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Ode to a Lost Time: The Bittersweet Nostalgia and Melancholy Locked in The Grand Budapest Hotel

Research Paper, English Composition III

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Composition and Conversation III

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Outline

- I. The reasons why the topic is chosen and what this paper discusses.
 - A. The research purpose are: first, to raise the importance of film study; second, to invite people to examine if, as living in the culture exposed under a mass stream of postmodern media, we are really living in a culture of superficiality through this film study on *The Grand Budapest Hotel*, a postmodern film which exhibits its postmodernity by the shooting style and pastiche elements.
 - B. Thesis Statement: In response to Fredric Jameson's critique, this paper will examine that though seemingly a playful comedy, Wes Anderson's *The Grand Budapest Hotel* is a postmodern pastiche which centers around a nostalgia motif and historical melancholy; in terms of the references to art styles and history, those pastiche elements bear meanings and purposes rather than appearing solely as superficiality.
- II. The basic materials that are used throughout this paper.
 - A. Frederic Jameson makes some critiques on postmodern culture, specifically pointing out "postmodern nostalgia film" as a typical example.
 1. A postmodern nostalgia film simply "imitates the dead styles" and lacks the ability to make new tricks; it only sees a past style's value in a surface level.
 2. A postmodern nostalgia film fails to convey the history in a genuine perspective; history is presented through stereotypes.
 - B. *The Grand Budapest Hotel* is about a story of a concierge, Monsieur Gustave H. and his lobby boy, Zero Moustafa.
 1. The main storyline is set in the 1930s, which is between the two World Wars, in a fictional country in middle-eastern Europe
 2. The whole plot is narrated in four layers.
 3. Besides being a comedy full of offbeat humor, the film has a bittersweet core.
- III. In response to Jameson's claim of "imitating the dead styles" without depth, there are three art styles which are cited in the film, and their appearances are not meaningless.
 - A. Art Nouveau has its influence on the architectural design in the film.

1. Art Nouveau style's short-lived bloom echoed with the transient period of happiness in Anderson's fictional fantasy hotel
2. In *The Grand Budapest Hotel*, Anderson provides the characters a Neverland by utilizing the vitality of Art Nouveau in a tale-like expression.
3. Among the artists around that period, the film attributes many of its homage to Gustav Klimt (1862-1918).

B. Romanticism is used in the film to express the sense of nostalgia

1. Exhibiting a Romantic style Alps painting in the lobby of the hotel correctly responds to the history and it also conveys a sense of nostalgia simultaneously.
2. Romanticism here is often used to provoke the sense nostalgic as evidenced in Monsieur Gustave's recital of Romantic poetry.

C. Mannerism is also cited for its literal name, mannerism, for the sake of comic elements.

1. Other pastiches of arts such as Mannerism, the style of a fictional masterpiece, *Boy with Apple*, and the Expressionist Viennese painter, Egon Schiele, function differently in the film..
2. M. Gustave and the painting do share resemblance—he is mannerist in a modern definition; this is the comic elements in the film.

IV. In response to Jameson's claim of conveying the "false sense of history", Anderson presents his sense of history not in a literal or textual sense but in a more abstract sense—its melancholy; stereotypical images are eventually dismissed in the middle of the film.

A. *The Grand Budapest Hotel* is immuned from being accused of conveying "false history".

B. Anderson plays a trick of which the fake is interweaved with the real by design.

1. By means of forming contrast between the pinkish fictional world and the brutal wartime history, *The Grand Budapest Hotel* quietly unveils the melancholy that haunts the period.
2. On top of that, the narrative frame itself is already a tool to bring out the melancholic feelings for the lost world.

3. Where there could be the stereotype which Jameson accuses postmodern nostalgia film has, M. Gustave fills it with an apology when realizing Zero's true background.
- V. To conclude, postmodern culture is sometimes criticized for being a "culture of quotation" and superficiality, and sadly sometimes it is true, but not in the case of *The Grand Budapest Hotel*.
- A. The artistic pastiche elements cited in the film are shown to have both meanings and purposes
 - B. History consists of events and emotions, and what the director decides to present is the latter.



