

Крадецът на праскови

Балканско кино XIX-XXI век

Избрана библиография от колекциите на Библиотеката на НБУ

КЛЮЧОВИ ДУМИ:

На български език: балканско кино, българско кино, гръцко кино, румънско кино, турско кино, албанско кино, югославско кино, постюгославско кино, сръбско кино, хърватско кино, словенско кино, македонско кино, черногорско кино, кино на Босна и Херцеговина, косовско кино, история на киното, културна история на Балканите

На английски език: Balkan cinema, Bulgarian cinema, Greek cinema, Romanian cinema, Turkish cinema, Albanian cinema, Yugoslav cinema, Post-Yugoslav cinema, Serbian cinema, Croatian Cinema, Slovenian cinema, Macedonian Cinema, Montenegrin cinema, Cinema of Bosnia and Herzegovina, Cinema of Kosovo, History of Cinema, Cultural History of the Balkans

ДОКУМЕНТИ: книги, глави от книги, статии, аудио-визуални документи

ХРОНОЛОГИЧЕН ОБХВАТ: 1963-2021 г.

БИБЛИОГРАФСКИ ИЗТОЧНИЦИ:

1. Каталог на Библиотеката на НБУ

ЕЛЕКТРОННИ РЕСУРСИ:

1. Central and Eastern European Online Library (CEEOL)
2. EBSCO: Academic Search Complete
3. EBSCO: eBook Academic Collection
4. JSTOR

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ХРИСТОВА, Мариана. Солун 2020: Празната Агора и нуждата да се завърнем в нея. *Кино*. 2021, (1), с. 17-19. ISSN 0861-4393.

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АУДИО-ВИЗУАЛНИ ДОКУМЕНТИ

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Зона Замфирова: [DVD]. Реж. Здравко СОТРА. Сцен. Здравко СОТРА. Продуц. Мирослав МИТИЧ. б.м. : Alexandra video, 2004.

Източник: Библиотечен каталог НБУ сигнатура DVD 791.43-5 / З 890

Козият рог: [DVD]. Реж. Методи АНДОНОВ. Сцен. Николай ХАЙТОВ. Оператор Димо КОЛАРОВ. София: Аудиовидео „Орфей“, 2002.

Източник: Библиотечен каталог НБУ сигнатура DVD 791.43 / К 753

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Източник: Библиотечен каталог НБУ сигнатура DVD 791.43 / К 883

Спомняш ли си, Доли Бел? : [DVD]. Реж. Емир КОСТУРИЦА. В ролите Славко ЩИМАЦ, Слободан АЛИГРУДИЧ, Лиляна БЛАГОЕВИЧ, Мира БАНЯЧ, Павле ВУДЖИСИЧ, Нада ПАНИ. София: А Дизайн ЕООД, 2007.

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Източник: Библиотечен каталог НБУ сигнатура DVD 791.43-5 / С 606

Тютюн: [DVD]. Реж. Николай КОРАБОВ. София: Аудиовидео Орфей, 2003.

Източник: Библиотечен каталог НБУ сигнатура DVD 791.43 / Т 986

GUGUEVA, Natalia. *Who is this Kusturica?* : [Компактдиск]. б.м. : Channel One Russia, 2013.

Източник: Библиотечен каталог НБУ сигнатура DVD 791.43-2 / W 64

ЕЛЕКТРОННИ РЕСУРСИ

КНИГИ

CRNKOVIC, Gordana P. *Post-Yugoslav Literature and Film: Fires, Foundations, Flourishes* [online]. [N.p.]: Continuum, 2014 [viewed 5.8.2021]. EBSCO: eBook Academic Collection. ISBN 978-162-892-659-0. Available from: <http://search.ebscohost.com>

