

A New Wave within The New Wave of the Romanian Film Industry?

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Abstract: *A film can depict a country's profile as well as a book, an art collection or a traditional dance does. Analyzing South-Eastern Europe in her book, Imagining the Balkans, Maria Todorova gives a definition of national identity to the effect that the most valuable aspects of identity are portrayed by that people's leading intellectuals (Todorova 38). This is our starting point here in examining Romanian cinema, with a particular focus on Charleston, directed by Andrei Crețulescu, a successful young director and fine intellectual. This paper aims to describe the quest for our true inner self, for our Romanian identity, especially the new one, shaped and reshaped so roughly after the fall of communism, which Crețulescu's film illustrates.*

As Dominique Nasta has pointed out in his book, Contemporary Romanian Cinema: The History of an Unexpected Miracle, the Romanian film industry is going through a very flourishing time, its productions being awarded many international prizes. Many films tackle the topic of communism and its consequences from a psychological standpoint, a trend which has been called The New Wave of Romanian film industry. The questions that arose immediately after having watched Crețulescu's film were quite a handful, and the present paper will try to answer some of them. Can we bury our communist past once and for all? Can we overcome our collective fears, expectations and painful memories? How could a love story, a story about betrayal, regrets and unpredictable events, be accountable for the mindset of a generation? Our aim is to prove that it could be and that it can definitely become the trigger to be pulled for a remarkable change in the industry and, not in the least, in our mentality.

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