Ode to a Lost Time:

The Bittersweet Nostalgia and Melancholy Locked in *The Grand Budapest Hotel*

What a film can do is to make the viewers feel and reflect. In 2014, Wes Anderson releases his latest production, *The Grand Budapest Hotel*. The film disguises its bitterness underneath the sugarcoat. And thus it leaves the viewers to capture the essence themselves. That is the intriguing thing about studying films. Another issue is drawn upon *The Grand Budapest Hotel*: its postmodern traits. Postmodern culture is evaluated by theorist, Fredric Jameson, as a culture that values images and collages; as people living in the culture exposed under a mass stream of postmodern media, it is necessary to reflect ourselves by looking into whether we are really living the culture that is superficial for simply looking at the surface. In response to Fredric Jameson's critique, this paper will examine that though seemingly a playful comedy, Wes Anderson's *The Grand Budapest Hotel* is a postmodern pastiche which centers around a nostalgia motif and historical melancholy; in terms of the references to art styles and history, those pastiche elements bear meanings and purposes rather than appearing solely as superficiality.

As stated by Frederic Jameson, "postmodern nostalgia film" is composed of pastiche elements which are blank in meanings and historical truthfulness. First of all, Jameson describes a postmodern nostalgia film as borrowing certain past styles in a surface level—merely their images and aesthetics—rather than the totality of those styles. And that what the pastiche elements function as is simply "imitating the dead styles"; it then lacks the ability to reinvent those styles and transfer into aesthetic originality. A postmodern nostalgia film, according to Jameson, is thus performing superficiality "in the most literal sense".

Second, Jameson claims that a postmodern nostalgia film delivers the “false sense of history.” Likewise, history is not considered as a whole when being cited; instead, the stereotypes and myths in it are what matter to a postmodern nostalgia film. And therefore genuine sense of history can hardly be found.

Wes Anderson’s *The Grand Budapest Hotel* tells the story of a concierge, monsieur Gustave H. (Ralph Fiennes) and his lobby boy, Zero Moustafa (Tony Revolori). The duo’s story is set in the middle-eastern Europe during the 1930s. Owing to a Renaissance painting which Madame D. (Tilda Swinton) passed down to Monsieur Gustave after her murder, the duo start off a series of adventures. Monsieur Gustave and Zero are chased by Madame D.’s vicious son, Dmitri (Adrien Brody) and the police; at the same time, the threat of the military forces is also what haunts the two—or basically all of the characters. The narrative frame and the main story background are inspired by a Viennese writer, Stefan Zweig (*The Grand Budapest Hotel*), who writes about the unsettling middle-eastern Europe between the two world wars by using layered narrative frames. *The Grand Budapest Hotel* is thus composed in four layers: first, the film begins with a young reader paying a visit to the monument of the author who wrote the novel titled *The Grand Budapest Hotel*; then it flashes back to 1985, the second layer in which that particular author who is in his senior years introduces how he encountered the story of *The Grand Budapest Hotel*; the story therefore turns back to 1968 when the author met old Zero Moustafa, now the owner of the hotel, who then reminisces his past; finally there comes the story of the protagonists, Monsieur Gustave H. and young Zero Moustafa. Although most of the time, the film arouses laughter, it is accompanied by indistinct sorrow resulted from nostalgic feelings and the brutal history.

Art Nouveau style's short-lived bloom echoed with the transient period of happiness in Anderson's fictional fantasy hotel. Art Nouveau is like a transitory phase in the stream of art history, and it emerged in the late nineteenth century around 1890s to 1910s. Art Nouveau features sensuous curves and shapes and figures from the nature, such as leaves and flora. Hardly any religious, historical or political matters could be found in a work of Art Nouveau. The style rose quickly and yet faded away just at the same pace. The cause is argued to be World War I ("The End of Art Nouveau"). Prior to WWI, the Europe was exploring industrial developments, and thus the total economic was comparatively affordable of creating crafts of Art Nouveau style—for it often required expensive materials to compose, such as gold and iron. But as WWI was to burst out, it was likely that people did not have that much extra expense or thoughts on devoting to such ornamentally rich art. However, Art Nouveau did not die out just like that; it carried on to influence the aesthetics, especially those of architecture. That is perhaps why, in the film, even in 1968, the Budapest Hotel is still designed in Art Nouveau style (see Appendix, figure 1 and 2 for comparison). Linking back to the film, similarly, the hotel stands for a semi-fictional world where there is no sign of religious worship, historical monuments or political purposes; the hotel is somehow set to be oblivion of those external forces and only work within the candy box. And this once-glorious old hotel, as presented on the screen, is not a lasting asset; as a matter of fact, it is taken away the shine from it as the occupation and the wars come. As old Zero gently laments, "We were happy here. For a little while". Therefore, Art Nouveau as the pastiche element in the film does have its specific meanings in terms of its relation to the world in *The Grand Budapest Hotel*, and thus it is not merely cited of its images and surfaces as Jameson argues in his article.