Abstract: The 1990s violence in the Former Yugoslavia, the worst in Europe since World War II, triggered the conversion of multi-ethnic, multi-religious, and cosmopolitan areas of idiosyncratic and independent socialism into regions of xenophobic nationalism, wars, and, afterwards, Western-style democracy and capitalism. Unified by their artistic response to these cataclysmic changes, post-Yugoslav literary works and films have much to offer the wider world. Crnkovic reveals select post-Yugoslav literary and cinema works as groundbreaking exploratory achievements of global relevance. She presents post-Yugoslav literature and film as art that makes us aware of previously unconsidered things that bring us wars, and those that constitute part of the tapestry of peace. She foregrounds the radical potential of art to change and enrich the global landscapes of concepts, sensitivities, and politics. As such her book is important not only for those interested in this region, but also for all those wanting to discover and engage with world literature and cinema, and willing to encounter the potential of great new art to illuminate and challenge the world we live in.

Източник: EBSCO: eBook Academic Collection

FILIMON, Monica. *Cristi Puiu* [online]. Urbana: University of Illinois Press, 2017 [viewed 5.8.2021]. EBSCO: eBook Academic Collection. ISBN 978-02-520-407-64. Available from: <http://search.ebscohost.com>

Abstract: Cristi Puiu's black comedy *The Death of Mr. Lazarescu* announced the arrival of the New Romanian Cinema as a force on the film world stage. As critics and festival audiences embraced the new movement, Puiu emerged as its lodestar and critical voice. Monica Filimon explores the works of an artist dedicated to truth not as an abstract concept, but as the ephemeral revelation of the fuller, ungraspable world beyond the screen. Puiu's innovative use of the handheld camera as an observer and his reliance on austere, restricted narration highlight the very limits of human understanding, guiding the viewer's intellectual and emotional sensibilities to the reality that has been left unfiled. Filimon examines the director's ethics of epiphany not only in relation to the collective and personal histories that have triggered it, but also in dialogue with the films, texts, and filmmakers that have shaped it.

Източник: EBSCO: eBook Academic Collection

GARBOLEVSKI, Evgeniia. *The Conformists: Creativity and Decadence in the Bulgarian Cinema 1945-89* [online]. Newcastle upon Tyne: Cambridge Scholars Publishing, 2011 [viewed 5.8.2021]. EBSCO: eBook Academic Collection. ISBN 978-144-382-970-0. Available from: <http://search.ebscohost.com>

Abstract: The complexities and paradoxes of the Bulgarian film industry during the era of Communist rule (1945–1989) are explored in *The Conformists: Creativity and Decadence in the Bulgarian Cinema 1945–89*. This influential industry was mobilized for the needs of the state. During its creation and development, cultural institutions and those involved in film production operated within a relatively closed system, based on rewards and punishments imposed by the Communist bureaucratic apparatus. Sub-textual content in films produced in Bulgaria during this period highlights the attitude of the elite towards the regime. Understanding this multifaceted relationship helps explain why so many intellectuals found the film industry to be an attractive field in which to work, and decided to remain loyal to the regime instead of leaving or openly rebelling against it. This work challenges the historiographical perception that the arts in the Eastern Bloc during the Cold War were largely unsuccessful vehicles of propaganda and dissent. By using a comparative methodological approach, the cinema arts in the East and West are shown following similar paths despite the “Iron Curtain.”
Источник: EBSCO: eBook Academic Collection

KARALIS, Vrasidas. *Realism in Greek Cinema: From the Post-War Period to the Present* [online]. London: I.B. Tauris, 2017 [viewed 5.8.2021]. EBSCO: eBook Academic Collection. ISBN 978-178-076-729-1. Available from: <http://search.ebscohost.com>

Abstract: The history of Greek cinema post-1945 is best understood through the stories of its most internationally celebrated and influential directors. Focusing on the works of six major filmmakers active from just after WWII to the present day, with added consideration of many others, this book examines the development of cinema as an art form in the social and political contexts of Greece. Insights on gender in film, minority cinemas, stylistic richness and the representation of historical trauma are afforded by close readings of the work and life of such luminaries as Michael Cacoyannis, Nikos Koundouros, Yannis Dalianidis, Theo Angelopoulos, Antouanetta Angelidi, Yorgos Lanthimos, Athena-Rachel Tsangari and Costas Zapas. Throughout, the book examines how directors visually transmute reality to represent unstable societies, disrupted collective memories and national identity.
Источник: EBSCO: eBook Academic Collection

