

## Liberated Cinema The Yugoslav Experience

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Daniel J. Goulding's Liberated Cinema is an expanded edition of an earlier book that covered the cinema of Yugoslavia from 1945 to 1985. Since 1985 much has happened in the region, including the breakup of Yugoslavia as a nation and, ironically, the establishment of a new national cinema.

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Nick Miller argues in this provocative study that to comprehend Yugoslavia's collapse, we must examine the development and nature of Serbian nationalism, and the typical approaches will not suffice. Serbia's national movement of the 1980s and 1990s, Miller suggests, was not the product of an ancient, immutable, and aggressive Serbian national identity; nor was it an artificial creation of powerful political actors looking to capitalize on its mobilizing power. In examining the work of three influential Serbian intellectuals, Miller argues that cultural processes are too often ignored in favor of political ones; that Serbian intellectuals did work within a historical context, but that they were not slaves to the past; that Serbian history is not a continuous reiteration of static themes. His subjects are Dobrica Cosic (a novelist), Mica Popovic (a painter) and Borislav Mihajlovic Mihiz (a literary critic). These three men were part of a circle of friends who began the postwar with (mostly) open minds about the promise of the new communist order and who wound up by 1974 as inveterate opponents of the regime and nationalists. Together, the work of these men indicates that nationalism was more than a tool for cynical and needy politicians, and less an ancient bequest than an unsurprising response to real conditions in Tito's Yugoslavia. Book jacket.

Eastern Europe addresses the emergence of uncertain pluralism in the region following the disintegration of the communist regimes in 1989. Taking a broad historical approach, the volume considers issues and challenges that have marked Eastern Europe from 1939 through World War II and the era of socialism, up to the present. Eight comprehensive country studies are augmented by detailed assessments of economic developments, security issues, religious currents, cultural policies, and gender relations in the region.

Drawing primarily on selected filmic texts from former-Yugoslavia, the book examines key social and political events that triggered the Yugoslav wars in the 1990s. Yugoslav politics and society are set within the broader artistic and cinematic strategies that helped stabilise post-Yugoslav territories strategies that were part of the national desire of looking forward to a time of 'perpetual peace' and its subsequent cosmopolitan norms. It argues that filmic texts demonstrate the degree to which nationalism was at the heart of the violent disintegration of Yugoslavia. Yet, the concern of the argument is not simply to offer a filmic critique but to develop an alternative to nationalism; namely, a theoretical framework through which cosmopolitan humanism is at the forefront of addressing former Yugoslavia's political wounds.

The COURAGE Handbook ushers its reader into the world of the compellingly rich heritage of cultural opposition in Eastern Europe. It is intended primarily to further a subtle understanding of the complex and multifaceted nature of cultural opposition and its legacy from the perspective of the various collections held in public institutions or by private individuals across the region. Through its focus on material heritage, the handbook provides new perspectives on the history of dissent and cultural non-conformism in the former socialist countries of Central, Eastern, and Southeastern Europe. The volume is comprised of contributions by over 60 authors from a range of different academic and national backgrounds who share their insights into the topic. It offers focused discussions from comparative and transnational perspectives of the key themes and prevailing forms of opposition in the region, including non-conformist art, youth sub-cultures, intellectual dissent, religious groups, underground rock, avantgarde theater, exile, traditionalism, ethnic revivalism, censorship, and surveillance. The handbook provides its reader with a concise synthesis of the existing scholarship and suggests new avenues for further research.

Drawing on visual materials (film, art, graffiti, street-art, public advertisement, memorials), the essays of this collection offer detailed views on the cultural and political dynamics that preceded and emerged in the wake of the Yugoslav conflicts of the 1990s.

Aleksandar Saša Petrovic (1929–1994) was one of the most significant filmmakers to come out of Socialist Yugoslavia. He was by far the most awarded director on a national level, winning three Golden Arenas at the Yugoslav Film Festival in Pula, as well as receiving all the highest state awards. He was also acclaimed internationally, and the first Yugoslav director to win prizes at the Cannes Film Festival, in 1967, as well as Oscar nominations in 1967 and 1968. His film, I Even Met Happy Gypsies (1967), was seen by 200,000 people in Paris alone, and was extensively distributed worldwide. The author has defined four themes that have, particularly in Petrovic's mature work, consistently provided a sharp and thorough commentary on political life and its contradictions. Petrovic regularly investigated: (a) interethnic relationships, and/or the position of ethnic minorities (b) the position of religion in society (or societies) (c) the relationships between political establishments and non-privileged (or marginal) groups in society (or societies) (d) the dogmatic nature of ideologies and/or religions. As Petrovic scrutinised these themes, he introduced a specific anti-dogmatic position of his own, which permeates his later films. This position became a significant element of his authorial signature – if one admits a continuing concern for notions of authorship.

This book focuses on one of the most remarkable phenomena of World War II: the mass participation of women, including numerous female combatants, in the communist-led Yugoslav Partisan resistance. Drawing on an array of sources - archival documents of the Communist Party and Partisan army, wartime press, Partisan folklore, participant reminiscences, and Yugoslav literature and cinematography - this study explores the history and postwar memory of the phenomenon. More broadly, it is concerned with changes in gender norms caused by the war, revolution, and establishment of the communist regime that claimed to have abolished inequality between the sexes. The first archive-based study on the subject, Women and Yugoslav Partisans uncovers a complex gender system in which revolutionary egalitarianism and peasant tradition interwove in unexpected ways.

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