In *The Grand Budapest Hotel*, Anderson provides the characters a Neverland by utilizing the vitality of Art Nouveau in a tale-like expression. Except for the villainy parts where the vicious characters are dressed in black, everything in the film is colored with a palette of pastry-like hues like some pinkish dessert. And the rigid moves the actors and actresses make cast a layer of “unreal” on the film, which is actually Anderson’s trademark—he enjoys capturing the characters in a cartoonish, fairytale-like shot. This postmodern take (Liu) stands out more necessarily when the auteur’s attempt is to create a lost Neverland where things do not appear realistically. Fortunately, Art Nouveau has the materials which can be further expanded to construct a fantastic world; with its careless whiplike vines, spontaneous curves and free ornaments, Anderson is able to reinvent these elements out of his original sense of aesthetics. And eventually there goes the world he anticipates to build for both the film and the characters. And so again, Jameson’s doubt about postmodern artists’ inability to break out of the “dead style” is dismissed in the case of *The Grand Budapest Hotel* for Wes Anderson does throw new interpretation on the past style, and then mixes it into his aesthetic originality.

Among the artists around that period, the film attributes much of its homage to Gustav Klimt (1862-1918). Gustav Klimt was an Austrian artist who was involved in Viennese Session and also related to Art Nouveau. His artworks and paintings feature heavy use of gold, leaves, sensuous lines and seductive female figures. Some of the recurring themes in his paintings are love, sex, life and death (Nexton). Many of his paintings appear in Madame D.’s suite. More intriguingly, one of his well-acclaimed paintings, *Portrait of Adele Bloch-Bauer I* (1907), becomes the source of Madame D.’s costume design: she is dressed in a gold velvet

robe decorated with ornate geometrical patches, accessorized with gracious pearls (see Appendix, figure 3 and 4). The story behind this particular painting is rumored that the female model, Adele Bloch-Bauer, had an affair with this affectionate painter, Gustav Klimt (O'Connell), whose name, apparently, is almost exactly the same as the protagonist, Monsieur Gustave's. Coincidentally, Madame D. also has a somewhat unusual relationship with Monsieur Gustave, who actually develops that kind of relationships with many of his elder female guests—just like Gustav Klimt's getting involved with most of his models. Consequently, the reference to Gustav Klimt has an ingenious—perhaps unconscious—reason, therefore, this pastiche is neither randomly picked up nor serves no purpose. As Madame D. wears a gown which looks exactly like the three-dimensional version of *Portrait of Adele Bloch-Bauer I*, a new take of Klimt's painting is born. Hence, *The Grand Budapest Hotel* still manages to produce creativity from the past.

Apart from the footprint of Art Nouveau, Romanticism also has its role in *The Grand Budapest Hotel*. Exhibiting a Romantic style Alps painting in the lobby of the hotel correctly responds to the history and it also conveys a sense of nostalgia simultaneously. The painting (see Appendix, figure 5), which is a commissioned work for this film, has the atmosphere of the Romantic landscape paintings, especially those embedded with a sense sublime. Such traces can be found in the way the “agreeable horror” of nature is presented as the untouchable snow-topped mountain lying far behind, covered in fog. Moreover, the isolated barren cliff where a deer stands alone—it is no safe point to be standing at—further exemplifies the danger the sublime works often hide behind. And as quoted from Burke's theory, the horror sublime brings to its viewers is of some “powerful, threatening, vast or

unclear” kind which is usually linked to masculine quality (Murphy). To put this observation made from the Alps painting under historical lens, the unspeakable danger can be referred to as the up-coming threat of wars, if particularly, World War II. And the either-fearless-or-naïve deer symbolizes the characters living in the wonderland Anderson creates for them. To narrow the range, the lone deer can be viewed as the other self of old Zero for he is also alone and hopelessly nostalgic. As old Zero and the young writer sit in the lobby, with old Zero reminiscing the gloom-stricken tale behind this “enchanted old ruin”, a nostalgic feeling flows in.

