



# FROM IDENTITY TO ECOLOGY IN THE NEW BULGARIAN CINEMA: THE UNIQUE CASE OF *ÀGA* (2018) AND THE POETICS OF THE ICY WASTELAND

Andronika Mårtonova <sup>1</sup>

<sup>1</sup> Institute of Art Studies of the Bulgarian Academy of Sciences  
(Sofia, Bulgaria)

**Abstract.** After the perestroika, the fall of the Berlin Wall and the collapse of the USSR and the socialist bloc, Bulgarian post-totalitarian cinema stands on a new path and contexts, in the milieu of wide East European or Balkan cinema. The film artifact offers a unique opportunity not only to interpret the foreign world, but also to rearrange its own cultural values. The issue of dialogue between identities in the global and contemporary cinema process is definitely extremely interesting, complex and multifaceted.

The present study focuses its attention on an internationally recognized co-production – *Àga* full-length movie (2018, dir. Milko Lazarov, Bulgaria-Germany-France, 9'), shot in the Republic of Sakha (Yakutia). Definitely, this is something new for the national cinema – to realize original themes and stories on the Bulgarian-Asian axis, to introduce the total unused, attractive even personages, often even in a non-Bulgarian cultural environment. The film is among the best of Bulgarians cinema produced since 1989. A very important aspect in *Àga* is not only the topic of Otherness, but also the strong environmental engagement.

The analysis shows that Lazarov's film is not purely or only ecological, but universal as onscreen suggestions. *Àga* affects fundamental and universal human categories. Through the language of the closed Inuit community, a kind of microcosm, speaks to the world community – the macro level.

**Keywords:** Bulgarian cinema, post-socialism, identity, migration, new directors, otherness, Asian characters, ecology, symbolism, globalization, traditional values.

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## Introduction

The subject of the Stranger is definitely wide-scale to the humanities.

*The Inconnu/The Other/The Newcomer* may have in fact be external or domestic, traditionally presented in this country through the figures of the well-known to us ethnic or religious communities. Realistically, this subject in the context of Bulgarian filmmaking is far from being of negligible importance.

The dichotomic constructs Us/Them, I/the Other, the Bulgarian/the Stranger as shown onscreen, were also inherited by the development of the ethno-culturological specifics of our mentality. At an early stage, at the turn of the twentieth century, the impulse of our national culture and arts was associated with the accumulation of foreign models in its new European development.

The image of the Stranger has transformed under socialism. The cinema was dominated by the ideological dogmatism of the socialist construct. The screen sought to make the spectators identify themselves as *Their* comrade communist, while the *Alien* was uncompromisingly defined as the capitalist foe. Exceptions were found mainly in the propagandic documentarism, where that distant inconnu came from the fraternal “people’s democracies.”

In the contemporary Bulgarian cinema of the post-totalitarian period, the configurations in articulating the Otherness *unfold in radically different dimensions: some of them are related to catching up, (re)discovery, reinterpretation and a new viewpoint on interpretation.* These communication regimes are of paramount importance in the context of Bulgarian film culture as the screen images are incorporated into new cultural models. The cinematic artefact affords a unique opportunity not only to interpret the foreign world, but also to rearrange the own cultural

values. Articulating the image of the Stranger, Bulgarian cinema builds up new areas dealing with various problems of the remote and the recent past.

The fall of the Berlin Wall and the dissolution of the Eastern Bloc categorically redrew the cinematic map of Europe. The physiognomy of the discussion fields in film studies and film criticism also have been changed. The studies redefined terms, new theoretical visions appeared of rethinking, analysing, understanding, generalising problems, movements, styles and subjects coming from the new post-totalitarian film industries.

The European silver screen as well as the media are increasingly actively showing the European socio-cultural domain as an arena of clashes between characters having different experiences as a result of crossing borders, nomadism, diasporas, displacement, exile, migration. Cinema also shows that a host society is more often unfriendly and marginalising than hospitable. On the other hand, foreigners are surrounded by an aura of idealisation or exoticisation of their difference. The same holds especially true for the New Bulgarian Cinema.

