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Film/Cinema (South East Europe)

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This article offers a synthetic picture of the presence of World War I motifs in South-Eastern European cinema. It also offers an overview of the filmography of World War I and some conclusions about the use of the Great War theme in the construction of collective memory in South-East Europe. Films covered in this analysis are from the beginnings of World War I, the inter-war period, and also from 1945 to the present.

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1. Introduction

As one of the worst and bloodiest conflicts of the 20th century, World War I, left behind millions of [dead](#), injured, and a huge scale of destruction. The war was followed by a great disillusion, which influenced all societies touched by the war. Beside disillusion, death and despair, World War I left a variety of films. Film is not only important as a historical document, or a piece of art, but also as a reflection of the national positions, nations' value systems and the self-positioning in global processes. Looking upon cinematography in South-East Europe, one can perceive the different myths the war experience created, the different political positions of [Serbia/Yugoslavia](#), [Romania](#), [Greece](#), [Bulgaria](#), and [Albania](#) in the war, and also the impact the war had on these [societies](#).

Filming the Great War started in tandem with the outbreak of the fighting. While newsreels and documentaries made during the war, and shortly after aimed at mobilizing the people and awakening and strengthening their patriotism, a new phase in remembering and screening the war came in the second half of the 20th century. Strong patriotic feelings were not so much on the agenda, but this time a strong anti-war sentiment emphasized the sufferings of the ordinary people. A great number of films that dealt with World War I contained a strong anti-war message, highlighting the brutality and senselessness of the violence. The films dealt with the horrors of the frontlines, the miseries the war brought into the homes of ordinary people and the post-war position of veterans as forgotten men.

However, a few cinematographies, Serbian/Yugoslav and Greek for example, continued to foster a strong national and patriotic agenda, which, in a way, helped different [myths](#) and constructions of national memories to prevail; for example, the "hero myth" in the case of [Gavrilo Princip \(1894-1918\)](#) in Serbia, or an extremely negative image of the enemy, as in portrayals of the Turks in Greek cinematography.

2. Films produced in Serbia/Yugoslavia

At the beginning of the war in Serbia (1914) a number of foreign newsreels covered the Serbian battlefield.^[1] Thanks to them, some footage of the defense of Belgrade in 1914 was preserved in *Pathé Journal* and *Les Annales de la Guerre*. At the same time, a number of Serbian film pioneers, among them [Đoka Bogdanović \(1860-1915\)](#), together with [Samson Chernov \(1887-1929\)](#) started recording war events, but sadly all that footage perished during 1915.^[2] By 1918, there were around a hundred newsreels on Serbia (Serbia Army's battles, the Salonika front, retreat through Albania, and the liberation of Belgrade), mostly made by French cameramen.^[3] The most important event in Serbian film history of that time was the founding of the Military Film Section (*Filmska sekcija pri Vrhovnoj komandi*) of the Serbian Army in 1916, with the aim of screening films about the Salonika Front.^[4] Using this material, a few edited documentaries were made after the war (*The Salonika Front Breakthrough / Proboj Solunskog fronta* and *The Liberation of Belgrade / Oslobođenje Beograda*).^[5]

The new phase of World War I film started in the interwar period, with three silent feature films: *Through the Storm and Fire* (1930), *For the Honor of the Fatherland* (1930), and *In God We Trust* (1932). In all these films the emphasis was on the images of the suffering, agony and heroism of the Serbian people. *Through the Storm and Fire* follows the destiny of a Serbian volunteer, who was wounded during battle in 1915. After recovering, he tries to organize the resistance, but is caught by the Austrians. His sister rescues him, and the film finishes with a happy-ending. This film is filled with national pathos and played on nostalgic emotions.^[6] In the same year, another film about Serbia's sufferings in World War I was made. In 1930 it was shown with the title *For the Honor of the Fatherland* and in 1940 the film was re-edited as *Serbia's Golgotha: Fire in the Balkans*. Typically for World War I feature films all over Europe, a number of documentaries from the war were used, but since there were not enough of them, the director had to make reconstructions of the significant events.