UGURSOY, Samav. Ahu, Asli KOTAMAN, and Deniz BAYRAKDAR. *Cinema and Politics: Turkish Cinema and the New Europe* [online]. Newcastle upon Tyne: Cambridge Scholars Publishing, 2009 [viewed 5.8.2021]. EBSCO: eBook Academic Collection. ISBN 978-144-380-343-4. Available from: <http://search.ebscohost.com>

Abstract: This volume presents varied approaches concerning the relation between cinema and politics which focus on policies, eras, countries, mainstream and art cinema productions, transnational examples, changing narratives and identities. Both cinema and politics have actors and directors for their scenes, and in this sense their discourses intermingle. The performances of the “actors/actresses” in both arenas attract particular attention. The actors, directors, and producers with ‘hyphenated/creolised/hybrid identities’ such as German-Turks, directors of Balkan cinema, or Italian filmmakers of Turkish origin give a wide and refreshing perspective to the discussion of Europe in the media. What these ‘mediated identities’ represent goes beyond the limits of the old Europe, towards the different sensitivity of the New Europe. Scholars and advanced students of Film Studies, European Studies, Identity Politics, Migration / Emigration and Gender Studies will find this volume of integral importance to their work.
Источник: EBSCO: eBook Academic Collection

VIRGINÁS, Andrea. *Cultural Studies Approaches in the Study of Eastern European Cinema: Spaces, Bodies, Memories* [online]. Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2016 [viewed 5.8.2021]. EBSCO: eBook Academic Collection. ISBN 978-144-380-059-4. Available from: <http://search.ebscohost.com>

Abstract: The “spatial”, the “bodily”, and the “memory turn” in the humanities and cultural studies are well-canonized developments. These features of our being in the world are fundamental in the medium of cinema, which is an art of spaces, bodies, and memories, increasingly so today when the analogue platform has been running parallel with the digitalized method of filmmaking. The three nodal concepts define the tripartite structure of this volume, composed of an overview study and twelve case-studies of

post-1989 Eastern European film and cinema. The overarching questions of space representation and construction, bodies on screen, issues of national identification in a postcolonial framework, and cinema as a form of cultural memory are explored through the lens of specific national cinemas or contemporary Croatian, Hungarian, Polish, Serbian, Slovakian, Slovenian, and Romanian films. In addition to investigating the cohesive forces that mark the postcommunist Eastern European region as a coherent cultural entity in its cinematic representations, the volume also stands as a witness to the importance of transnational approaches.

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Abstract: The globalization's processes provoke cinema to focus on the removal of political, social and cultural boundaries and on the building bridges between different ethnic, religious and gender groups. In the 90's leading theme in the work of the Balkan filmmakers is the treatment of different and foreign people as enemies. Irrational ethnic hatred is provoked by the endless remodeling of borders and the recent military conflicts, led to the aspiration for self-identification through confrontation. since the beginning of the new century, film-makers from the region provide new insights into this issue. The processes of confrontation overturn and forgiveness becomes a leading topic. sign of the intention to overcome the traumatic past are the first Albanian-serbian co-production "Honeymoons" (2009) of Goran Paskaljevic and the Bulgarian film "Forecast" (2008) of Zornitsa sofia. For this to happen, the peninsula must be free from its wire fences and different cultural, ethnic and religious communities to overcome the fear that they will lose their identity if they tolerate the different ones. To accept the other person, who is different (like the fellow surfers are different one from another in appearance, character and temperament) and at the same time very close (as the two pairs of lovers are in "Honeymoon") is necessary for the Balkans to resolve finally its internal conflicts and to start participating fully in global multicultural dialogue.

