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SUMMARIES

SCREEN EXPRESSION AND LITERARY LANGUAGE (BULGARIAN, REGIONAL, HUMAN DIMENSIONS)

Nedelcho Milev

The monographic study *Screen Expression and Literary Language* looks at the principles of verbal and non-verbal generalization through screen and literary forms. Analyzed are important examples from world cinema, painting, hieroglyphic and other linguistic theories. These examples are backed up with specific works: Tarkovski's films, the animation films of Todor Dinov, *Strike* by Eisenstein, *Un Chien Andalou* by Bunuel and Salvador Dali. Special attention is dedicated to an old and barely known Bulgarian film *The Balkan War*. A new linguistic term is introduced SENSE - by analogy with the term SEMA.

THE SPECIFICITY OF FILM TITLE

Petya Alexandrova

The work seeks to define the similarities and differences between the film and literary title. Both are verbal images but they come into contact with the work of art in different ways and at the end change. In the case of the film title the initial meaning is verbal but after watching the film its title is transformed from a verbal into a film image. This process repeats the creative and production process of the film itself, when from the script (a verbal construction) we come to the film (film image construction).

The title has a grammatical omnivorous quality. It can be made up of all parts of speech, including full sentences. Examples are presented of film titles made of names, nicknames, common noun, general terms, places, actions - and how this is reflected in the films.

THEORY OF MEDIAMORPHOSEN

Vladimir Michailov

Theory of Mediamorphosen by Alfred Smudits looks at the revolutionary changes in the relationship between art, cultural creativity and society caused by the subsequently emerging mass media. On the basis of this theory the author traces in an academic manner some of the conflict points of the relationship culture - mass media in order to better evaluate the achievements of Smudits' theory in media science.

THE INEVITABILITY OF THE FATHOM. PRESENCE/ABSENCE OF FILMS WITH MULTI-LINEAR NARRATIVE STRUCTURE IN BULGARIAN AND WORLD CINEMA

Zlatina Fenerdjieva

Is man capable of choosing his own direction of his fate? Since ancient times a number of philosophical and religious doctrines present controversial answers to this question. Today the newest forms and experiments in narrative art direct us at this problem. This is a result of

the recent discoveries in technologies necessary for their creation. The digital revolution makes possible the materialization of the multi-linear dramaturgic model that allows the viewer/interactor to choose his own direction through the versatile narrative structure. Some of the masterpieces of world cinema have been created on that principle. Regretfully, in Bulgarian cinema such works of art are almost missing.

CYBER-PUNK

Dimitar Kabaivanov

According to the existing (at this stage) theory of virtual reality - the virtual reality that is modeled by a computer is perceived as audiovisual (but having impact on other organs of perception, i.e. widening the scope of its perception) environment created with artificial means, which is presented or perceived by the subject of its impact as real or almost real. All this is directly linked to the cinema as a screen art, especially at its present stage of development when computer technologies (and especially those creating virtual reality in particular) play an important role. Of special interest here is cyber-punk as a cultural (particularly in the cinema) genre and style. In our academic and research literature the problems of the aesthetic and technological dimensions of the cyber-punk phenomenon practically have not been subject to study, while in world literature the approach to this cultural phenomenon is mainly technological, while the scientists working on the aesthetic and artistic questions are an exception.

POSTMODERN FILM REALITY

Maya Dimitrova

The end of the century offers new visions of film reality. Both modern and postmodern structures exist on the global screen. Special attention is devoted to the problems of the audience - how is the global audience structured in this new reality, what are the relationship between author, audience, film market in the new global market. Defined are such terms as mass audience, distribution, etc. Some of the most recent world tendencies in film production are examined but attention is devoted also to the problems of the Bulgarian film production and film market.

COMMUNICATION - EXISTENCE OF SCREEN REALITY

Asparuh Nikolov

Communication in cinema is not limited to presenting and perceiving information, managing the message or the creation of meaning. Communication in cinema creates experience of film reality that has been born in the process of communication between the screen image and the viewer. An experience, that brings forth the phenomena of spontaneously emerging reality.

THEMATIC INTERESTS IN THE FIELD OF POSTMODERN FILM

Ekaterina Limoncheva

Praised or ignored postmodernism is a fact in cinema. The original contribution of postmodern film aesthetics is basic regarding form and

structural know-how but one cannot deny the underlined, repeated interest of postmodern works for specific stories and problems. Among those one can outline such themes as manipulation, the power of mass media, alienation, our hectic life, the motives of the perfect race or the end of the world. Postmodern cinema shows a pronounced interest for them. And in spite of the fact that they cannot be classified as postmodern, they certainly are subjected to a determined postmodern interpretation in the cinema at the end of the 20th century.