In God We Trust is considered the most important Yugoslav feature film from the interwar period.^[7] This film, directed by the Serbian film pioneer [Mihailo Al. Popović \(1908- ?\)](#), is important for the unique approach it took to the war in comparison to the majority of Serbian World War I films. The film begins in an idyllic village, which is abruptly disrupted by the outbreak of World War I. From that point on, two parallel stories develop: one follows a young soldier and his war destiny, while the other deals with the life of the ordinary people under occupation, focusing on the miseries that the war brought. The closing scene set in a cemetery full of crosses, where the soldier explains to his son, "when you grow up, you will understand," expresses the sense of tragedy and the nonsense of war.^[8]

In socialist Yugoslavia, World War I was considered a sensitive issue, because of the different sides that the Yugoslav peoples took during the war. The first film on World War I in this period was a war spectacle *The March To Drina* (1964). This film is about the Battle of Cer (August 1914) and underlines the heroic struggle of the small Serbian Army fighting and beating its stronger Austro-Hungarian enemy. This historical reconstruction had impressive battle and mass-scenes. Although the film did not receive good reviews, the audience loved it, because of the patriotic war story and spectacular scenes set in full color.^[9]

In less than a decade of one another, two films on the assassination in Sarajevo were made: *Sarajevo Assassination* (1968) and *The Day That Shook the World* (1975), with completely different standpoints. The first one is about the individual drama in which one young man questions whether assassination was the most effective way of struggling against the enemy. On the other hand, *The Day That Shook the World* by the block-buster director Veljko Bulajić (famous for his partisan movies) through its attempt to justify the assassination, portrays a completely different picture of this event. The accent in the film is on the assassin Gavrilo Princip and his compatriots from the "Young Bosnia" movement, who were "not depicted as conspirators, but poets, revolutionaries, and patriots."^[10] As the director explained, these young men were shooting more with their hearts, then with revolvers.^[11] The importance of this film is that it raised the question of whether the

assassination was justified on moral grounds, which was disputed in the movie reviews.^[12] Debates on the justification of the assassination in Sarajevo remain dominant in modern Serbian public discourse.

In the recent period three more films were made on World War I – two with the war in the background of their stories (*Solemn Promise* and *Tears for Sale*) and the third depicting the war as a spectacle (*St. George Slays the Dragon 2009*), with a budget estimated around €5 million, making it one of the most expensive Serbian movie productions to date.^[13] *St. George Slays the Dragon* covers the period from the [First Balkan War](#) (1912) until the Battle of Cer (1914), and is set in a small village, where there is animosity between the potential soldiers and the disabled veterans from the Balkan wars. When men go the battle, rumors start circulating that the invalids are trying to seduce their wives. In order to prevent an outrage in the army, the High Command decides to recruit the invalids and send them to the frontline.

Although the central theme in the movie is a love story (the love triangle among a soldier, his wife and a disabled veteran), it is a war spectacular full of patriotic sentiment. On the one side, the film was a Serbian Oscar nominee, but on the other, it provoked certain controversies, among which the strongest was shooting scenes in Omarska, where there was a Serbian internment camp for Bosniaks and Croats.^[14]

Generally, with the exception of *In God We Trust*, World War I films in Serbia/Yugoslavia were mostly war spectacles, focusing on patriotism and heroic struggle, with strong national pathos, while intimate personal stories remained in the background.

3. Films produced in Romania

Among all the South East European cinematographies, the Romanian seems to be the richest in terms of World War I feature films, in not only the variety of themes but also the topics they covered. Romania entered the war in late August 1916, and very soon after, film activities started. On 15 November 1916, the Photographic and Cinematographic Service of the Romanian Army was founded. In May and July 1917 two parts of the documentary *The Romanian Front (Frontul roman)* were released and a few months later one more documentary *About the Latest Battles on the Romanian Front (In jurul ultimelor bătălii de pe frontul roman)* was released.^[15]

Between 1916 and 1919, Romanian army cinematographers filmed images (totaling a footage of more than 20,000 meters) released as newsreels and documentaries during the war and afterwards as montage full-length features.^[16] *Our War* was a newsreel montage, a “reconstructed documentary”, devoted to [Ecaterina Teodoriu \(1894-1917\)](#), a Romanian heroine.^[17] In this film, the battle scenes appeared so genuine, that one decade later they were incorporated as “newsreels” into the feature film *Ecaterina Teodoriu* (1930). This film was the most popular World War I film in interwar Romania, especially because it was the first “sung and spoken Romanian war film”.^[18] This

version of Ecaterina Teodoroiu's biography was a romanticized one, based on a story on Ecaterina and her brother Niculaie (when she finds out that Niculaie died on the front, she decides to fight in his place and is killed by an enemy bullet). The film was shot in Ecaterina's native village with her real mother acting her own part, giving the whole film a realistic documentary style.^[19]