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„Няма възкресение без смърт“: Киното на Балканите 1920-1922. *Балканистичен Форум* [онлайн]. 1998, (1-3), с. 150-165 [прегледан 5 август 2021]. CEEOL. ISSN 1310-3970.

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Abstract: The paper deals with arthouse cinema in the Balkans. The interpretation focuses on the common, historically formed characteristics of this film genre. In the introduction, its unique niche in film industry is pointed out as a field of ceaseless experiments with the cinematographic language, as an area of free self-expression of directors and as a type of cinema, subject solely to the principles of aesthetics. A brief historical timeline is given of the advent and development of arthouse film in the Balkans, to bring to the fore the international contribution of Greek director Theo Angelopoulos to shaping its specific aesthetics. Central to the text is an in-depth analysis of a remarkable example of contemporary arthouse film, "Once Upon a Time in Anatolia" (2011) by Turkish director Nuri Bilge Ceylan. Stylistic cores are identified distinguishing the work from the Turkish mass films, popular in Bulgaria mostly as TV series. Ceylan's movie, which rejects completely the melodramatic stereotypes, is distinct in circular narrative and plot focused on details rather than events. Director/writer brilliantly uses the essential narrative invention of arthouse film, the so-called slack period (*temps mort*), long periods during which nothing of any substance takes place on the screen, a method for the image of time to thrust the image of motion. Ceylan has interpreted this specific dramaturgy in an adequate visual manner, very much like that of Theo Angelopoulos: very long panoramic shots and stable intra-shot atmosphere. In conclusion, the connection between the traditional choice of the most renowned Balkan directors to work in the field of arthouse film and the increasing international recognition of regional cinema is accentuated.

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CHIRU-JITARU, Ileana. A Case of Spectatorship as Visual (Un)Pleasure: Moartea domnului Lăzărescu (The Death of Mr. Lăzărescu). *Analele Universității Ovidius din Constanța. Seria Filologie* [онлайн]. 2009, (20), с. 209-216 [прегледан 6 август 2021]. CEEOL. ISSN 1223-7248. Достъпен на: <https://www.ceeol.com/>

Abstract: This paper approaches Cristi Puiu's 2005 film *Moartea domnului Lăzărescu* from the perspective of spectatorship theory: in order to obtain a response from the spectator, the film appeals to a number of film devices (camera movement, *mise en scene* and editing) that the director uses in order to draw the viewer into a particular relationship with the screen. Moreover, as a realist film and conventional narrative, *The Death of Mr. Lazarescu* is an unpleasurable cinematic product, since it presents an unpleasurable reality (an impaired medical and human system in Romania) and a non-eludible existence.

Източник: CEEOL

COSTEA, Alina. A New Wave within The New Wave of the Romanian Film Industry? *Analele Universității Ovidius din Constanța. Seria Filologie* [онлайн]. 2019, (2), с. 227-237 [прегледан 6 август 2021]. CEEOL. ISSN 1223-7248. Достъпен на: <https://www.ceeol.com/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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DAKOVIC, Nevena and Andrew HORTON. Mother, Myth, and Cinema: Recent Yugoslav Cinema. *Film Criticism* [online]. 1996-1997, vol. 21(2), pp. 40-49 [viewed 5.8.2021]. EBSCO: Academic Search Complete. ISSN 0163-5069. Available from: <https://www.ebscohost.com>
Abstract: The article provides information on the function and representation of women in Yugoslav cinema. It is stated that Yugoslavia symbolizes conservative and traditional Balkan societies in which the function and place of women have been limited to the areas of family, home and absolute obedience to father or husband. Most images of women have been of suppressed femininity in senses such as psychological, economic and physical. Frequently, women have been presented as mute figures who earn an identity in relation to men. In Yugoslav films, a woman seldom attains something on her own as an individual.

