

Code: BMI-FLMD-312E.07, FLMD-312.28

Course title: Contemporary Eastern European Cinemas

Course convenor: Strausz László

Class time and location: Thursday 13.30-15.00 @ -137

Course type: Seminar

Course content: The course will attempt to map the main trends in Eastern European feature film production after 1989. The focus will be on films from the former GDR, former Yugoslavia, Romania and Hungary. Primarily we will concentrate on the imprints of major social-historical shifts on cinema, i.e. aspects of cultural memory in select countries within the region. Questions in focus include: how does cinema reflect the political changes that accompany the end of the Cold War? Which are the thematic and stylistic elements of the post-communist cinemas? What are the major differences between the various national cinemas and their ways of remembering the past? We will also investigate some issues that stand at the intersection of historical representation, cinematic memory and film genres. Investigated questions include: how are historical topics or themes dealt with when the past is recreated within a given generic framework? In what ways do genres influence collective memory?

Week 1: Introduction – EE Cinema before 1989

Week 2: In focus: history and memory

Week 3: The crisis of masculinity I. Cabaret Balkan

Week 4: EE insider and outsider perspectives

Week 5: The crisis of masculinity II. Generation X

Week 6: Grotesque and the absurd

Week 7: Genres: questions of nostalgia

Week 8: Genres: history as a thriller

Week 9: Metaphorical, allegorical memory

Week 10: Genres: history as comedy

Week 11: Realism and subjectivity

Week 12: Camera, body and history

Week 13: Summary

Requirements: Participants are required to regularly attend the course (more than 3 absences result in an incomplete), to watch the films and read the assigned texts weekly. Course grade is calculated after final essay exam, with regard to students' in-class activity.

Vetített filmek: Week 2: *Sunshine* (Szabó, 1999)
Week 3: *Underground* (Kusturica, 1998)
Week 4: *Moszkva tér* (Török, 2001), *Before the Rain* (Manchevski, 1994)
Week 5: *Pleasant Days* (Mundruczó, 2002), *Rane* (Dragojevic, 1998)
Week 6: *Otesanek* (Svankmajer, 2000), *Tuvalu* (Helmer, 1999)
Week 7: *Sonnenallee* (Hausman, 1999), *Goodbye Lenin* (Becker, 2003)
Week 8: *The Lives of Others* (Donnersmarck, 2006), *Die Stille nach dem Schuss* (Schlöndorff, 2000)
Week 9: *Delta* (Mundruczó, 2006), *Long Dawn* (Janisch, 1997)
Week 10: *Helyfoglalás* (Szőke, 2000), *Taxidermia* (Pálfi, 2006)
Week 11: *Tales from the Golden Age* (Höfer, Marculescu et al, 2009), *The Death of Mr Lazarescu* (Puiu, 2005)
Week 12: *4 Months, 3 Weeks and 2 Days* (Mungiu, 2006)

Ajánlott irodalom: 1. Biro, Yvette. "Landscape after Battle: Films from 'the Other Europe.' Dedalus" (Journal of the American Academy of Arts and Sciences)

Winter 1990. 161-82.

1. Cooke, Paul (2005) *Representing East Germany Since Unification*. Oxford International Publishers, Berg.
 2. Falkowska, Janina "The "Political" in the Films of Andrzej Wajda and Krzysztof Kieslowski." *Cinema Journal*. 34 (1995): 37-50.
 3. Falkowska, Janina (ed) "National Cinemas in Postwar East-Central Europe." Special Edition of *Canadian Slavonic Papers*. 42 (2000) 1-2.
 4. Glenny, Micha (2000): *The Balkans: nationalism, war, and the Great Powers, 1804-1999*. New York: Viking.
 5. Hames, Peter (ed) (1995): *Dark Alchemy: The Films of Jan Svankmajer*. Trowbridge: Flicks Books.
 6. Hames, Peter (ed) (2004): *The cinema of Central Europe*. London—New York: Wallflower Press.
 7. Homer, Sean: "Retrieving Emir Kusturica's Underground as a critique of ethnic nationalism." *Jump Cut* 2009 Spring.
<http://www.ejumpcut.org/archive/jc51.2009/Kusterica/index.html>
 8. Imre, Aniko (ed) (2005): *East European Cinemas*. London: Routledge, 2005.
 9. Iordanova, Dina (2001): *Cinema of flames: Balkan film, culture and the media*. London : British Film Institute.
 10. Iordanova, Dina (ed) (2006): *The cinema of the Balkans*. London—New York : Wallflower.
 11. Krstic, Igor: "Re-thinking Serbia: A Psychoanalytic Reading of Modern Serbian History and Identity through Popular Culture." *Other Voices* (March 2002)
 12. Owen, Evans "Redeeming the demon?" *Memory Studies* 3: 2 (2008) 164-177.
 13. Parvulescu, Constantin. 2009. "The Cold World Behind the Window: 4 Months, 3 Weeks and 2 Days and Romanian Cinema's Return to real-existing socialism." *Jump Cut* 51,
<http://ejumpcut.org/currentissue/4months/index.html> (accessed September 6, 2009)
 14. Stojanova, Christina—Dana Duma (eds) (2007) 'Romanian Cinema' *Kinokultura*, Special Issue 6 (May 2007)
<http://www.kinokultura.com/specials/6/romanian.shtml> <accessed October 25, 2009>
 15. Todorova, Maria: *Imagining the Balkans*. Oxford University, 2009
 16. Uricaru, Ioana. 2008. "4 Months, 3 Weeks and 2 Days: The Corruption of Intimacy." *Film Quarterly* 61:12-17.
 17. Wilson, Emma. 2008. "4 Months, 3 Weeks and 2 Days: An "Abortion Movie"?" *Film Quarterly* 61:18-23.
 18. Verdery, Katherine (1996) "The "Etatization" of Time in Ceausescu's Romania" In. *What Was Socialism, and What Comes Next?* Princeton N.J., Princeton University Press.
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