The concentric circles, within which the Bulgarian films associated with the vast social subject matter of the *Other* lay, are as follows:

- Presence of other ethnic groups and foreigners in the periods prior to and under the totalitarianism;
- The migrating Bulgarian under socialism or after 1989;
- The Bulgarian, who comes home after a long sojourn abroad;
- The Bulgarian, who is a foreigner somewhere;
- Rural depopulation, but also arrival of migrants into the villages;
- Multiculturalism of the young and journeying as a *modus vivendi*;
- Ethnic confrontations and rehabilitation of the ethnic image (Romanies, Muslims, etc.);

- Urban culture and its relations with the foreign;
- Peaceful coexistence of ethnic communities, traditionally living in this country, such as the Armenian, Jewish, etc.
- Migratory flows and refugee crisis from Africa and the Near East, giving rise to cinematic themes.
- The Eastern Asian identities; presence of atypical of Bulgarian cinema new characters relating to the cultures of Asia.

This paper is concentrated in the last point with very special case studies. Globally in Bulgarian contemporary cinema several works were made recently introducing in the frame space very different and even unused until now identities along with their clichéd representations. The contrasts are built by comparing the Bulgarian and the Asian identities of the Chinese, Koreans, Japanese, Yakuts, Nepalese, Vietnamese, Burmese, Cambodians, etc. This is definitely something novel. Moreover, outlandish, de-Bulgarianised, and even attractive characters appeared, functioning in a totally unknown, atypical cultural environment, that of the Far East. Inevitably the aesthetical paradigm

of the Asian cinema left its mark on the latest Bulgarian films. One of most interesting lines<sup>1</sup> were developed: the cinema artifact (scenario, cinematography, casting, general idea and so on) realise an **unprecedented immersion in remote lands**, subject to different aesthetical conventions, mindsets, behaviours, and, of course, cumulatively spawning other, supranational and definitely universal, meanings and messages.

The new Bulgarian films who deal with this category are:

- *Outlying* (2014, dir. Radoslav Sharapanov, Bulgaria, 11', shot in Hong Kong),
- All short's Bulgarians films by Yana Lekarska, shot in South Korea: *Bridge* (2016, 18'), *November will be May* (2017, 18'), *Here and Now* (2018, 18').
- Another short film shot in Malaysia: *Cheat – A Grandmother Story in 3 Acts* (2018, dir. Boris Kalaidjiev and Joon Han Yeo, coproduction Bulgaria-Malaysia, 20')
- **And the full-length *Àga*** (2018, dir. Milko Lazarov, Bulgaria-Germany-France, 96'), shot in The Republic of Sakha (Yakutia).

## Paper aims and methods

Without a doubt, the most masterful title from the feature-length spectrum is *Àga* (winner of Golden Rose 2018 – Bulgarian National Feature Film Festival), directed by Milko Lazarov<sup>2</sup>. The film's show debut was at the Berlinale, where it was selected and actually the film closed the festival. It was through *Àga* that Bulgarian cinema returned to the official program of the prestigious film forum after a 29-year hiatus. Milko Lazarov carry us to Yakutia, northeastern Siberia, to tell the story of quiet life of an elderly Eskimo Inuit couple – Nanook, a reindeer herder and hunter (Mikhail Aprosimov) and Sedna (Feodosia Ivanova). Their daughter *Àga*

<sup>1</sup> The others version is: a clash between the Bulgarian and the Asian in the context of our native, Bulgarian reality; intersection between the Bulgarian character and exotic Otherness in the little known or completely unknown cultures of Asia and Oceania (Martonova 121).

<sup>2</sup> This is his second feature film. In the moment of writing of this paper, the director Milko Lazarov is in pre-production on his next film, with working title *The herd* (co-production Bulgaria-Germany-Luxemburg). The project development is supported of the Creative Europe Programme – MEDIA of the European Union. Logline: On the Bulgarian border with Greece, daughter and father, Tariqa (17) and Ali (60) live in a hut near a mountain village. They're shunned by the people because of rumours that there's a strange illness in their family. A border fence is being erected to stop immigrants who the villagers believe carry foreign diseases. When the villagers find all of their animals dead, they blame Ali and Tariqa whose goats are still alive. Being angry and afraid, the villagers slaughter their herd, lynch and kill father and daughter. The next morning, Tariqa's only goat left alive awakens the village with her sorrowful bleating ([www.redcarfilms.com/developing](http://www.redcarfilms.com/developing). Accessed 11 August 2022).