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<https://www.ebscohost.com>

Abstract: Women have been present as images in Turkish cinema since its beginnings although, in terms of active involvement in the industry and positive, unbiased images that represent the modern Turkish woman, their visibility is still questionable. After an introduction to the representations of women in early films, before and after the establishment of the republic in 1923, the article draws attention to the most common binaries of the 'fallen woman' and naive but morally correct wives/mothers/sisters who occupied the commercial Yesilcam cinema for decades. These cliches have been abandoned with the evolution of women in modern Turkish society. The new generation's priorities are the burning issues in modern Turkish society - unemployment, exclusionism, lack of proper education to gain social and economic autonomy and the remnants of the feudal mentality are still dominant, especially in the rural milieu. This article tries to break the prevalent cliches (particularly in the West) about not only Turkish cinema but also Turkish woman and her status in Turkish society

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HAMBLIN, Sarah. A Cinema of Revolt: Black Wave Revolution and Dušan Makavejev's Politics of Disgust. *Cinema Journal* [online]. 2014, vol. 53(4), pp. 28-52 [viewed 5.8.2021]. JSTOR. ISSN 0009-7101. Available from: <https://www.jstor.org/>

Abstract: Expanding discussions of negative feelings in black wave cinema beyond pessimism, disgust in Dušan Makavejev's *Sweet Movie* (1974) intervenes in both the revolutionary philosophy of Yugoslavia's second revolution and the problems of revolutionary representation in political modernist cinema. Disgust, a powerfully negative emotional response, disrupts the communication of politics to produce a profoundly ambivalent presentation of revolutionary action. Against a positive political cinema that affirms and thus reifies its revolutionary ideology, disgust operates as a means of "nonarticulation" that prevents *Sweet Movie* from clearly articulating a "correct" revolutionary politics. However, although disgust may work to liberate the film from orthodox revolutionary dogma, at the same time it undermines *Sweet Movie*'s ability to spur political action. As such, negative feelings like disgust produce a vexed aesthetic that at once expresses the possibilities and the limits of revolutionary cinema.

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HORTON, Andrew. The Rise and Fall of the Yugoslav Partisan Film: Cinematic Perceptions of a National Identity. *Film Criticism* [online]. 1987-1988, vol. 12 (2), pp. 18-27 [viewed 5.8.2021]. JSTOR. ISSN 0163-5069. Available from: <https://www.jstor.org/>

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Abstract: The article focuses on Theodor Angelopoulos and his contribution to the new Greek Cinema. He is the best known contemporary Greek director and deeply dedicated to depict the political and social development of Greece since the 1930's. He was gone but he left four films including "Thiasos," which was voted the Critics Award at Cannes in 1975 and Best Film of the 1970's by the Italian Critics, "Megalexandros," won first prize at the 1980 Venice Film Festival. His career provides a reflection of the new Greek wave that came into existence in the seventies and which is attempting to continue its mission.

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Abstract: The Romanian cinema after communism has conquered the west, but not the east. With this statement the author is following a film analysis designed to address some of the most important cinematographic productions in contemporary Romania. Interpreting the narratives in the movies of Caranfil, Mungiu, Porumboiu, Puiu, Munteanu, Mitulescu and Nemescu, Alexandru Istudor draws connections between these cinematographers, while putting them into the context of the regional and international film productions. Using the comparative method in film analysis, this paper provides a deep depiction of the social mechanisms influencing the Romanian cinematographers.

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KRONJA, Ivana. The Aesthetics of Violence in Recent Serbian Cinema: Masculinity in Crisis. *Film Criticism* [online]. 2006, vol. 30(3), pp. 17-37 [viewed 5.8.2021]. EBSCO: Academic Search Complete. ISSN 0163-5069. Available from: <https://www.ebscohost.com>

Abstract: The article explores the aesthetics of violence in recent Serbian cinema. It focuses on representations of criminal and domestic violence within a branch of Serbian filmmaking called local urban cinema. The films are predominantly made by younger directors that depict backgrounds of war, urban and suburban environments, and the society's descent into violence. These films thus see society's crisis as a crisis of masculinity, and try to find aesthetic terms to explain and/or transcend such a condition.

