

Abstract

The subject of this thesis is Wes Anderson's cinematic world. The analysis draws an auteur study of this contemporary director in order to discover what sensibility his cinema demonstrates. Anderson's sentiment causes a reinterpretation of lost values and generates specific thinking, which allow it to be considered as a mediation of his own filmic "philosophy." The backbone theory consists of philosophy, in general, and of postmodernism and metamodernism, specifically. The three postmodern elements to be discussed are the meta-cinematic techniques, pastiche and nostalgia prevalent in Anderson's oeuvre. However, his unique employment of these features transgresses the anticipated postmodern tone and creates a new structure of feeling characterized by metamodern hopefulness. Therefore, Anderson uses postmodern means to create a metamodern sensibility that signalizes sincerity.

Focusing on the three above-mentioned attributes of Anderson's filmography in both a postmodern and metamodern context helps to deconstruct his highly visual and thematically patterned cinema in order to reveal where the particular sensibility of the director stems from. The analysis of Anderson's eight features—*Bottle Rocket*, *Rushmore*, *The Royal Tenenbaums*, *The Life Aquatic with Steve Zissou*, *The Darjeeling Limited*, *Fantastic Mr. Fox*, *Moonrise Kingdom* and *The Grand Budapest Hotel*—aims to reveal the essential stylistic and content elements as well as the exceptional characterization in his cinema. Anderson's instantly recognizable mode of filmmaking is decidedly self-aware, yet through the films' hopeful response he is able to step outside of his films' diegesis and mark an important new movement. The elaborately stylized universe he brings onto the movie screen serves as a distraction; this artificial surface hides the real values of Andersonian sentiment. He is holding out a mirror to his audience, showing that today's spectator is only allured by a visually appealing cinematic experience where, in fact, important concepts such as memory, innocence, desire and creativity are neglected.

The brief examination of the relationship between film and philosophy relies on various philosophers' and theorists' approaches, such as those of Felicity Colman, Noël Carroll, Murray Smith, Thomas Wartenberg and Daniel Frampton. Concerning postmodernism, Jean Baudrillard's and Fredric Jameson's insights prove to be mostly relevant in relation to philosophy, culture and aesthetics, while metamodernism is

considered through Timotheus Vermeulen and Robin van den Akker's definition. Moreover, film theorists and critics such as Matt Zoller Seitz, James MacDowell and Jim Collins offer insightful views on Anderson himself as well as on film categories where the director is arguably placed. Anderson is recognized as a prime director of present-day American independent filmmaking by being involved with Quirky, Smart and New Sincerity Cinema indie movements. These three sectors are relevant in determining the characteristics of Anderson's films as well as in showing that the creation of a sincere sensibility is a fresh take on cinematic subjects in contemporary cinema. The theoretical background should serve as a means of interpretation for Anderson's eight features, which all bear the same signature look and content and thus disclose what his films mediate.

The thesis by no means delivers blind, one-sided praise to a contemporary director slowly becoming mainstream but rather a critical study of a culturally relevant persona. Building on a theoretical background, the analysis centers on Anderson's formal style, themes and characterization to reveal how his sincere sensibility is crafted and to distinguish his individual philosophy.

Key words: Wes Anderson, *Bottle Rocket*, *Rushmore*, *The Royal Tenenbaums*, *The Life Aquatic with Steve Zissou*, *The Darjeeling Limited*, *Fantastic Mr. Fox*, *Moonrise Kingdom*, *The Grand Budapest Hotel*, film, film-philosophy, sincerity, sensibility, postmodernism, metamodernism, meta-cinema, pastiche, nostalgia.