Romanticism here is often used to provoke the sense nostalgic as evidenced in Monsieur Gustave’s recital of Romantic poetry too. “I am reminded of a verse”, and then Monsieur Gustave begins his literary self-indulgence. Remarkably, none of the verses is a real piece from the Romantic period; they are all written by the talented auteur via adopting the Romantic style in this particular point. Among these verses, some of them are spontaneous; some of them are situational. At the beginning of the story, before any intense events set in, the verses are of the former kind; for example, when Monsieur Gustave escorts Madame D. in an elevator, he is reminded of a verse and insists that he recite it despite of Madame D.’s begging “not now”:

While questing once in noble wood of gray, medieval pine, I came upon a tomb,
rain-slick’d, rubbed-cool, ethereal, its inscription long-vanished, yet still its
melancholy fissures...

This verse has little to do with the situation; it merely implies Monsieur Gustave's nature of being "nostalgia for nostalgia's sake" (Welch). In choosing Romanticism as his devoted poetic style, aside from the thirst for nostalgia, M. Gustave completes his image as a man with elegant quality and exquisite taste, a living romantic perhaps, for Romantic poetry always gives out a feeling of refined and well-polished language. However, most importantly, Romantic poets usually wrapped their melancholy inside of the carefully-crafted words. To this extend, M. Gustave embodies the melancholy that nostalgia is bound with no matter in the sense of history or individual reflection. Interestingly, the verse quoted above, although out of matter under the circumstance it is recited, it eventually resonates the scenario of the present storyline where the young female reader visits the monument of the author. It is true that "poems are as relevant today as they ever were" (Welch).

Mannerism is another artistic pastiche which functions differently in the film. The priceless Renaissance masterpiece, *Boy with Apple*, by Johannes Van Hoytl the Younger, is actually a pseudo work—both the painting and the painter, Anderson made those up. *Boy with Apple* is a commissioned work to a contemporary artist, Michael Taylor, for *The Grand Budapest Hotel*. This pseudo Mannerist painting is particularly mimicking the sixteenth-century Italian Mannerist style. Although, in the film, it is announced to be a Renaissance artwork, from the posture of the young lad, it can be observed that the painting has the tendency of leaning towards Mannerism. According to Fiero, Mannerist paintings often feature stretched limbs and necks, "smoky hue", and consequently the look of being "contrived and artificial"; for example, *Long Neck Madonna or Something* by whom (44). Similar to the description, the boy poses his long thin fingers in a way that is unnatural, or say,

artificial (see Appendix, figure 6 and 7). Amusingly, Monsieur Gustave himself comments that the young lad in the painting resembles him, and that is why Madame D. decided to bestow the painting on M. Gustave after she was gone, he supposes.

Indeed, M. Gustave and the painting do share resemblance—he is mannerist in a modern definition. And this nature of mannerism has become the comic elements throughout the film. As mannerist as he can be, M. Gustave demands his private perfume, known as “L’air de Panache”, under any condition: no matter during a prison break or on the run. Also, despite that he is fond of speaking in a Romantic fashion and appearing to be as graceful as possible, he bursts into profanity from time to time. From Jameson’s viewpoint, in this case, the allusion to Mannerism may fall into the category where he calls “blank parody” as little of the art style’s spirit is applied; *Boy with Apple* itself does not carry the weight of “deep insecurities generated by Europe’s religious wars and political rivalries” which is commonly seen in Mannerist artworks (Fiero 41). That is to say, the pseudo-painting simply borrows the past style’s period feelings regarding its visual representations and sense of history. Yet it is not purposeless. As illustrated earlier, M. Gustave is an unconscious representation of mannerism—that is where the laugh in the theater comes from—so showing a Mannerist painting makes sense. In short, Mannerism in *The Grand Budapest Hotel* is blank in meaning yet full in function, and Wes Anderson once again achieves to make use of the past style in the light of his creative ideas for his original film.