Източник: EBSCO: Academic Search Complete

LOZANOVA-STANTCHEVA, Vanya. Морето в кинематографичния език на ранното гръцко кино. The Sea in the Cinematic Language of Early Greek Cinema. *Балкани* [онлайн]. 2020, vol. 9(1), с. 34-51 [прегледан 6 август 2021]. CEEOL. ISSN 1314-4103. Достъпен на: <https://www.cceol.com/>

Abstract: The proposed article aims to analyze the genesis and functions of the image of the sea in the emerging film language of early Greek cinema in the context of building the modern Greek national identity and reproducing national memory. The focus is on the first period from the birth of film art in Greece from the early 20th century to the mid-1930s, when many Greek filmmakers left the country due to the imposition of the Metaxas regime with a coup in 1936. The outbreak of the Second World War and the German occupation (1941–1944) stifled the successful aspirations of early Greek cinema, and turbulent political events would not allow it to enter its mature period until the 1950s.

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LUTAS, Liviu. Weirdness, Feel-Bad and New Extremity in Contemporary European Film: the Examples of Greece, Austria, France and Romania. *Ekphrasis. Images, Cinema, Theory, Media* [онлайн]. 2015, vol. 14 (2), с. 88-103 [прегледан 6 август 2021]. CEEOL. ISSN 2067-631X. Достъпен на: <https://www.cceol.com/>

Abstract: In this paper, I approach the question of the use of provocation based on elements like nakedness, sex, violence and weirdness in a number of contemporary films from Greece, Austria and Romania and compare them to the use of provocative elements in the New French Extremity wave. Indeed, these films seem to share the aim to create a feeling of discomfort in the viewer, and have therefore been labeled as The Greek Weird Wave (Rose 2011), Austrian feel-bad film (Lim 2006) and the New French Extremity (Quandt 2004). Romanian cinema after 2001 has only the label of “Romanian New Wave” or “New Romanian Cinema”, but has similar characteristics, both thematically and aesthetically, to the other cinemas mentioned here. Some such characteristics are “awkward dialogue, heightened background noise, sudden violence and emotional breakdown”, a “predilection for depicting the banal underbelly of society, which many filmmakers carefully dissect through strong formal agendas and unflinching hyperrealism”, or a “crossover between sexual decadence, bestial violence and troubling psychosis”. The aim of the use of provocation in this film cannot be easily established. Admittedly, allegorical interpretations in political directions are possible and relevant, whether those concern the financial breakdown (as in the Greek examples) or the difficult adaptation to neo-liberalism (as in the Romanian examples) or just the movement against the bourgeois society and neo-liberalism (as in the Austrian and French examples). But provocation cannot be reduced to these allegorical interpretations. Its use allows for aesthetic innovation, which is analyzed here by a close reading of some case studies, such as Michael Haneke’s *Funny Games* (1997), Ulrich Seidl’s *Dog Days* (2001), Yorgos Lanthimos’s *Dogtooth* (2009), Cristi Puiu’s *The Death of Mr. Lăzărescu* (2005) and *Aurora* (2010), Cristian Mungiu’s *3 Weeks and 2 Days* (2007) and Călin Peter Netzer’s *Cild’s Pose* (2013). New French Extremity films are only discussed as background examples in order to compare the use of provocative elements.

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MARCINIAK, Katarzyna. Transnational Anatomies of Exile and Abjection in Milcho Manchevski's „Before the Rain“ (1994). *Cinema Journal* [online]. 2003, vol. 43(1), pp. 63-84 [viewed 5.8.2021]. JSTOR. ISSN 0009-7101. Available from: <https://www.jstor.org/>
Abstract: This essay considers the discourses of liminality and "national purity" in Milcho Manchevski's "Before the Rain" (1994) in the context of contemporary transnational exilic cinema. Through its innovative narrative structure, the film self-consciously seeks to resist aesthetization and sublimation of abjection and mobilizes a critique of "authentic" citizenry.