Besides the films on Ecaterina Teodoroiu, the 1920s saw a few more short films, mostly a combination of newsreels and fiction. In 1921 there was one more "reconstructed documentary" *Heroic Evocations*. In 1925 *Duty and Sacrifice* was made for "military and the patriotic education of youth, and, in particular, of Romanian soldiers, through the evocation of the heroic episodes and the self-sacrificing spirit for the homeland, during the war for the unification of the nation".^[20] Similarly to *Duty and Sacrifice*, *The Nation Heroes* (1926) was another "reconstructed documentary", devoted to the Tenth Anniversary of Romania's entering the war.^[21]

After *Ecaterina Teodoroiu* from 1930, there was no other World War I movie in the interwar period until the communist era, mainly due to the expansion of [fascism](#) and Romania's closer connections to Nazi Germany.

In the communist period in Romania, World War I films became more anti-war, than patriotic, emphasizing the absurdity of war. The Romanian cinema of that time, in general, avoided spectacular and grandiose reconstructions of battles, with big deployments of troops, and put emphasis on individual sacrifice, on the dramas of those who bore the brunt of battles on their shoulders.

The first Romanian films in which the absurdity of war was openly exposed were *When the Mist is Lifting* (1957) and *The Forest of the Hanged* (1964). According to the movie critics, the most representative Romanian World War I film is *The Forest of the Hanged*, which won the Best Director Prize for [Liviu Ciulei \(1923-2011\)](#) at Cannes in 1965.^[22] This film strongly attacks the institution of arms, war and bloodshed that reflect mostly on the lives of individuals. It is set in Transylvania, where during the war there was a mixed population with Romanians as the majority, although still part of the [Austro-Hungarian Empire](#). When the independent state of Romania declared war on Austria-Hungary in 1916, it brought Transylvania into the confrontation that ended with its takeover by Romania in 1918. *The Forest of the Hanged* is the story of an ethnic Romanian drafted in the Austro-Hungarian army who refuses to fight against his kinsmen and as result faces the death penalty. The film gives a deep analysis of the tragic fate of Romanians living in Transylvania before the 1918 reunification. By focusing on the protagonists' mental torments the director avoided turning the film into a patriotic-nationalistic drama.^[23] The Transylvania problem was also the main theme of the *Trap for Hired guns* (1981), in which a massacre of the Romanian population from the Transylvanian village by an officer of the Austro-Hungarian Empire was the main issue.

The new wave of World War I films in Romania arrived in the late 1970s and 1980s. In 1979 one more *Ecaterina Teodoroiu* film was produced, as a romantic and patriotic film, but which avoids

glorification of the war, focusing more on the psychological side of the characters.^[24] Generally, Romanian films from this period (*The Doom*, *Trap for Hired guns*, *Last Night of Love*) use war as the setting in which any atrocity becomes possible in order to emphasize the meaningless and absurdity of war.

In the whole period of communism, and also after the fall of communism, the most representative Romanian World War I films violently attacked the institution of arms; they have a tragic outlook, focusing on the despair of individuals, caught up in the war-machinery.

4. Films produced in Greece

During World War I, film production in Greece was not completely suspended, but was limited to newsreels. The main newsreel maker, [Dimitris Gaziadis \(1897-1961\)](#), a Greek cinematographer from Germany, was commissioned by the Greek Army to film the battles and activities of the War.

When the war ended with victory for the Allies, the Greek Army was allowed to take possession of the areas that had been, what the Greeks liked to stress, “the heart and substance of Greek Byzantium” (Constantinople, and all of western and central Asia Minor). But, what followed resulted in “the Asia Minor disaster” of 1922.^[25] Since the dream for Greater Greece was lost, memories on these events became crucial in Greek World War I films.^[26] The significance of this loss explains why the majority of films on World War I have events from 1922 as the main theme, even today.

