authoritarianism" (86). He convincingly criticizes the oversimplified notion of "two Ukraines": a "pro-Russian" one and a "pro-western" one, stressing that "radical nationalists constituted only a small minority among EuroMaidan revolutionaries" (54). He claims that some popular support for the separatist movements in the Crimea and Donbas could be found "in the fusion of Soviet nostalgia with Russian cultural identity" (20). Yekelchyk several times reminds his readers that, according to the polls, only about a third of Donbas residents favored separating from Ukraine. One should not forget that political conflicts in post-Soviet Ukraine were until recently resolved peacefully, despite constant attempts by politicians to manipulate identity and/or memory issues. Yekelchyk correctly describes these attempts but pays less attention to such phenomena as national indifference or situational nationalism. He points out that the war in the Donbas "combines features of a covert foreign invasion with those of a civil conflict" (5), and reflects on the question of why other parts of "eastern Ukraine" avoided war. It seems that a comprehensive answer here should not reduce the outbreak of war in the Donbas to ideological reasons or to the region's specifics, but rather look closely at the purely situational factors: first of all, the attitudes and behavior of the local elites and of the Kyiv government. In the cases of two other big eastern Ukrainian cities, Dnipropetrovsk and Kharkiv, both the decisive pro-Ukrainian actions of local elites and the reduced activity of pro-Russian forces were key factors for keeping these regions in Ukraine. The fact that Donetsk elites in the initial phase of the conflict, in March-April 2014, preferred to remain neutral intensified the disorientation of the local population and shifted the situation in a military direction. The specific "Donbas identity" seems to be rather the result (but not the reason) for the outbreak of war in 2014.

The Kremlin's undeclared involvement in the conflict, according to Yekelvhyk, reflects "Russia's difficulty in coming to terms with its own post-imperial complex" (6), as well as its view of Ukraine "as a crucial battleground in Russia's historical struggle with the west" (9). Yekelchyk rejects the propaganda stereotype of the Maidan as "Western conspiracy," showing instead the dynamics in U.S. attitudes towards Ukraine, and claiming that such a conflict "can only be resolved in a wider international framework" and that "peace in Ukraine is not an internal issue, but an international one" (165–66).

Serhy Yekelchyk's attempt "to make sense of the war suddenly exploding in the heart of Eastern Europe decades after the collapse of communism" (xiii) is a valuable contribution to the public and academic debate on Ukraine and Europe. His popular book presents a complex view of the Ukrainian past with a focus on the country's post-Soviet experience and recent tragic events, which could be seen as an important starting point for further research that should proceed towards various goals from a comprehensive interdisciplinary analysis of the local events to global politics and international law.

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Orphans of the East: Postwar Eastern European Cinema and the Revolutionary Subject. By Constantin Parvulescu. Bloomington: Indiana University Press, 2015. 198 pp. Appendix. Notes. Bibliography. Photos. Figures. $75.00, hard bound. $28.00, paper. $27.99, ebook.
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Whereas pre-WWII cinema approached the orphan figure from the sentimental, non-political point of view, the post-war representation of orphans was immediately politi-

cized. For many east European film directors, the orphan character became a means to explore the radical historical shift toward the Soviet model of socialism, social engineering, and the transformation of the private and public spheres, resulting in personal and social alienation. The orphan in post-war east European films typically reflected the parameters of socialist life. Orphans were no longer considered "social or individual pets" (4), but rather "political subjects" (5) to be disciplined and reprogrammed by the state, their new adoptive parent. Constantin Parvulescu argues that the orphan becomes a target of contradictory political discourses. On the one hand, orphans were perceived as the "other," marginalized and alienated from traditional social structures (the family) and in need of social protection and integration. On the other hand, new social institutions sought above all to instill in orphans allegiance to the common socialist cause while discouraging them from withdrawing into family life. In this book, the orphan is used as a "cinematic and intellectual trope" (6) that shows both the process of integration of the "other" into the New Order but also the extent to which the "other" is willing to accept the imposed discipline and ideology. In Parvulescu's view, the post-war orphan's predicament opens discussion of several important issues in east European studies, including totalitarianism (Hannah Arendt), technologies of the self (Michel Foucault), and private life/"bare life" (Giorgio Agamben).