(Galina Tikhonova) and son Chaga (Sergei Egorov) have long since left the icy wasteland and work in the city. After Sedna falls ill, Nanook decides to fulfill his last wish – to find Āga. And the girl is somewhere out there, standing next to the senseless abyss of progress – the giant black crater of the diamond mine.

The film was shot, moreover, in very harsh climatic conditions, entirely with Yakut actors and is in the local language. It is also very different from the director's previous film *Alienation* (2013, Bulgaria, 77'), in which the image of the *Foreigner* is also present, but not in the guise of the *Exotic Other*.

It would not be an exaggeration to say that Milko Lazarov's film is among the best of Bulgarians new national cinema produced since 1989. It is distinguished by the exquisite poetics of the image (DOP Kaloyan Bozhilov) and the finely crafted message readable to global audience. Its power is comparable only to that of *The Goat Horn* (1972, dir. Metodi Andronov). And in the history of world cinema, it pays tribute to *Nanook of the North* (1922, USA, dir. Robert J. Flaherty), and aesthetically – to the great masters of Asian cinema. He has absorbed so much of this worldview.

A very important aspect in focusing on Āga is **the environmental theme** that is woven into the fabric of the film. It is brought out as a meta visual, semiotic text, in the construction of meaning onscreen fields. In reality, the film is not purely or only ecological, but universal because it affects fundamental human categories. Through the closed Inuit community's language, a kind of microcosm, speaks to the world community – macro level. That is why it is placed in the center of this article.

The methodology of its analysis strongly suggests an interdisciplinary approach. It is related to the combination of various humanities disciplines: cinema studies, ethnography, religious studies, semiotics,

philosophy, sociology. The theoretical-methodological base is mainly related to the works of authors working in European cinema, to which Bulgarian cinema also belongs. An important contribution is the development of Renate Hansen-Kokoruš, Sunnie T. Rucker-Chang, Krunoslav Lučić who analyze the Asian theme in Eastern European (Balkan) cinema as a new direction.

The works of the Bulgarian researchers (Ingeborg Bratoeva-Daraktchieva, Vera Naydenova, Alexander Staykov, Boril Mechkov), who know well national cinema in the broad context of history, modernity, identity problems, cinema poetics, new author's plots, European co-productions, are also essential. The concept of eco-cinema in the world film culture is seen as an important ideological, engaging, educative and educational tool for a social change (Adrian J. Ivakhiv, Anil Narine). Through the messages, suggested by the screen, the attitude towards nature and the environment can be rethought and corrected. Arjun Appadurai's theoretical observations related to the global media and the screen culture also benefit this article.

## Discussion

According to Renate Hansen-Kokoruš (142), the collapse of the socialist bloc and the entry of so-called democratic changes, forced a rethinking of all categories related to the concepts of the East and the West: models of the new and the traditional, of the urban and the rural, of the individual and the collective, the national and the foreign. The understanding of cultural differences is also the focus of change because they are related to the phenomena of Balkanism and self-Balkanization. And, of course, with somehow in a new way, in this transforming post-socialist environment, the *Foreigner* will be portrayed – most

often as a Westerner, and very rarely coming from the East. As a researcher on the problems of identities in literature and cinema, concentrating her analysis in the perimeter of post-Yugoslav cinema, Hansen-Kokoruš also makes the following observation<sup>3</sup>: in screen narratives, Western foreigners are often criticized for their emotional coldness and inability to empathize with suffering people. That is why the connections between this type of character and the Balkans are complex, disturbing and formulaic. While the usages of the East Asian foreigner are a tool to bring out the prejudices of the Eastern European, to criticize racist tendencies and fear of the other in contexts of growing nationalism. *“Far East represent a culture radically alien to that of the Balkans. Due to this disparity, they are used as characters to examine foreignness. /.../ The foreigner is used as a mirror of stereotype images in both directions.”* (Hansen-Kokoruš 148–149)

Sunnie T. Rucker-Chang’s observations are very similar. Her in-depth analysis focuses entirely on the portrayal of Asians (specifically Chinese) in Bosnian, Slovenian, Croatian and Serbian cinema. According to her, this type of film is perfectly situated in the realistic style that distinguishes Balkan and Eastern European films. The cinema works interpreting the narrative of the character from the Far East are a platform for a more serious and future dialogue, because our post-socialist societies are clearly aware and see the cultural significance of the East, as well as its own problems: dehumanization, consumerism, crime, migrant labor abuses, xenophobia,