Already in the 1920s [Achilleas Madras \(1875-1972\)](#) filmed a short documentary about Greek drama and the refugees and also two feature films, *The Athens Gipsy* and *Maria*. Then, in 1922 Dimitris Gaziadis, who was invited to Greece by the government, made *Greek Miracle* (1922), a documentary that included scenes from the Asia Minor Campaign and the Battle of Sangarios River. The drama of the soldiers who were coming back home after 1922 was the topic of the melodrama *Storm* (1929).^[27]

In the period after World War II, the Asia Minor disaster remained the most important issue in filming the Great War and its aftermath. One of the most famous films on this topic was *1922* (1978), an epic film in which the drama of the Greek population during the Asia Minor Disaster was presented. In this film, the Greek Army is pulling out of the area and the city is surrounded by the Turkish Army. A number of refugees with different destinies become nameless, numbered figures in a long, trudging column of prisoners headed for inland Turkey. Very few of them survive the forced march across the mountains, and the desert of Anatolia.^[28] Along with this film, a strong image of Greek national suffering from 1922 was present in *The Heavy Cruise of a Split* (1968), in the story of people and soldiers trying to come back to ordinary lives after the big catastrophe.^[29] The war and refugee problem is also the backdrop of *The Weeping Meadow*, the first part of [Theo Angelopoulos' \(1935-2012\)](#) trilogy, which tells the story of Greek history from the end of World War I to the aftermath of World War II, through the suffering of one family. It is a kind of an elegy for the refugee, displaced by

the tread of history.

Certain [pacifist](#) and anti-war sentiments in Greek filmography can be seen in *If All the Women in the World* (1967), with a strong gender orientated pacifist agenda. After the war ended, the men return to their homes tired and in an extremely bad state but once they have forgotten their suffering, they prepare themselves again for the new battles. The women decide to take up the reins of government in their mountainous village, resulting in a clash between the peace-lovers and the war-mongers.

This leads to a total outcry from women around the world whose goal is peace and social justice.^[30]

The latest film to depict the 1922 disaster was the documentary *Smyrne: The Destruction of a Cosmopolitan City 1900-1922* (2012). After the number of films with nationalistic approaches to this tragic event from the Greek history, this one brings a new perspective, keeping its distance from a nationalistic narration of the tale. Based on serious historical research, this film presents this national drama through three generations of narrated personal stories, from a Greek, Armenian and Turkish perspective. By using archival footage and oral history interviews, the film presents a balanced account of this tragic event.^[31]

5. Films produced in Bulgaria

In 1915 Bulgaria joined the Central Powers, so it was on the losing side of the war, which resulted in a completely different approach to screening the events from this part of Bulgarian history. During World War I, and after the war, there were few films that had the Great War as a theme, among the most important were a patriotic melodrama *Bogdan Stimoff* (1916) and a [spy](#) melodrama *Military Operations in Peacetime* (1922).^[32]

In the communist period, World War I became an issue in Bulgarian film industry during the 1960s. The first film to deal with the painful Bulgarian experiences from the war was *The Tsar's Pardon* (1962). This is a tragic war story about a mother, who on the eve of World War I saves the [Ferdinand I, Tsar of Bulgaria's \(1861-1948\)](#) life by accident, and to show his gartitude promises her that he would never allow Bulgaria to enter a war. Nonetheless, war is declared, and her son goes to the front. After his participation in a soldiers' revolt, he is tried by a military court and sentenced to death. At the end of the film, the Tsar permits the mother to take the body of her son, which shows all the tragedy of losses in the war.

One of the most important Bulgarian films on World War I is *The Peach Thief* (1964), directed by [Vulo Radev \(1923-2001\)](#). It was made during the process of destalinization and a period of modernization in Bulgarian cinema. As part of the "new wave" that characterized most Eastern European film industries of the early 1960s, this film was marked with the focus on characters' emotions and sufferings.^[33] This is the film about the tragic love story set at the end of the war in Veliko Tarnovo, between a Bulgarian woman, the wife of a colonel of the Bulgarian army, and a Serbian [prisoner of war](#).^[34] In the context of military confrontation, the love affair between the

Bulgarian woman and the Serbian war captive is no longer a simple emotional story, but has also of historical significance. The tragic love story of the opposing sides presses home the point that the suffering as the result of war is the same on the both sides of the [barbed wire](#).^[35] The film features desperation and disillusionment at the end of wars. Although this film was considered an anti-war film in Bulgaria because it protested not only against the war, but also against national and ethnic divisions, it was not perceived that way in Serbia, especially as the love story of the main characters did not have a happy-ending.^[36]