Източник: JSTOR

MINI, Panayiota. The Image of the Turk in Greek Fiction Cinema: An Overview. *Études balkaniques* [онлайн]. 2017, (1), с. 55-66 [прегледан 6 август 2021]. CEEOL. ISSN 2534-8574. Достъпен на: <https://www.ceeol.com/>
Abstract: Negative stereotypes often inspired the representation of the Turks in Greek fiction film. Still, throughout the history of Greek cinema, the image of the Turk did not remain unchanged. This article traces the most significant changes in this image, from the late 1920s, when the first nationalistic films set in the Ottoman period appeared, to the early 21th century, when a few films which enjoyed spectacular commercial success (e.g. *A Touch of Spice*, 2004) presented the Turks as friends and lovers to the Greeks. As this overview suggests, popular depictions of a ‘national enemy’ are shaped by socio-political conditions and the changing preferences of filmgoers.

Източник: CEEOL

PESHKOPIA, Ridvan, Skerdi ZAHAJ and Greta HYSI. The Myth of Enver Hoxha in the Albanian Cinema of Socialist Realism: An Inquiry into the Psychoanalytical Features of the Myth. *Framework: The Journal of Cinema and Media* [online]. 2014, vol. 55(1), pp. 66-82 [viewed 5.8.2021]. JSTOR. ISSN 0306-7661. Available from: <https://www.jstor.org/>

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PETROVA, Velina P. Are We Going to Have a Race of Angels? Post-Communist Interpretations of Bulgarian Dissident Cinema. *Berkeley Journal of Sociology* [online]. 2003,

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Abstract: With the end of the Cold War, divisions between East and West did not disappear from the mental map of Europe. With information flowing largely from West to East, Eastern Europeans absorb images of themselves which create an inferior-outsider complex threatening to become a permanent characteristic of their collective post-Communist cultural identities. In Bulgaria between 1998 and 2001, a television program titled "Monday 8 ½" attempted to reverse this trend by insisting that the collective cultural identity of Bulgarians should be informed by their rethinking and reconciling of the Communist history of the country. This extremely popular program drew material from domestic cinematic output to help reframe recent Bulgarian history and teach a new appreciation of national cultural production. Its agenda was to offer an antidote to the Western cultural production and information flow that has inundated Bulgaria in the post-Communist period.

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SIMUT, Andrei. Alternative Histories of the Communist Past: Typologies of Representation in the Romanian Film and Novel after 1989. *Ekphrasis. Images, Cinema, Theory, Media* [онлайн]. 2015, vol. 13(1), с. 175-187 [прегледан 6 август 2021]. CEEOL. ISSN 2067-631X. Достъпен на: <https://www.ceeol.com/>

Abstract: The article analyzes the extent to which the Romanian film and novel after 1989 propose a contrasting vision on the recent past as compared to the official, hegemonic discourse of the political realm. One important event was the official condemnation of the communist regime in 2006. Another objective of the paper is to analyze the artistic response of films to media and political events. The questions asked are: do the films from this period challenge the hegemonic anti-communist discourse? What are the strategies employed? How has the film or the novel influenced other discourses as well? Three typologies of representing communism are proposed and discussed.

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SMETS, Kevin. „Turkish Rambo“ Going Transnational: The Polarized Reception of Mainstream Political Cinema among the Turkish Diaspora in Belgium. *Turkish Studies* [online]. 2014, vol. 15(1), pp. 12-28 [viewed 5.8.2021]. EBSCO: Academic Search Complete. ISSN 1468-3849. Available from: <https://www.ebscohost.com>

