views on it and it is hard to recognize which one is closer to the director. The mine field for him means death in any case, without even a possibility to flirt with it. We feel that death is impregnable from the first minutes of the film seeing a tomb with an American journalist. But we have to take it without tears as his wife do, because the war is serious. The mine field here doesn't lead to any cherry garden, but it is a trap fenced with barbed wire, where everyone could be caught. Death couldn't be passed by, but we have to accept it, because probably it is necessary.