One more World War I film in Bulgaria *The Patent Leather Shoes of the Unknown Soldier* (1979) emphasizes the tragic destiny of an individual in a war. In this film, the director [Rangel Vulchanov \(1928-2013\)](#) makes his imaginary travels into the distant world of his own childhood, where a part of his memories is the memory of the Great War, which is shown as a vanity fair, with a range of a shabby flags, grotesque rituals and the war hysteria of all the participants.^[37]

The most recent Bulgarian film on World War I is the *War Correspondent* (2008), which follows the front in Dobrudja from 1916 until defeat in 1918. In the film, a Bulgarian officer Yordan Yovkov, the correspondent of the *War News* newspaper, is traveling to the Dobrudja front. Apart from his notes, Yovkov also carries the painful memories of war. The whole Bulgarian destiny in the war is described by an old, despairing peasant woman: "Boy, we were good... and now look at what's become of us! Why are we like this now?"^[38]

6. Films produced in Albania

Until World War II, Albania had an undeveloped cinematography and the only cinematic evidence of prewar Albanian films are a few foreign newsreels and travelogues. In the communist period, cinema was massively used for propaganda, and was under strong Soviet influence.^[39] Although there were a number of films on World War II, World War I was rarely present in Albanian cinematic life.

According to the data from the Albanian Film Archive, only three films were made on this topic - *Martyrs of Monuments* (1980), *The Second November* (1982), and *Time of the Comet* (2008).^[40]

Martyrs of Monuments is the first Albanian film shot based on real events that occurred during World War I. In the film, the Austro-Hungarian expedition locates the archaeological area of ancient Apollonia. The experts of this expedition want to plunder the ancient monuments, but the peasants of the area, led by their teacher, engage in fighting to protect them. The brutality of the enemy is shown when the Austro-Hungarians execute the teacher.^[41]

The next film, *The Second November* was approved by [Enver Hoxha \(1908-1985\)](#), who was an ardent [nationalist](#). The film was about the 1912 struggle for Albania's independence by the legendary hero [Ismail Qemal Bey Vlora \(c. 1844-1919\)](#). Before the film premiered, the regime had ordered cutting scenes that portrayed a confrontation with the neighboring Serbs, as during production, Kosovar Albanian students had revolted and Hoxha worried about possible tensions with

The latest film on World War I is the *Time of the Comet* (2008), which treats the war events in Albania with a bit of sarcasm. This romantic and humorous epic is set in Albania in 1914, which is freshly liberated from the Ottomans, with a German Prince installed as the King of Albania. Upon learning that Albania is no longer under Ottoman rule, Shestan the main protagonist, armed with an outdated map (which underlines that national boundaries in this region change more than often), with his men is searching for battle to free his country, but instead of war he finds the love of his life. Although it is set in the eve of the war, the film is more about the Balkans and the misunderstandings of different ethnic and religious groups.

7. Conclusion

From the first documentaries from 1914 in Serbia, to the last World War I film on Asia Minor disaster from 2012, cinema in South-East Europe has gone through different phases and different readings of the war. A wide range of genres and topics show different contexts in which certain films were made, as well as the different points of view not only of the film-makers, but also of the countries in which the films were produced. War spectacles, patriotic dramas, anti-war melodramas, not only show the richness of the South-East European cinematography, but also the differing approaches to the re-questioning of the painful past. However, films that were made in last few years which keep distance from the nationalistic narrative and patriotic pathos (*Smyrne: The Destruction of a Cosmopolitan City 1900-1922*), or tell the war stories from a comic perspective (*Time of the Comet*) suggest that, at the moment, all is quiet on the South-Eastern Front.

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8. Selected Filmography

8.1. Serbia/Yugoslavia

Kroz buru i oganj/ Through the Storm and Fire (1930), directed by Ranko Jovanović and Milutin Ignjavčević.

Za čast otadžbine/ For the Honor of the Fatherland (1930), directed by Stanislav Krakov.

Sa verom u Boga/ In God We Trust (1932), directed by Mihailo Al. Popović.

Marš na Drinu/March to the Drina (1964), directed by Živorad Žika Mitrović.

Sarajevski atentat/ Sarajevo Assassination (1968), directed by Fadil Hadžić.

Atentat u Sarajevu/The Day That Shook the World (1975), directed by Veljko Bulajić.

Besa/Solemn Promise (2008), directed by Srđan Karanović.

Čarlston za Ognjenku/Tears for Sale (2008), directed by Uroš Stojanović.

