

The Zone, as topos in the Contemporary Russian Cinema

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Andrei Tarkovsky's *Zone* in the movie *Stalker* from 1979, is living as substantive entity in the Russian cinema, the proofs are the multiple use of this symbol as central motif, a topos in several Russian movies.

The aim of the paper will not be a presentation Tarkovsky's world and his *Zone*, but through the mirror of contemporary Russian films, a detailed analysis of the *Zone*-topos.

The introduction will show the descriptions of the classic *Zone* and anti-*Zone* definitions, drawing the aspects and levels of their explanation. In the main part, the main role will be the representation of the historical past in the analyzed films, in addition presentment the Russian historical and social specialities, not passing by the religious questions. According the *Zone-symbol*, firstly the essay will have a look at the historical contexts and cultural relations for the frame of the explanation, secondly analyze the happened historical changes, which appear in the narrative, in the dialogues and in the visual screen too. Finally in the case of the aims, which are guiding the heroes, who reach the zones, live in the zones or just want to reach there, the paper will show the inner reasons during the films and the external reasons beyond the movies. The closing thoughts highlight on the heterogeneity of the created zones phrasing with their collision or symbiosis of the individual and public problems.

The research will make an attempt to introduce several aspects of the contemporary Russian cinema with the *Zone*, as one and only central symbol's multiple redefinitions, at the same time in line with introduction to the evolution of a topos.

Keywords: Russian cinema, Tarkovsky, *Zone*, topos