<sup>3</sup> In his text, Hansen-Kokoruš dwells on Croatian films: *‘Sorry for Kung Fu’* (2004, *‘Oprosti za Kung fu’*, directed by Ognjen Sviličić); and *‘Melon Route’* (2006, *‘Put lubenice’*, directed by Branko Schmidt. These titles are also articulated in a broader overview of the image of migrants in Croatian cinema – see Lučić 231–260.

ecological issues. That is, they provide another reflection of themselves thanks to the Far Eastern Other, also taking into account the phenomenon of the Asian or Chinese migration wave in a global plan.

Bulgarian feature cinema still does not discuss this topic (Asian or Chinese migration wave in Balkans), neither sporadically nor in a full scale. Milko Lazarov immersed us in the life of Yakutia with *Āga* (2018) – also situated in a very distant and unknown Asian environment for the mass audience. The director’s migrant theme is in the framework of a internal migrant wave – from the village, from the countryside to the city. It is unlikely that we will soon have a feature film like this, immersing the narrative entirely in the Asian environment, and from an auteur who works in his country, but you never know. We can hope that a plot will appear in our cinema that articulates ‘Asianness’ in Bulgarian conditions, and in which we will meet main characters from the Far Eastern diasporas, as authors from the former Yugoslavia do.

In any case, this type of interpretation on the life of migrants in the contexts of Bulgarian society would also be something original and different in our national cinematography. The contribution of such a plot would also be noticeable in the framework of European cinematography, especially if it is done qualitatively. And again, something very important – the films “as a rule do not offer solutions [but] invite the European audience to ‘look’ very carefully at themselves and to take a critical, analytical and insightful look at themselves again” (Mechkov 186).

## Results

*Āga* is a parable about the eternal history of human roots. About the severance and restoration of relationship between children and parents. The film studies

scholar Alexander Staykov defines it as a conceptually new phenomenon with a biblical scale, radically de-Bulgarianized in terms of content. “The occurrence of *Āga* carries several key conclusions for contemporary Bulgarian cinema. First of all, it speaks of the presence of the necessary maturity and accumulations to allow leaping over the local cultural substrate, it speaks of creative potential beyond the crutches of one's own cultural code, and last but not least, it speaks of the emergence of artists who carry in their mental matrix a sensitivity of universally human” (Staykov 12).

The film work is silent, cathartic, transcendental, oneiric even... In a very delicate way, he plays with the documentary and the real, creating his own mythopoetic vision of the disintegration of the traditional worlds we inhabit. “The image of time encodes in the director's subjective preferences, which are manifested in the techniques chosen to represent reality, comes to the fore-front” (Bozheyeva 149).

The chronotope is allegorical. It is no coincidence that it begins with the Yakut shaman playing the *murchunga* (vargan, mouth harp) – through this metaphorical act, the author transports us not only to the endless whiteness of the North, but also lays the parable's beginning. To end unexpectedly with Gustav Mahler's famous *adagio* from his epic *Symphony no. 5*, the musical-philosophical expressiveness transmits and elevates the viewer to completely different fields of consciousness, contrasting with the autochthonous beginning. A second phonogram is a metaphor for the irreversible global transformation of the world inhabited by Nanook and Sedna.

In fact, the cultural identity of the Yakut Inuit is very delicately shown, without being obsessively exploited in the narrative and without any claim to ethnographic credibility. The point that is the visible and invisible world of small traditional

community's fades. The intimate universe of their attractive primitiveness is gradually being mercilessly eaten away by the advancing urbanization. The migrating man is again in focus – this time through the painful story of being torn from the roots, which brings nothing but emptiness to the soul. In the contrast of endlessly long general plans and expressive details, Milko Lazarov and Kaloyan Bozhilov create such an aesthetic vision of *Āga* that is not found in Bulgarian cinema.

A visual spectacle is definitely for the big screen. We cannot fail to note the cinematography, which brings out from the whiteness of the North such filigree picturesque and light-sensitive nuances that are characteristic and specific only for this geographical region. The attitude towards the image is highly cinematic and semiotic, just as it should be. Far from the chatty literalism and popular customs in a shot that ruins even the best idea because it condemns films to a lack of cinema.