Sveti Georgije ubiva aždahu/ St. George Slays the Dragon (2009), directed by Srđan Dragojević.

8.2. Romania

Frontul roman/The Romanian Front (1917).

In jurul ultimelor bătălii de pe frontul roman/About the Latest Battles on the Romanian Front (1917).

Datorie și sacrificiu /Duty and Sacrifice (1925), directed by Ion Şahighian.

Ecaterina Teodoriu (1930), directed by Ion Niculescu-Brună.

Viața nu iartă/When the Mist is Lifting (1957), directed by Manole Marcus, IulianMihu.

Pădurea spânzuraților/The Forest of the Hanged (1964), directed by Liviu Ciulei.

Ecaterina Teodoriu (1979), directed by Dinu Cocea.

Osânda/The Doom (1976), directed by Sergiu Nicolaescu.

Ultima noapte de dragoste/The Last Night of Love (1980), directed by Sergiu Nicolaescu.

Lumina palidă a durerii The Pale Light of Sorrow (1980), directed by IulianMihu.

Capcana mercenarilor/Trap for Hired Guns (1982), directed by Sergiu Nicolaescu.

8.3. Greece

Ellinikon thavma/Greek Miracle (1922), directed by Dimitris Gaziadis.

Tsinganatis Athinas I/ The Athens Gipsy (1922), directed by Achilleas Madras.

Maria/Maria Pentayiotissa (1926), directed by Achilleas Madras.

Bora/The Storm (1929), directed by Dimitris Gaziadis.

An oles i yinekes tou kosmou!/If All the Women in the World (1967), directed by Nestor Matsas.

Varia katara o dhikhasmos/The Heavy Cruise of a Split (1968), directed by Petros Makedon.

I odysseia enos xerizomenou/Odyssey of an Exiled (1969), directed by Apostolos Tegopoulos.

1922 (1978), directed by. Nikos Koundouros.

To Livadi Pou Dakryzei/The Weeping Meadow (2004), directed by Theo Angelopoulos.

Σμύρνη. Η καταστροφή μιας κοσμοπολίτικης πόλης 1900-1922/*Smyrne: The Destruction of a Cosmopolitan City 1900-1922* (2012), directed by Maria Iliou.

8.4. Bulgaria

Богдан СТИМОВ/Bogdan Stimoff (1916).

Военни действия в мирно време/Military Operations in Peacetime (1922?), directed by Vassil Gendov.

Царска милост/The Tsar's Pardon (1962), directed by Stefan Surchadzhiev.

Kradecăt na praskovii/The Peach Thief (1964), directed by Vulo Radev.

Lachenite obuvki na neznainiya voin/The Patent Leather Shoes of the Unknown Soldier (1979), directed by Rangel Vulchanov.

Tarnovskata tsaritsa/The Queen of Turnovo (1981), directed by Yanko Yankov.

Posledni zhelaniya/Last Wishes (1983), directed by Rangel Vulchanov.

Voenen korespondent/War Correspondent (2008), directed by Kostadin Bonev.

8.5. Albania

Martyrs of monuments (1980), directed by Fehmi Hoshafi.

Nentori i dyte/ The Second November (1982), directed by Viktor Gjika.

Koha e Komete/ Time of the Comet (2009), directed by Fatmir Koci.

Section Editors: [Milan Ristović](#); [Richard C. Hall](#); [Tamara Scheer](#)