NEW WEST EUROPEAN CINEMA AND THE STEREOTYPE OF SEPARATION

Ingeborg Bratoeva

This article, based on the analysis of 25 European films, shot in the period 1973-2003, examines the identity construction in the new West European cinema. The study has a strong focus on works, produced in the last five years, which display a strong tendency to adjust to new European realities the hardened stereotypes, inherited from the epoch of the Cold War. The West European filmmakers tend to represent the crisis of European identity, set in after 1989, as an exclusively East European dilemma. They keep reproducing the well-known stereotype of Western self-identification: a hero, bearer of civilization and humanity, and they persist in multiplying the familiar negative type: the East European, made in the "empire of evil". After 1995, the negative Eastern stereotype went through a significant transformation: the anti-hero/anti-heroine discarded his/her communist or KGB identity. In recent time he/she emerges on screen as a Mafioso, or as a criminal, or as a pimp, or as a prostitute, in the best case, as an illegal emigre. Thus, the East European demonstrates on screen three fixed qualities: he/she is irrational, he/she cannot adapt to the Western culture, and he/she is generally characterized as a marginal white. The commonly negative representations of "the other" hindered European cinema from developing a hero with multiple identities who could mediate between the East and the West. We can conclude that in the last decade European cinema reanimated the opposition East-West, and continued to promote negative stereotypes of otherness and difference, in contrast to the process of political unification of Europe. Nevertheless, many European filmmakers bear in fact multiple identities. Some of them began to destroy the deep-rooted models of contradiction between the European East and the European West, and tried to present on screen a new concept of interaction and mutual understanding. We regard this development as the most productive tendency in the recent European cinema.

"THE POETRY OF PESSIMISM" AS A FORM OF PROTEST IN THE ANIMATION FILMS OF EASTERN EUROPE

Nadezhda Marinchevska

The article focuses on the evolution of the vanguard movements in animation in some of the former Socialist countries. As early as the end of the 50s there emerge dark grotesque, eschatological predictions about the forth-

coming downfall of humanity, graphic omens of spiritual and physical death that turn in to a specific form of protest against the dogmas of Socialist realism. This "poetry of pessimism" undergoes its asynchronous and non-linear development. And if in the case of Romania or the German Democratic Republic censorship quite efficiently hinders the emergence of extreme misanthropic, individualistic and vanguard-non-communicative films, in Poland, Czechoslovakia, Yugoslavia, Bulgaria or Hungary it is precisely such films that periodically mark the upward trend of artistic achievement and strive to free the language of art from ideological limitations.

**THE ECCENTRIC ENTROPY
OF THE STYLE "LITVINOVA"**
Genoveva Dimitrova

The article *The Eccentric Entropy of the style "Litvinova"* is the first research in Bulgaria, dedicated to the only woman in the Russian cinema today who tore to pieces its muscularity. The text analyzes the specifics of her style through the different works of Renata Litvinova as a screenwriter, actress, producer and director.

**IS THE WORLD
INTERESTED IN US?**
Alexander Yanakiev

The first foreigner, who can film - Charles Nobel, arrives in Bulgaria in 1903. Since then

foreign cinematographers periodically visit our country and in a documentary manner present different subjects or make films about nature and the people. Documentary events are more popular - war, upheavals, assaults, etc. In the study presented in details are the documentary films from Great Britain - *The Lure of the East* (1924), *Murder Most Foul!* and *To be Publicly Executed!* (1925) as well as the Bulgarian-German production *In the Kingdom of Roses*.

**THE DEVINE
AND THE HUMAN IN BULGARIAN
ANIMATION**
Radostina Neikova

Animation in itself contains in the most generalized way the main parameters of cinema as a space-time art. The present text examines the specifics of the animation image in juxtaposition between the characteristics of animation and chronophotographic cinema, accenting on three major aspects: image, movement, space and time.

**NEO-TRADITIONALISM
IN CONTEMPORARY ASIAN CINEMA**
Andronika Martonova

During the last 10 - 15 years the cinema of the Far East has conquered the world screens. This can be proved not only by the great number of films that have received awards at some of the

most prestigious film festivals. The cinema (which can be called "art") of China, South Korea, Vietnam, Japan wins the hearts of the viewers with its stylistic harmony and the fact that it's so different from the cinema of the West. Many of the researchers of Eastern culture for many years now have been studying the display of traditionalism and neo-traditionalism in its different forms in contemporary Asian art, culture and literature. Cinema engulfs and assimilates a major part of the symbols, characteristic of the region, the classic genre-narrative structures (from poetry as well as from the prose - dramaturgy, novels, stories). The film language of the East is also entrusted with sacral philosophical and religious motives. As examples of such contemporary films one can point out the Korean film *Spring, Summer, Fall, Winter...* and *Spring* by Kim Ki-Douk and *Oasis* by Lee Chang-Dong, the Japanese *Dolls* by Takeshi Kitano and the Indian *Samsara* by Pan Nalin, the Chinese *Hero* by Zhang Ymou. The idea for a deliberate reconstruction of something well-known turns out to be quite convenient for Asian cinema from an ethical, aesthetical and commercial point of view. Film art as if though becomes a kind of Eastern "to be continued" and not a "remake" of the traditional inception. Because the screen makes possible the adequate new continuation of the triumph of the classic Chinese term "I" - idea, "Fa" - canon and "Ha" - synthesis on which art is based.