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## Outline: The Representation of the Difficulty in Rebuilding a Broken Society

### 1. Introduction

- a. Throughout film history movies of post war have shown the struggle of human life and its challenges such as unsafe drinking water, food rations, medical help, and hygiene
  - b. Connection to Path 1 Films [not a war film, so different tack]
    - For example, Fritz Lang's *Metropolis* (1920) shows the significance of an underground energy factory in which workers are nearly worked to death
    - When Joh Fredersen lets the workers strike the city falls to shambles leaving workers to think like animals instead of humans by forgetting the safety of others.
  - c. Although Fritz Lang's *Metropolis* (1920) is a silent film it uses non-diegetic sounds as well as different framing to convey turning points in the movie as well as building suspense when something significant is about to happen.
  - d. Thesis
    - While Isao Takahata's *Grave of the Fireflies* (1988) shows the helpless and frightening outcomes of war through air raids and bombing Lars von Trier's *Europa* (1991) gives the perspective of how power and greed can manipulate and deceive a person in battle between right and wrong.
- ### 2. *Grave of the Fireflies* (1988)
- a. The film uses camera shots, lighting, and camera angles to describe the town in which Seta and Setsuko live in.
    - In the very beginning of the movie we are shown a flashback of Seta in a train station in which he is near death. As people walk by him they are disgusted and show no mercy towards him.
    - This scene provides a close of Seta's face as he slowly fades out.
  - b. Another scene in the movie where it lighting is used to enhance the film is when smoke from the burning homes and air raids provide a dark cover of the town.
    - This scene shows the struggles Seta and Setsuko face with finding a home away from danger which is hard to find at the time.
  - c. At the end of the movie we are given a semi birds eye view in which Seta is putting Setsuko in a wooden box.
    - This is a turning point in the movie in which Seta gives up. The struggles of food and clean water are the eventual death of them.
    - Seta's pride gets in the way and eventually ends up being the death of him.
- ### 3. *Europa* (1991)
- a. Throughout the film Leopold Kessler is used as a tool to conduct acts of terror which hinders the rebuilding of society.

- Leopold Kessler falls in love with a young German woman by the name of Katharina Hartmann which the family is involved with a Nazi group associated as Werwolfs.
- The film uses sound, camera angles, and cuts to build suspenses as well as suspicion throughout the film,

b. Sound

- Throughout the film the narrator cuts in with the visual of train tracks with a train moving very fast
- The **sound of s train** on the tracks makes you feel connected with the movie and makes you feel in the movie without being there.

c. Camera Angles

- While on the train there are many camera angles that almost make the train feel smaller than it really is.
- The scene in which the boy attempts to **commit a shooting the camera is shown at a low angle in which shows a bullet on the ground and then the look of fear on the couples face.**
- This shot shows the suspense to build what is happening and shows the power in which the Werwolf group has.

d. Cuts

- Another cut that is used is when Max is cutting himself in the bath tub after a Jewish American gave a false testimony to show that the family had no ties with the Nazis.
- This **cut back and forth from Max and Leopold and Katharina shows the power in which greed has over an individual and what a person will do to show power**.

4. Conclusion

- Summary of key comparative points: narrative structure, cinematic techniques, and character development..
- Reflection on the effectiveness of both movies in conveying the struggles of rebuilding society.
- Final thoughts on the enduring relevance of these films in contemporary discussions on war and recovery.