But not all of the paintings have significant roles in *The Grand Budapest Hotel*. Unlike *Boy with Apple*, another mimic of Egon Schiele’s style is neither a precious painting nor a pastiche that has specific functions to the film as a whole. After being bestowed upon *Boy*

with *Apple* and receiving a punch respectively from Dmitri and Jopling, the duo sneak out to the mansion's lobby, contemplating the valuable masterpiece, and end up stealing it. In the place of *Boy with Apple*, Zero puts an Schiele-type *Two Lesbians Masturbating*—which is also a commissioned work to a contemporary artist. Egon Schiele was an Expressionist Viennese painter who was taught by Gustav Klimt during his early career. But though Schiele was connected with Klimt, his paintings do not appear in the film as Klimt's do. It is probably due to their art styles; Schiele was committed to Expressionist, a style that *The Grand Budapest Hotel* does not adopt. This Schiele-type painting is made deliberately provoking; it has a point in terms of arousing an instant sense of conflict that is driving on the edge of ridiculousness. The painting is simply there to contrast the Renaissance masterpiece whose style is far different from its. But other than that, this picture has no subsequent effects, and for that reason, it can be argued that *Two Lesbians Masturbating* is a meaningless pastiche element in the film, as all that is being cited from the painting is its surface. Just like Jameson's distaste for the meaninglessness of postmodern nostalgia film, the son of the deceased Madame D., Dmitri (Adrien Brody) runs into rage as he spots *Two Lesbians Masturbating* hanging in the place where there should be *Boy with Apple*. He furiously smashed this erotic mimic after shouting, "What's the meaning of this shit?"

To respond to the second critique Jameson makes about postmodern nostalgia film, *The Grand Budapest Hotel* is immuned from being accused of conveying "false history". Anderson deliberately omits using the real historical references when dealing with the national matters such as concrete location, military force and wars; this omission is resulted from his intention to create a fictional world, or say the Neverland as mentioned previously.

And since the world is made semi-fictional, it then discharges itself from illustrating the “genuine sense of history”; therefore, this gilded fictional location known as Zubrowka can be “exempted from a contractual agreement with its reader of ‘historical accuracy’” (Liu). This is what happened in *The Grand Budapest Hotel*, and here are some examples: instead of factually referring to SS, the notorious military force of German Nazi (Nicholson), in this semi-fictional world, it is known as ZZ, short for Zig Zag Division. Without giving a trait of to which specific country ZZ belongs, viewers can, however, associate it with the time background the story is set in and then make logical assumption that ZZ is in fact SS-Germany. These two organizations share apparent resemblance in the marks on the flags (see Appendix, figure 8 and 9). Yet viewers would lay back without having to constantly worry about if these historical messages the film is sending are reliable or not since ZZ is beyond the real history. A more obvious example of imagined event is Zubrowka, a totally non-existent country where the Budapest Hotel is located. Anderson’s attempt here is to describe this fictional country in a way fables are usually told: Zubrowka was “on the farthest eastern boundary of the European continent” (*The Grand Budapest Hotel*). Having multilayered story frame also deprives the film of its duty to be completely factually correct. Multilayer gives excuse for the either seemingly unreasonable or historically incorrect events contained in the plot as the stories are told to one person and then another, therefore, errors and exaggerations could be expected—especially when one of them is a novelist. Just as the old author in 1985 overly emphasized, “the incidents that follow were described to me exactly as I present them here. And in a wholly unexpected way.”

As what can be concluded from here, Anderson plays a trick of which the fake is

interweaved with the real by design. Apart from these two “purposeful deviations from historical facts”, the make-believe pastiches introduced in the previous paragraphs, like *Boy with Apple* and *Two Lesbians Masturbating*, also exemplify the attempt to blur the fine line between the real history and the made-up world. Such effort has its root in “postmodern texts”, and the effect can result in the text’s being “‘flirtatious’ with history” (Liu). What follows is that the auteur grants himself the privilege not to present the history by hard facts; in the case of *The Grand Budapest Hotel*, history is borrowed its atmosphere, especially the wartime period during the mid twentieth century—it then becomes the element that brings melancholy to the story.