If we look at it from another angle, we will see that *Āga* fits very delicately into the Asian trend of eco cinema, because in addition to the parable of traditional family, the line for harmonious coexistence with nature is drawn. The cold-blooded nature that dominates the film is both hostile and domesticated by man. But there is also an opposite reading: the environment itself invisibly tames the man and all the creatures that inhabit it, to function as a unified breath. When this balance is disturbed – everyone suffers. And they die.

“Eco-trauma cinema represents the harm we, as humans, inflict upon our natural surroundings, or the injuries we sustain from nature in its unforgiving iterations. The term encompasses both circumstances because these seemingly distinct instances of ecological harm are often related and even symbiotic: The traumas we perpetuate in an ecosystem through pollution and unsustainable



resource management inevitably return to harm us. Eco-trauma cinema takes three general forms: (1) accounts of people who are traumatized by the natural world, (2) narratives that represent people or social processes which traumatize the environment or its species, and (3) stories that depict the aftermath of ecological catastrophe, often focusing on human trauma and survival endeavors without necessarily dramatizing the initial 'event.' Of course, for millennia Western and Eastern, South American and African cultural forms have examined the fragile balance between people and ecosystems" (Narine 9).

Environmental problems affect every inhabitant of the planet, regardless of their cultural affiliation, race, religion and geographical location. The destruction of nature, the rapid pace of urbanization, the abrupt socio-cultural transformations, the commercialization of society, the displacement of values, the destruction of ecosystems, ecological catastrophes, the endangerment of human life and destiny due to breathless and in some places even reckless globalization and modernization, are leading and important topics in Asian cinema, literature and arts from the 1990s to the present day. At first, the eco cinema is somewhat nostalgic, looking longingly at a lost beauty.

To the Western viewer, these natural paintings in the frames of *Āga* may sound like visual exoticism. Lazarov's film, in the context of the international successes of our Bulgarian cinema, the entry of new authors who sharpen their social commitment in the scripts, successfully flows into a newly emerging trend – to create a transnational bridge-conversation through the screen.

Milko Lazarov, in his interview with Vera Naydenova (14), says that he was worried that the film would falter on clichéd environmental issues. That is why its reading through the eco-cinema tools is even more cruel:

the ecology of the human soul is threatened when it is deprived of its right to exist in the beauty and natural habitat. "My film – says director – looks at humanity. It observes man in his existential instability. With a sense of destiny and an irrevocable end. With the feeling of God." (Naydenova 14).

## Conclusion

Film and television as mass media are free zone of contact between different arts (still, film is syncretic), of a dialogue between cultures, artists and phenomena. The screen art easily decentralizes cultural identity by opening it boldly out. Co-productions provide a great opportunity for the diffusion of different cultural strata and specifics. Film also has the unique chance of going beyond its own national and regional markets, festivals and well-known (autochthonous) viewing territories and of crossing borders, reaching beyond and over the national fields of screen communication to get across to new global spectators appropriately defined by Arjun Appadurai with the term "de-territorialized viewers" (Appadurai 15).

As can be clearly seen, *Āga* functions in completely different semantic and aesthetic models, which are not inherent in traditional Bulgarian cinema. But the power of the message would not have been developed at all, if it had been filmed, say, somewhere in the Rhodope Mountains. Then it would become another cliché and sink, because it would tell us nothing new, nothing unseen. The film moves along the iceberg edge of anthropological and ethnographic cinema. (Here we should mention that famous Bulgarian ethnographer and anthropological film director Asen Baliksi is among the inspirations of the work.)

In the artistic and original play of minimalism and contemplativeness, Lazarov elevates the drama to another

subtle sensibility, absolutely contrasting with the mental foundations of our national identity. It boldly leaps into the universal and common to all mankind. The totally different *Exotic*, *Ultra-Remote Other* has become more than *Self*. This is not dialogue building, but *substance* building. That is why it is also a model for world cinema. Which, by the way, causes ambiguous reactions from the professional critical community in Bulgaria: “What kind of Bulgarian film is this? It has nothing Bulgarian in it” – opinions are also heard. The matrix has been surpassed and it is definitely a very successful attempt to raise our cinema to another rank, appropriating a foreign fictional and aesthetic paradigm. It is she who actively works for the idea of *Āga*. Centrifugal forces are through the transformation of the exotic in the bosom of Milko Lazarov’s creative visions for high art cinema. An outstanding example of supra-material, spiritual cinema, which is an undisputed achievement for our Bulgarian national cinema.

