

# Table of Contents

---

Acknowledgements | 7

Table of Figures | 9

Introduction | 13

## **1. The Neoformalist Approach: Questions of Form and Style | 33**

Film as an Aesthetic System | 33

The Result of Construction: Meaning | 49

## **2. German Romanticism: The Stylistic Origin of Rubble Films | 55**

Leading Stylistic and Narrative Romantic Devices | 58

Ruins and Fragment: A Romantic Discourse on Crisis | 87

## **3. The Romantic Discourse in a Selection of Rubble Films | 93**

Rubble Films: Common Features and Main Differences | 105

The Romantic Discourse | 113

*The Murderers Are Among Us* (1946): A Break with Nazi Cinema? | 119

*Film Without a Name* (1947/48): Irony Shall Help Us! | 159

*The Blum Affair* (1948): Engel's Critical View on the Past | 195

*The 'Last' Illusion* (1948/49): Double Views and Mistaken

Perception | 225

*Second Hand Destiny* (1949): The Demonic Bourgeois | 255

*The Lost* (1950/51): No Escape? | 275

## **Conclusion | 293**

Literature | 307