By means of forming contrast between the pinkish fictional world and the brutal wartime history, *The Grand Budapest Hotel* quietly unveils the melancholy that haunts the period. To begin with, as drew forth several times previously, the Grand Budapest Hotel is an escape the characters wish to live in. And it has most significant effect when it comes to contrasting the cruelty of history. As the people move around in the hotel, they do not seem to be bothered with the outside world—they are carefree and happy where they are—it is sort of like a state of oblivion. Once out of the hotel, the characters inevitably need to face the turbulence lurking around especially at the border between countries. When Monsieur Gustave and Zero travel to attend Madame D.’s funeral by train, they run into trouble with the border military force, but the first time they get through it with the help from the inspector, Henckels (Edward Norton). Taking a breath and a sip, Monsieur Gustave expresses: “You see? There are still faint glimmers of civilization left in this barbaric slaughterhouse that was once known as humanity.” The quote suggests that as they leave the Grand Budapest Hotel, they

are aware of the dangers the real history in term of wars for they are vulnerably confronted with it. The hotel, then, does not guarantee their safety as it is intruded first by the police's interrogation then followed by ZZ's invasion. Witnessing the ideal escape being tarnished by the forces, Monsieur Gusatve laments:

The beginning of the end of the end of the beginning has begun. The sad finale played off-key on a broken-down saloon piano in the outskirts of a forgotten ghost town. I'd rather not bear witness to such blasphemy. The Grand Budapest has become a troops' barracks. I shall never cross its threshold again in my lifetime.

The melancholy for the loss of the Neverland thus becomes obvious as the protagonist directly states it. It is also a pre-warning of the war to come. Like Mendl's pastry, the colorful and delightful dessert being served in chaotic places like prison and the intruded hotel, the Grand Budapest Hotel stands as the colorful and delightful escape in this rampageous world.

On top of that, the narrative frame itself is already a tool to bring out the melancholic feelings for the lost world. In the third layer where the young author encounters old Zero, the setting and color tone in the Grand Budapest hotel is plain, whereas in the fourth layer, the glamour of the hotel shines with its exquisite Art Nouveau style architectural design and dreamy color scheme—tender pink, blue and purple. As a consequence, when readers are viewing the fourth layer, where the main plot lies and also where the laughs gather, they are constantly yet subconsciously reminded of the fact that the wonderful world will meet its doom in the near future; every pinkish stroke on the hotel will eventually be washed away by

the dinginess. To connect with the historical background, it can thus be argued that the decline of the hotel may have its root in wars and “Communism” which raises the flag of “common property” (Nicholson).

Where there could be the stereotype which Jameson accuses postmodern nostalgia film has, M. Gustave fills it with an apology when realizing Zero’s true background. Young Zero Moustafa is a boy with brown skin, and stereotypically, he is subject to being regarded as an immigrant who is unsophisticated, insufficiently educated and with no family bond. At first Monsieur Gustave falls into the path of being stereotypical, and Monsieur Gustave even bursts out a string of bias-based reproach simply because Zero forgets to bring his favorite perfume, L’air de Panache, when picking him up from a prison break. Out of fury, Monsieur Gustave claims that his country does not need such immigrants so why they are even here. However, in Zero’s defense, he speaks with a numb face, “I left because of war”. And then he tells the miserable story of how he was forced to leave his homeland as his family and village were torn apart by firing squad. Feeling guilty, Monsieur Gustave softens his attitude immediately and apologizes to Zero. He then comes to realize Zero is “more of a refuge, in that sense” (*The Grand Budapest Hotel*). Therefore, as the revelation of Zero’s background emerges, the stereotypes are dismissed. The previous stereotypical comments serve as the sources for Monsieur Gustave’s later realization and self-examination. To respond to Jameson, *The Grand Budapest Hotel*’s substance is not based on historical stereotypes as the bias is overthrown eventually through the development of the storyline.

To review, postmodern culture is sometimes criticized for being a “culture of quotation” and superficiality, but not in the case of *The Grand Budapest Hotel*. The artistic pastiche

elements cited in the film are shown to have both meanings and purposes. Moreover, the main structure of *The Grand Budapest Hotel* is still distinctly marked by Anderson's footprints: the obsessive symmetrical composition, the cartoonish character, the handmade miniature. All of those pastiche elements are just helping build up the world so that it looks more like what Anderson has in mind. As for history, history consists of events and emotions, and what the director decides to present is the latter. And that is the power of films; they present such abstract things like nostalgia and melancholy to people—they make people feel. To wrap up the paper, there is an extended issue to ponder upon: content versus form. Content means the plot, the story of a film; form means the filming styles and the frame. Films which focus more on form than content are more easily and more often criticized as complacent, empty or even superficial. It is, then, the viewers to decide whether to agree with the criticism or not. As a matter of fact, in the film, Anderson seems to have secretly responded to people who are not accustomed to his styles through Monsieur Gustave's mouth: Zero tells Monsieur Gustave that his fiancé, Agatha, admires him, and Monsieur Gustave, feeling comforted, gently replies, "that's a good sign...It means she gets it. That's important".