Finally yet importantly, we would like to clarify that *Āga* is the winner of the Best Director Award at the Eurasia International Film Festival (2018)<sup>4</sup>. During a conversation with the film director, as well as with fellow critics from Kazakhstan who watched it within the forum, we got the impression that the work of Milko Lazarov is much better understood, felt, deciphered as messages and aesthetic parameters precisely in the bosom of nomadic culture. In the spring of 2022, we screened *Āga* to cinema students in Nur-Sultan (at Kazakh National University of Arts) and Almaty (T. K. Zhurgenov Kazakh National Academy of Arts) in the context of my two master classes for contemporary Bulgarian cinema. Without a doubt, this film caused the most discussions and comments. On the other hand – in general, the achievements of Bulgarian cinema in general are not particularly known in Kazakhstan (as well as the opposite – Kazakh cinema is hardly shown in Bulgaria, unfortunately),

but this is the problem of distribution and the lack of will for a stronger cultural dialogue between the parties.

*Āga* is definitely a bridge-builder, and I'm sure that researchers of the Central Asian region and Cinema of Turkic languages nations can reach even the deeper readings of messages and make more adequate connections with their ethnosphere, visual culture and value system, if they watch it. The film is definitely much closer to the nomadic worldview than to the Bulgarian, Balkan settled mentality, without neglecting the all-universal levels. It also perhaps gives feedback on how a foreign, distant film culture – in this case the Bulgarian one – shortens the perceptual and aesthetic distances. If we reverse the perspective, we will see that *Āga* is also significant because it gives an unexpected outside view of a cultural region that is more easily intersected with Central Asia.



Fig. 1. Mikhail Aposimov as Nanook – a frame from “Āga” (2018, dir. Milko Lazarov, Bulgaria-Germany-France, 96 min), kindly provided by the “Red Carpet Films” and producer Veselka Kiryakova.



Fig. 2. The traditional Inuit family Sedna (Feodosia Ivanova) and Nanook (Mikhail Aposimov) – a frame from “Āga” kindly provided by the “Red Carpet Films” and producer Veselka Kiryakova.

<sup>4</sup> List of all awards and nominations see: <https://www.imdb.com/title/tt7909444/awards/>.



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Андроника Мартонова

Болгария ғылым академиясының Өнертану институты (София, Болгария)

### БОЛГАРИЯНЫҢ ЖАҢА КИНОСЫНДАҒЫ СӘЙКЕСТІЛІКТЕН ЭКОЛОГИЯҒА ДЕЙІН: БІРЕГЕЙ «АГА» (2018) ОҚИҒАСЫ ЖӘНЕ МҰЗДЫ ШӨЛ ДАЛАНЫҢ ПОЭТИКАСЫ

**Аңдатпа.** Қайта құру кезеңінен, Берлин қабырғасының құлауынан және КСРО мен социалистік блоктың ыдырауынан кейін болгар посттоталитарлық кинематографиясы кең Шығыс Еуропа немесе Балқан кинематографиясының ортасында жаңа жол мен контексттерде тұр. Фильм артефакті бөтен әлемді түсінуді ғана емес, сонымен қатар өз мәдени құндылықтарын қайта құруға бірегей мүмкіндік береді. Жаһандық және заманауи кинематография үдерісіндегі сәйкестіктер арасындағы диалог мәселесі, сөзсіз, өте қызықты, күрделі және көп қырлы.

Бұл зерттеуде халықаралық деңгейде мойындалған бірлескен туынды – Саха Республикасында (Якутия) түсірілген толықметражды «Ага» (2018, реж. Милко Лазаров, Болгария-Германия-Франция, 96') фильміне назар аударылады. Әрине, болгар-азиялық осьте ерекше тақырыптар мен оқиғаларды жүзеге асыру, көбінесе мүлдем болгар емес мәдени ортада жалпы пайдаланылмаған, тартымды кейіпкерлерді енгізу ұлттық кино үшін мүлдем жаңа нәрсе. Бұл фильм 1989 жылдан бері түсірілген болгар киносының ең үздіктерінің бірі. «Ага» фильміндегі өте маңызды аспект – бұл «басқалық» тақырыбы ғана емес, сонымен қатар қоршаған ортаға күшті әсер.