Notes

1. † Among the foreign newsreels that were filming war events in Serbia and on the Salonica front in the WWI were the Austrians, Heinrich Findeis, who was cameraman of the "*Wiener Kunstfilm-Industrie*", and Alexander-Sascha Kolowrat-Krakovsky; American cameramen Merl La Voy (*Filmed Serbia Victorious, 1917*) and Fox Edrawd Lyell; French cameramen Emmmanuel Mas of *Le Service Photographique et Cinématographique des Armées de France*, and Léons Schneider. More in: Kosanović, Dejan: *Leksikon pionira filma i filmskih stvaralaca na tlu jugoslovenskih zemalja 1896-1945*, Belgrade 2000, pp. 70, 113, 124, 211.
2. † Kosanović, Dejan: *A Short History of Cinema in Serbia and Montenegro, Part I 1896-1945*, Belgrade 2004, pp. 27-28.
3. † Kosanović, Dejan: *Počeci kinematografije na tlu Jugoslavije 1896-1918*, Belgrade 1985, p. 113.
4. † Among the most important Serbian film pioneers who recorded war events were Mihailo Mihailović (1893-1942) and Dragiša Stojadinović (1886-1968).
5. † Ibid., pp. 113-116.
6. † Volk, Petar: *Istorija jugoslovenskog filma*, Belgrade 1986, p. 82.
7. † Kosanović, *A Short History of Cinema in Serbia and Montenegro* 2004, p. 37.
8. † On this film, more in: Tucaković, D. (ed.): *Mihajlo Al. Popović. Sa verom u Boga*, Belgrade 1991.
9. † Novaković, Slobodan: "Marš na Drinu", *Mladost*, 16 December 1964, online: <http://www.europeanfilmgateway.eu/de/node/33/Marš%20na%20Drinu/multilingual%3A1> (retrieved: 23 November 2014).
10. † "Sprega mladosti i filmskog iskustva", in: *Politika*, 5 August 1975.
11. † Husarić, A.: "Istina o Mladoj Bosni", in: *Borba*, 4 August 1975, p. 7.
12. † Kosić, A. B.: "Atentat do atentata", in: *Novosti*, 23 February 1976.
13. † "Intervju – Srđan Dragojević, reditelj : Juriš lake konjice [Interview with Srđan Dragojevic, director]", in: *Vreme*, 19 March 2009, <http://www.vreme.com/cms/view.php?id=846604&print=yes> (retrieved 7 November 2014)
14. † Levi, Pavle: "Zašto neću gledati film 'Sveti Georgije ubiva aždahu'. Kapo iz Omarske", *E-novine*, 8 July 2009, <http://www.e-novine.com/kultura/kultura-tema/27796-Kapo-Omarske.html> (retrieved 3 November 2012)
15. † Gheorghiu-Cernat, Manuela: *Arms and the Film. War-and-Peace in European Films*, Bucharest 1983, p. 271.
16. † Cernat, Manuela: *A Concise History of the Romanian Cinema*, Bucharest 1982, p. 21.
17. † Ecaterina Teodoroiu was a village girl who fell on the battle field as the first woman who joined voluntarily the Romanian army, and who was rewarded with a lieutenant's rang. Until the 1999 and the film *Triunghiul mortii* ("The triangle of death") four feature films on this heroine were made.
18. † Gheorghiu-Cernat, *Arms and the Film* 1983, pp. 272, 277.
19. † Ibid., p. 277.
20. † Ibid., p. 273.
21. † Ibid., pp. 274-275.
22. † Vincendeau, Ginette (ed.): *Encyclopedia of European Cinema*, London 1995, p. 365.

23. † Tutui, Marian: Forest of the Hanged, in: Iordanova, Dina: The Cinema of Balkans, London 2006, p. 37.
24. † Gheorghiu-Cernat, Arms and the Film 1983, p. 297.
25. † The Asia Minor Disaster was a series of military conflicts occurring during the partitioning of the Ottoman Empire, which ended with the defeat of the Greek Army in 1922, after the [Greco-Turkish War](#) (1919-1922). This loss was considered tragic and unfair especially because Asia Minor area was awarded to Greece by the Treaty of Sèvres (1920), as an occupation zone for five years. Meanwhile, some of the Allies decided to shift their support away from Greece, in favor of the modern Turkey of [Kemal Atatürk \(1881-1938\)](#), which forced almost a million Greeks from Asia Minor to seek refuge in Greece – which is considered as the Greek national disaster of 1922.
26. † Kolioidimos, Dimitris (ed.): The Greek Filmography, 1914 through 1996, New York 1999, p. 8.
27. † Ibid., pp. 102, 160.
28. † Ibid., pp. 232-233.
29. † Ibid., p. 565.
30. † Ibid., p. 148.
31. † Smyrne: The Destruction of a Cosmopolitan City 1900-1922, Mediterranean Palimpsest, <http://mediterraneanpalimpsest.wordpress.com/2012/03/12/smyrna-the-destruction-of-a-cosmopolitan-city-1900-1922/> (retrieved 9 November 2012)
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34. † Grozev, Alexander: "Kradetsat na praskovi/The Peach Thief", in: Iordanova, The Cinema of Balkans 2006, p. 23.
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40. † <http://www.aqshf.gov.al/?lng=en> (retrieved 26 October 2012).
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