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Appendix



Figure 1. Art Nouveau style metro entrance in Paris.

(Dalbéra, Jean-Pierre. "La Station Art Nouveau de la Porte Dauphine." Flickr. Yahoo Inc.. 25 June 2008. Web. 21 May 2015.)



Figure 2. Art Nouveau style Grand Budapest Hotel. (still from *The Grand Budapest Hotel*)

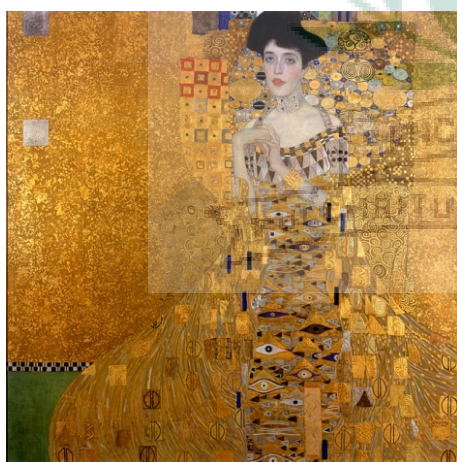


Figure 3. Gustav Klimt, *Portrait of Adele Bloch-Bauer I* (1907)

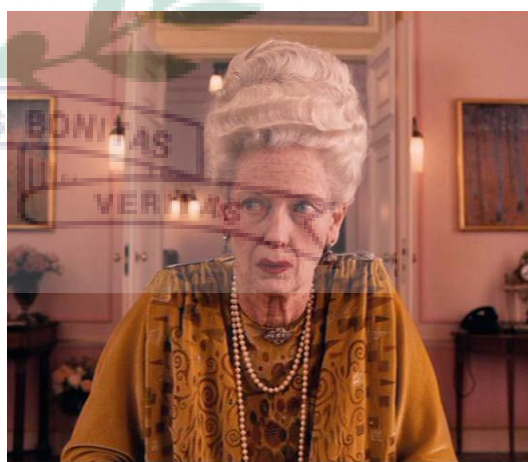


Figure 4. Madame D. (still from *The Grand Budapest Hotel*)



Figure 5. Old Zero (F. Murray Abraham) sitting in the hotel's lobby with the young author (Jude Law). The painting at the back is the Alps painting. (still from *The Grand Budapest Hotel*)

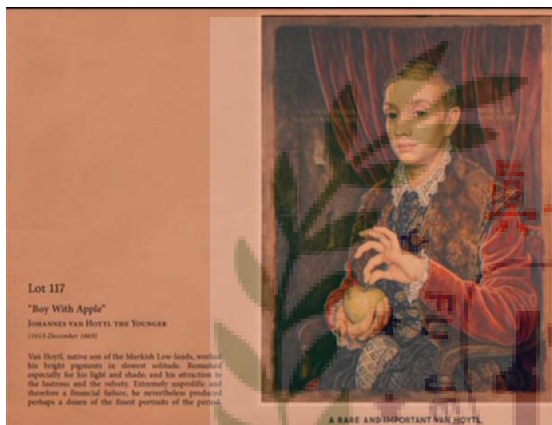


Figure 6. Michael Taylor, *Boy with Apple* (2014). (still from *The Grand Budapest Hotel*)

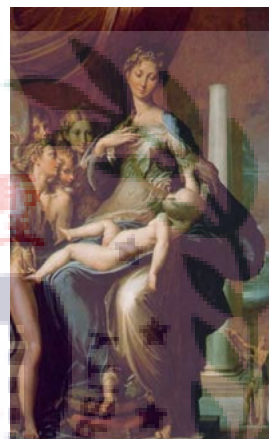


Figure 7. Parmigianino, *The Long Neck Madonna* (1534-40).



Figure 8. Symbol of SS Germany. ("SS Decal - EF helmets M40s-M42s." Photograph. *WWII German Helmets*. Site Design Help.com. Mar. 15 2013. Web. May 21 2015.)



Figure 9. The flags of ZZ hanging all over the Grand Budapest Hotel.