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## The Aesthetics of the Non-Cinematic in Cristian Mungiu's Cinema

**Abstract.** This paper analyses the non-cinematic manifestations in *Bacalaureat* (2016), Cristian Mungiu's most recent movie, at the narrative and visual levels. The author distinguishes between **extra-cinematic**, **post-cinematic** and **non-cinematic** and uses a couple definitions provided by Jacques Rancière in order to establish how the non-cinematic modes of representation in this movie are part of an **aesthetics of the ineffable**. The main argument is that Mungiu practices a type of **non-cinematic cinema**, one that takes place in the intervals between the cinematic sequences and in the silences of the frames. By comparing *Bacalaureat* (2016) with *4 luni, 3 săptămâni și 2 zile* (2007), the other masterpiece of the Romanian director, the paper evaluates these movies by re-using Rancière's concept of *écart*, or gap. For the author, the use of the extra-cinematic space and the non-cinematic treatment of scenes are the two main tools used by Mungiu to create a **non-cinematic cinema** takes place in the intervals, in the in-between-ness of the cinematic sequence, scenes and particular shots. Last but not least, the paper concludes that *Bacalaureat* is an expression of a "cinema which is not", a type of movie-making that is not taking place exclusively on the screen of the theater room, nor in the reality of the film itself, but rather in the viewers mind.

**Keywords:** post-cinema, non-cinematic, extra-cinematic, Cristian Mungiu, *Bacalaureat*, Rancière, social criticism, aesthetic of the ineffable.

*Bacalaureat* (*Graduation*, 2016) confirmed once again the reputation and the status held by Cristian Mungiu in the recent Romanian cinema. He is standing as one of the most important directors not only nationally, but also internationally. This production, which got the support of the Romanian National Center for Cinematography, receiving the highest amount of money in the 2015 competition (almost 1,9 million lei), was also supported by Eurimages, Cine+, Wild Bunch, Why Not, Les films du Fleuve, and France 3, making it a widely international co-production. In 2016,

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