

# Contents

<i>List of Plates</i>	ix
<i>Notes on the Contributors</i>	x
<i>Preface</i>	xiii
Introduction: Film Art and Social Commitment <i>David W. Paul</i>	1
PART I FILMS OF PATHOS AND IRONY	
Introduction	25
1 Pathos and Irony in East European Films <i>Yvette Biró</i>	28
2 The Czech Difference <i>František Daniel</i>	49
Discussion	57
PART II FILM, AESTHETICS AND IDEOLOGY	
Introduction	69
3 Toward an East European Cinemarxism? <i>Lee Baxandall</i>	73
4 The Fickle Dialectic: Realism and the Cinematic Hero in Films from Socialist Europe <i>David W. Paul and Rebecca Fox</i>	100
5 Yugoslav Marxist Humanism and the Films of Dušan Makavejev <i>Herbert Eagle</i>	131
Discussion	149

<b>PART III</b>	<b>STYLE AND SUBSTANCE</b>
Introduction	165
6 Andrzej Wajda's Vision of One Country's Past and Present	169
<i>Bolesław Michałek</i>	
7 Miklós Jancsó: Decline and Fall?	189
<i>Graham Petrie</i>	
8 Miloš Forman: the Style and the Man	211
<i>Antonín J. Liehm</i>	
9 The Short Film in Eastern Europe: Art and Politics of Cartoons and Puppets	225
<i>Ronald Holloway</i>	
Discussion	252
<b>APPENDIX</b>	
Introduction	279
A. Gdańsk Journal: September 1980	280
<i>Ernest Callenbach</i>	
B. Gdańsk Macabre	285
<i>Diane Kaiser Koszarski</i>	
C. The Artist's Responsibility	293
<i>Andrzej Wajda</i>	
<i>Index</i>	300