Abstract: National identity has become a key theme in discussions about the Turkish media. Yet this is a topic less studied in the field of diasporic media studies. This article takes up the issue of political cinema and its reception among the Turkish diaspora. Through the example of the Valley of the Wolves (Kurtlar Vadisi) franchise, this article discusses how facts, fictions and geo-political motives converge into political cinema. Reporting on a mixed-method audience research that includes surveys, in-depth

interviews, focus groups and participant observation among the Turkish community of Antwerp, this article describes the highly polarized reception of Valley of the Wolves among the diaspora.
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SOHI, Behzad Ghaderi and Adineh KHOJASTEHPOUR. Beginning in the End: Poetry of Greek Tragedy in Theo Angelopoulos's „Ulysses' Gaze“ and „The Weeping Meadow“. *Literature/Film Quarterly* [online]. 2010, vol. 38(1), pp. 59-72 [viewed 6.8.2021]. JSTOR. ISSN 0090-4260. Available from: <https://www.jstor.org/>
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STANKOVIĆ, Peter. A Small Cinema from the other Side of the Alps: A Historical Overview of Slovenian Films. *Film History* [online]. 2012, vol. 24(1), pp. 35-55 [viewed 5.8.2021]. JSTOR. ISSN 0892-2160. Available from: <https://www.jstor.org/>
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TEODORESCU, Jeanine and Anca MUNTEANU. „Lăzărescu, come forth!“. Cristi Puiu and the Miracle of Romanian Cinema. *Film Criticism* [online]. 2010, vol. 34(2-3), pp. 51-66 [viewed 6.8.2021]. JSTOR. ISSN 0163-5069. Available from: <https://www.jstor.org/>
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TRIFONOVA, Temenuga. Stoned on Mars: Home and National Identity in Recent Bulgarian Cinema. *Cineaste* [online]. 2007, vol. 32(3), pp. 32-36 [viewed 5.8.2021]. EBSCO: Academic Search Complete. ISSN 0009-7004. Available from: <https://www.ebscohost.com>
Abstract: The article considers questions of legacy, historical continuity and rapture in films produced and directed in Bulgaria as exemplified by the film "Mila From Mars." Mila from Mars marked the revival of Bulgarian cinema and reexamining Bulgarian post-communist national identity and functioned as an extended allegory for the nation's continuous attempts to reconcile its communist past and agrarian roots. Mars stands, allegorically, for the communist past, for the village and for Bulgaria.
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WILMINGTON, Michael. Angelopoulos: The Power and the Glory. *Film Comment* [online]. 1990, vol. 26(6), pp. 32-37 [viewed 6.8.2021]. JSTOR. ISSN 0015-119X. Available from: <https://www.jstor.org/>
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YILMAZOK, Levent. Persistent othering in Turkish cinema: the stereotyped and gendered Greek identity. *Turkish Studies* [online]. 2019, vol. 20(1), pp. 120-139 [viewed 5.8.2021]. EBSCO: Academic Search Complete. ISSN 1468-3849. Available from: <https://www.ebscohost.com>
Abstract: In Turkish cinema, the regular narrative of exclusion or othering of minority ethnic, religious, and gender identities harnesses the nation-building process against groups that function as the 'constitutive outsider.' Although recent Turkish cinema has challenged many established cultural patterns, this challenge does not yet extend to stereotyped and heavily gendered constructions of Greek identity. In this paper, I argue that these constructions are persistent, and can be seen in recent films. Specifically, I demonstrate that Greek characters are limited to a few stereotypical names and roles, assigned heavy Turkish accents, and for the most part, confined to female roles depicted primarily as 'indecent' and/or objects of the male gaze.

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ZVIJER, Nemanja. Cultural Reflections of War Crisis: The Picture of War in the 1990s Croatian Cinema. *TEME: Casopis za Društvene Nauke* [online]. 2014, vol. 38(1), pp. 67-88 [viewed 5.8.2021]. EBSCO: Academic Search Complete. ISSN 0353-7919. Available from: <https://www.ebscohost.com>

Abstract: This paper discusses how the war crisis affected the culture, especially on film as a specific cultural product and one of the most important segments of popular culture in general. In this regard, the paper considers the ways in which the war crisis shaped the film image of the war in Croatia during the 1990s. Special attention will be given to the cinematic image of the enemy, the hero, and the martyr. In addition to that, the paper discusses how the selected films represented the character of the war as well as who was marked as being responsible for the war. All these segments are considered through the prism of a wartime crisis.

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