

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

