## CONTENTS

List of figures

Lis	t of figures	X
Co	ntributors	xii
Int	roduction	1
Th	irst dialogical cluster: European cinema speaking about Europe: rough explorations of sexualities, identities, migration and the crisis of dernity	13
1	Post-communist nostalgia in new Bulgarian cinema as a social critique:  Mediated post-communist nostalgia  Antonina Anisimovich	15
2	Slow Slippy: Still shite being Scottish? T2: Trainspotting and the 'Scottish European'	26
	Kyle Barrett	
3	Beauty and historical understanding in Suspiria and Cold War Louis Bayman	36
4	'Europe was built on blood': Christian Petzold as a European filmmaker Cordula Böcking	49
5	Europe wounded? Politics of hope and resistance in Vincent Dieutre's  Orlando Ferito (2013)  Tom Cuthbertson	58

## Contents

6	Lilting and the entangled temporalities of Europe(an cinema) MaoHui Deng	67
7	New ways of looking: The case of Maren Ade, Valeska Grisebach and Małgorzata Szumowska Owen Evans	76
8	The ebbs and flows of girlhood experience across European cinema Fiona Handyside and Danielle Hipkins	85
9	'Dream on princess': Cultural value, gender politics and the Hungarian film canon through the documentary Pretty Girls  Júlia Havas	96
10	European ecology-documentaries as performative exchange Susan Hayward	109
11	Following the <i>flâneur</i> Hulot in <i>Playtime</i> : Soundscape of the new Paris Seda Öz	121
12	Ágata's (filmmaking) girlfriends: The new wave of women directors in Catalonia  Cristina Ruiz-Poveda Vera	133
13	The Bourne multiplicity: Quantum Europeanness in the Bourne films (2002–2016)  Rob Stone	143
14	Noisy presences in contemporary European Cinema: Paris est une fête: un film en 18 vagues Emilija Talijan	153
15	Gay male sex, carnal knowledge and realism in contemporary French cinema Connor Winterton	163
16	Eden is West, Europe as a magic trick Cecilia Zoppelletto	171
PAR	T II	
A s	econd dialogical cluster: Cinema and its industry, national nsnationalisms: Actors, studios and cross-overs	179
17	Omar Sharif: A European Middle Eastern star Samar Abdel-Rahman	181

## Contents

18	Weakened nationalism and thickened time: Interrogating the position of Kurdish cinema within European cinema discussions Özgür Çiçek	190
19	Why small European film industries remake each other's successes: The case of the Low Countries  Eduard Cuelenaere, Stijn Joye and Gertjan Willems	201
20	European collaboration after World War Two: A Tale of Five Cities (M. Tully, R. Marcellini, W. Staudte, G. von Cziffra, E. E. Reinert, 1948–1951)  Hanja Dämon	210
21	A film 'highly offensive to our nation': Stanley Kubrick's <i>Paths of Glory</i> (1957), censorship and militaristic representations of post-war Europe <i>James Fenwick</i>	219
22	Europe comes to Hollywood: The silent era, 1912–1927  Agata Frymus	232
23	The non-professional actor in European cinema  Miguel Gaggiotti	243
24	The (cultural) politics of international co-production: Morocco and Europe Will Highee	252
25	British comedy in a foreign light: looking at the trope of British comedy through the lens of émigré filmmakers  Anna Mártonfi	265
26	Corporate consolidation, artistic conservatism and the persistence of Hollywood: The European film industry, 2006–2020 Christopher Meir	274
27	'Boyish' women and female soldiers: British gender disguise comedies between the world wars  Chris O'Rourke	285
28	Fred Zinnemann: A Hollywood director who never leaves Europe  John White	294
At	AT III hird dialogical cluster: European cinema and the myth of a unifying d pluralist Europe: Through explorations of borders, genres and histories	305

29	Framing fundamentalism in contemporary European film  Kaya Davies Hayon	307
30	Gangster films reloaded: European values and the criminal spectre of late modernity  Giuseppe Fidotta	316
	Спизерре Глаона	
31	Films at the intersection of Europe, the Balkans and transgender visibility: A sketch map	326
	Alex Forbes	
32	Two-speed economic systems and bipolarity in the European Union: Frontier spaces in Valeska Grisebach's Western	335
	Luis Freijo	
33	Film topography and national belonging: Hungarian Jewishness and the high mountains  Gábor Gergely	345
34	Identity and belonging in the bordered spaces of Gatlif's <i>Indignados</i> (2012) and <i>Geronimo</i> (2014)  Tamsin Graves	357
35	Accented silences: The aesthetics of displacement in diasporic post- Yugoslav cinema Igor Krstić	365
36	Resisting the traps of hegemony: Variation in contemporary German queer of color cinema  Priscilla Layne and Ervin Malakaj	374
37	Lisbon on film, 1980–2020: Locating Europe  Mariana Liz	385
38	'We live like swine and die like swine, because we mean nothing to each other': The little person, the state and nationhood in contemporary Russian film  Adelaide McGinity-Peebles	394
39	Family, memories and borders: Europe in the films of Stephan Komandarev Maya Nedyalkova	404
	of divine the distance and the sense of the sensity of	

## Contents

40	Neoliberal authorship: Auteur theory and European art cinema in 2021 – The example of Paweł Pawlikowski <i>Joanna Rydzewska</i>	415
41	Queer bodies and the death drive: Gender and sexuality in Italian giallo Daniel Sheppard and Giuseppe Previtali	428
42	Political discourse and rhetoric: Challenging twenty-first-century populism in Chez nous/This Is Our Land Jamie Nicholas Steele	437
43	Recovering memory, reasserting Europeanness: Modern Convivencia and Hispanotropicalism in Palm Trees in the Snow (2015) and Neckan (2014) Marta F. Suarez	450
Ind	ex	461
	THE STATE OF THE S	
	Flash and Ana in Elite Franking (20)	