

# CONTENTS

<b>1</b>	<b>Introduction: The Identity of European Cinema</b>	<b>1</b>
	Ingrid Lewis and Laura Canning	
<b>Part I</b>	<b>Discourses</b>	<b>13</b>
<b>2</b>	<b>Documenting Difference: Migration and Identity in European Documentaries</b>	<b>15</b>
	Adam Vaughan	
<b>3</b>	<b>Scotland's Onscreen Identities: Otherness and Hybridity in Scottish Cinema</b>	<b>33</b>
	Emily Torricelli	
<b>4</b>	<b>Questioning the 'Normality Drama': The Representation of Disability in Contemporary European Films</b>	<b>51</b>
	Eleanor Andrews	
<b>5</b>	<b>Ecocritical Perspectives on Nordic Cinema: From Nature Appreciation to Social Conformism</b>	<b>69</b>
	Pietari Kääpä	
<b>6</b>	<b>The Trauma of (Post)Memory: Women's Memories in Holocaust Cinema</b>	<b>87</b>
	Ingrid Lewis	
<b>7</b>	<b>An Ordinary Warrior and His Inevitable Defeat: Representation in Post-Yugoslav Cinema</b>	<b>109</b>
	Dino Murtic	

<b>Part II</b>	<b>Directions</b>	127
8	<b>The New/Old Patriarchal Auteurism: Manoel de Oliveira, the Male Gaze and Women's Representation</b> Ingrid Lewis and Irena Sever Globan	129
9	<b>The Latest European New Wave: Cinematic Realism and Everyday Aesthetics in Romanian Cinema</b> Doru Pop	149
10	<b>Between Transnational and Local in European Cinema: Regional Resemblances in Hungarian and Romanian Films</b> Andrea Virginás	167
11	<b>Crossing Borders: Investigating the International Appeal of European Films</b> Huw D. Jones	187
12	<b>Technology, Decentralisation and the Periphery of European Filmmaking: Greece and Scandinavia in Focus</b> Olga Kolokytha	207
13	<b><i>Brooklyn</i> and the Other Side of the Ocean: The International and Transnational in Irish Cinema</b> Maria O'Brien and Laura Canning	227
<b>Part III</b>	<b>Genres</b>	247
14	<b>On the Eve of the Journey: The New European Road Movie</b> Laura Rascaroli	249
15	<b>German Film Comedy in the 'Berlin Republic': Wildly Successful and a Lot Funnier than You Think</b> Jill E. Twark	263
16	<b>On the Ambiguous Charm of Film Noir: <i>Elle</i> and the New Type of Woman</b> Begoña Gutiérrez-Martínez and Josep Pedro	281



<b>17 Dystopia Redux: Science Fiction Cinema and Biopolitics</b>	<b>299</b>
Mariano Paz	
<b>18 Spanish Horror Film: Genre, Television and a New Model of Production</b>	<b>317</b>
Vicente Rodríguez Ortega and Rubén Romero Santos	
<b>Index</b>	<b>335</b>

## NOTES ON CONTRIBUTORS

**Elcanor Andrews** is retired Senior Lecturer in Italian and Film Studies from the University of Wolverhampton, UK. She specialised in Italian Cinema, in particular the works of directors Bernardo Bertolucci, Federico Fellini and Nanni Moretti, as well as Neo-Realism and the Spaghetti Western. She also taught French Cinema, including poetic realism and the *Nouvelle Vague*. Her book on Moretti's use of narrative space (*Place, Setting, Perspective*) was published in 2014. She is co-editor of *Space of the Cinematic Home: Behind the Screen Door* (2015). Her research interests include the Holocaust as well as myth and the fairy tale.

**Laura Canning** is Senior Lecturer in Film and Course Leader on the BA (Hons.) Film at the School of Film & Television, Falmouth University, UK. She holds a PhD from the School of Communications, Dublin City University (2012) and primarily writes on Irish cinema, women filmmakers and genre. Her most recent work includes contributions on 'Smart' teen film in *Rethinking Genre in Contemporary Global Cinema*, eds. Silvia Dibelius and Cary Barnett (Palgrave Macmillan, 2018) and on Irish women filmmakers in *Women in Irish Film: Stories and Storytellers*, ed. Susan Liddy (Cork University Press, 2020).

**Begonia Gutiérrez-Martínez** holds a PhD in Theory, Analysis and Cinematographic Documentation (Universidad Complutense de Madrid, UCM, Spain). She collaborates with the research group Analysis of Audiovisual Texts (ATAV, UCM), and has been a visiting scholar at the University of Texas at Austin (Radio Television Film Department). Her articles about television, cinema and culture have been published in *Investigaciones Filmáticas*, *Temas de Poética*, *EU-topics*, *Jeux Research Journal*, and in the volumes *Cineastas Audiovisuales Actuales*, *¿Qué es el cine?* and *Entender el Audiovisual*. She has taught Narrative Cinema and Film Analysis (Universidad Rey Juan Carlos), as well as Political Communication (CES Nexa, Universitat de Lleida).