Талдау көрсеткендей, Лазаровтың фильмі таза немесе тек экологиялық емес, экрандық ұсыныстар сияқты әмбебап. «Ага» негізгі және жалпы адамзаттық категорияларды қозғайды. Жабық инуит қауымдастығының тілі, өзіндік микрокосма арқылы әлемдік қауымдастықпен – макродеңгеймен байланысады.

**Тірек сөздер:** болгар киносы, постсоциализм, сәйкестілік, миграция, жаңа режиссерлер, өзгелік, азиялық кейіпкерлер, экология, символизм, жаһандану, дәстүрлі құндылықтар.

**Дәйексөз үшін:** Мартонова, Андроника. «Болгарияның жаңа киносындағы сәйкестіліктен экологияға дейін: бірегей «Ага» (2018) оқиғасы және мұзды шөл даланың поэтикасы». *Central Asian Journal of Art Studies*, т. 7, № 3, 2022, 15–25 б. DOI: 10.47940/cajas.v7i3.595.

*Автор қолжазбаның соңғы нұсқасын оқып құптады және мүдделер қақтығысы жоқ екендігін мәлімдейді.*

## Андроника Мартонова

Институт искусствознания Болгарской академии наук (София, Болгария)

### ОТ ИДЕНТИЧНОСТИ К ЭКОЛОГИИ В НОВОМ БОЛГАРСКОМ КИНО: УНИКАЛЬНЫЙ СЛУЧАЙ «АГА» (2018) И ПОЭТИКА ЛЕДЯНОЙ ПУСТОШИ

**Аннотация.** После перестройки, падения Берлинской стены, развала СССР и социалистического блока болгарское посттоталитарное кино стоит на новом пути и контекстах в среде широкого восточноевропейского или балканского кино. Киноартефакт предлагает уникальную возможность не только интерпретировать чужой мир, но и переосмыслить собственные культурные ценности. Вопрос диалога идентичностей в мировом и современном кинопроцессе, безусловно, чрезвычайно интересен, сложен и многогранен.

В настоящем исследовании акцентируется внимание на всемирно признанном проекте копродукции – полнометражном фильме «Ага» (2018, режиссер Милко Лазаров, Болгария – Германия – Франция, 1996), снятом в Республике Саха (Якутия). Определенно, это что-то абсолютно новое для отечественного кинематографа – реализовывать оригинальные темы и сюжеты на болгаро-азиатской оси, вводить совершенно неиспользованных, привлекательных персонажей, часто даже в совершенно неболгарской культурной среде. Этот фильм является одним из лучших болгарских фильмов, снятых с 1989 года. Очень важным аспектом в «Аге» является не только тема инаковости, но и сильное воздействие на окружающую среду.

Анализ показывает, что фильм Лазарова не является чисто или только экологическим, а универсален как экранные предложения. «Ага» затрагивает фундаментальные и общечеловеческие категории. Через язык закрытого инуитского сообщества, своего рода микрокосма, говорит с мировым сообществом – макроуровнем.

**Ключевые слова:** болгарское кино, постсоциализм, идентичность, миграция, новые режиссеры, инаковость, азиатские персонажи, экология, символизм, глобализация, традиционные ценности.

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*Автор прочитал и одобрил окончательный вариант рукописи и заявляет об отсутствии конфликта интересов.*

#### Автор туралы мәлімет:

Андроника Мартонова — PhD, қауымдастырылған профессор, Болгария ғылым академиясының Өнертану институтының экран өнері бөлімінің меңгерушісі (София, Болгария)

#### Сведения об авторе:

Андроника Мартонова — доктор философии, ассоциированный профессор, заведующая кафедрой экранного искусства Института искусствознания Болгарской академии наук (София, Болгария)

#### Author's bio:

Andronika Martonova — PhD, Associated Professor, Head of Screen Art Department, Institute of Art Studies of Bulgarian Academy of Sciences (Sofia, Bulgaria)