

**THE BULGARIAN COMEDY FILM „MISSION LONDON“.
MISSION (IM)POSSIBLE?**

Evdokia Borisova

Abstract

The text discusses the nature and functions, the aesthetic and ethical vision of the comedy and its postmodern transformations; the social messages of the Bulgarian comedy film and the phenomenon of the movie script based on literary work. The article problematizes the relations between the commercial cinema product of high quality and the aesthetic value of the contemporary literary work which has turned into classic. The film of Dimitar Mitovski turned out to be a real competitor of the brilliant parody novel of Alek Popov. And the plot of „Mission London“ became a byword for the initially wrong model of the „Bulgarian transition period“. The everlasting theme of We and the Others which has become a mental stereotype of every peripheral culture is presented in the spirit of our native traditions but also in an odd way, grotesquely realistically, sadly funny, pu ON THE TRACKS OF A MOVIE.

„Man, Don't Get Angry“ – One Forgotten and Forbidden (?) Bulgarian Film

Anelia Kassabova

Abstract

The article discusses one particular film, “Man, don't get angry”, with director Ivaylo Trenchev and script-writer Kiril Topalov. By analyzing published opinions and reviews as well as archival materials the author notes specifics in the functioning of the socialist mass media and traces out institutions and mechanisms for controlling the cinema process. These are mechanisms which affect the view/perception and visual re-creation of the world, the writing and talking, the thinking and attitude of the people in their different roles – (film-) makers, spectators and readers, journalists and reviewers. blicistically carnival. The reader of the novel and the spectator of the movie ejaculate with one voice: this is impossible because it is...true! From Aleko (Konstantinov) to Alek (Popov) – it's all true...