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The theses of the dissertation

The topic of my doctoral dissertation is Fritz Lang's stylistic change of his Germany films.

The most important feature of this change that Lang, after his film; Metropolis, from the monumental style which was very specific in the first half of the period he gradually migrates to the camera based stylization. The thesis is looking for the reasons of this style change.

The literature also dealt with the phenomenon, but Lotte Eisner's monograph was satisfied with describing the stylistic features of each works but it didn't deal with the causes of the style change, and the change of the works of meaning in detail though.

Tom Gunning's thorough monograph also indicates the style change in the German section of the life work. At the analysis of the works he pens out about the works of meaning of the stylistic and formal solutions, affecting the visual medium of the director's film reflections. The author does not take into account the transformation of the stylistic process, its phases, and the causes. The American film historian keeps the analysis of the genre and the effects of the historical firstly in his mind.

Both authors handle the effect of the expressionist style and the world view as an essential moment onto the director's working activity and putting its existence style forward approach the first section of the oeuvre. It examines the director's work activity from the aspect of the existence and the underplayed. (The discussion of the literature criticism: p18-22.)

The effect of the expressionist style in Fritz Lang's films can be revealed though, but the director never observed the tendency and the stylistics fashion of the age. *So the style change is not from adapting to a tendency or popular artistic forms and commitment at him, but from an integral, inner stylistics development, the transformation of the creator's method.* My dissertation analyses the changes of this process, and its stylistic features.

Lang's stylistics change which was different from the tendency of the era makes it more understandable with the static compositions which can be bound to the monumental style inside the German era, realized his artistic film depiction, expression opportunities and the reasons of his exhaustion. On the other hand, in the second half of the Germany era, the film form was created with the new stylistic method (camera motions) producing the director's most important topics; the identity problem, the defencelessness and the nuanced meaning of layers of the components of crisis situations given by fear.

During the thorough stylistic analysis it turns out that in Lang's films the fear is typical just like in the expressionism, and the discording and the experience of defencelessness are not from the almighty power of the Destiny, springs from the a world view, which view holds itself up even in the newest literature (Gunning's monograph). These experiences in Lang's works are primarily coming from exploitation of stylistic effects; the film picture and the reality not following from the identity, they stem from the motion picture alienation of the sight of the reality appearing on the film. The expressionist stylization is the part of it as well, but not its most essential device and method. (The discussion of the career: p10-18.)

In the examined section of the oeuvre, the process of the style change gives a more accurate idea of the peculiarities of the creator's reflections and the changes of the meanings which can be seen in Lang's works.

I think in the course of the analysis, the most important method is the works' stylistic – formal approach, complemented by a parallel montage of the director's typical narration technique and his narrative function. During the analysis the validation of the latest, complements the certain moments of the meaning layers of the stylistic solutions in.

Compared to the viewpoints prevailing in the literature, in my dissertation the emphasized viewpoints of the stylistic – formal analysis at the Fritz Lang's Germany works are the followings:

1. The role of the abstract and geometrical ornamentation in the appearing of the action world in the depiction of relationships and power structures.
2. The role of the cut and the camera motion in the alternation of the subjective and objective viewpoints, in the alienation of the subjective viewpoints, and through this, the role of the

multiplication of appearances originating from the sight in the creation of the situations and atmosphere of the defencelessness and threatenedness.

3. The role of the parallel montage in the depiction of crisis situations as shown in films.
4. The reflexive meaning layers of the stylistic solutions:
 - 4.1. The opportunities of the film picture from the mapping of the reality to the abstract spectacle
 - 4.2. Film in the film effect: the motion picture effect and its features of the illusion mechanism
 - 4.3. Film in the film effect: the detail of the film as the mirror of the total

(The decompression of viewpoints: p22-35.)

The aim of the dissertation through the examination of Lang's Germany films is the clarification of the function of the expressionist stylization inside the given era, and the analysis of stylistical characteristics – independently from the expressionism - compared to the known researches, to accurately determine the stylistic features of the autonomous world of the creator.

In my dissertation I hopefully managed to enrich those extended aspects, processing Lang's art, which were partly described, partly criticized in order to let us create a nuanced picture about the interaction and difference of a world view of an important director and film historical era's design.