To demonstrate various stages of transformation of the social subject in post-WWII eastern Europe, Parvulescu selects five films, each of which has an orphan or abandoned child as a main character. Chapter 1 focuses on the 1948 Hungarian drama, *Somewhere in Europe*, directed by Géza Radványi and Bela Balázs. One of the first post-war films, it depicts the life of a gang of homeless children who commit despicable acts in order to survive. In their hiding place, they stumble upon an old man who makes them question their actions and willingly and consciously change their way of life. Despite some tribute to social realist tropes (like ritual sacrifice and death for the common cause), *Somewhere in Europe* is a transitional film made by Old School/pre-Soviet directors. It expresses hope in the creation of a community that comes together in order to overcome the chaos of war and—through joint effort—build a new social order based on reason and humanism. Chapter 2 analyzes an early GDR film, *Story of a Young Couple* (1952), directed by Kurt Maetzig. Produced under Stalinism, it bears the aesthetic and ideological traits of socialist realism and celebrates the role of Soviet ideology in helping East Germany become a progressive socialist state. In this rags-to-riches narrative, the initially marginalized and scared orphan Agnes becomes the "new woman" of socialist Germany and symbolizes the triumph of Soviet socialist engineering.

In the subsequent three chapters, Parvulescu explores how the initial enthusiasm of east European cinema for a successful socialist future begins to wane. Chapter 3 dissects Antonín Moskalyk's film, *Dita Saxová* (1968), released during the political unrest of the Prague Spring. One of the "uncomfortable films" (72) of that time, it casts doubt on the positive outcome of social engineering—especially when it involves "disciplining and silencing" (90). Dita, a young orphan and Holocaust survivor, personifies a "reactive subject" (72) who resists integration into the New Order and prefers to take her own life. In the 1970s, east European cinema took its critique of the production of the socialist subject even further. Chapter 4 focuses on the "alienation of the working class, its domestication and manipulation" (117) in Krzysztof Kieślowski's *Camera Buff* (Poland, 1979). Its main character is an orphan raised within and fully integrated into the Soviet "family." Yet his socialist beliefs and optimism are shattered when he comes face-to-face with political realities. Finally, chapter 5 revisits the historical legacy of Stalin's purges in *Diary for My Children* (1982), shot by the Hungarian director Márta Mészáros. In this film, the rebellious orphan Juli seeks refuge not in the adoptive family of the totalitarian state but rather, unwilling to forget the brutal-

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ity of past history in which her father perished in Stalinist purges, in the family of the regime's oppressed victims, which Parvulescu calls a "network of resistance against often brutally articulated narratives of political change" (8).

The book's "Epilogue" is actually an additional chapter covering the Romanian film *Sand Dunes* (Dan Piţa, 1983) about the moral crisis of the socialist subject in the last years of social and political stagnation in eastern Europe. The real epilogue that summarizes the fate of the symbolical orphans of socialism comes, however, in the last few pages of Parvulescu's book: the socialist experiment in eastern Europe failed to produce "strong, ethical, and especially intellectually emancipated subjects" but only weak, infantilized subjects "perverted by authoritarianism and the corruption of the system" (158). Although occasionally repetitious, Parvulescu's is a complex, competent, and engagingly written interdisciplinary book bringing together history, cultural and political theory, and film analysis. It should be of considerable interest to a wide range of scholars and students of European cinema, history, and cultural studies.

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Boro, l'ile d'amour: The Films of Walerian Borowczyk. Ed. Kamila Kuc, Kuba Mikurda, and Michał Oleszczyk. New York: Berghahan Books, 2015. viii, 198 pp. Appendix. Notes. Bibliography. Index. Photos. $90.00, hard bound.
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Boro, l'ile d'amour: The Films of Walerian Borowczyk, is a thought-provoking collection of different essays commenting on the life and films of a renowned Polish film director, Walerian Borowczyk. An inimitable and often disputed author of controversial fiction films unabashedly presenting openly erotic images bordering on the pornographic, according to some critics, is in fact a complex artist, prolific both in live-action cinema and in animation. His films draw from the cultural and social traditions of Europe in that they contain direct references to classical literature, European mythology. They also play on a specific sense of humour and a deep understanding of the undercurrent of the erotic in the Catholic religion.

Borowczyk mastered a surprising variety of visual techniques like animation, trick photography, and live action, which he had already learned in Poland before moving to France. From the entire book, Borowczyk emerges as a feverishly busy person, constantly working on his projects, relentless in his searches for new locations, new actors, and actresses.

One of the strengths of this book is that the authors of the essays link Borowczyk's artistic output with the social and artistic environment of Poland in which he grew up, and of France, where he spent most of his adult life. Actually, the first and the second chapters written by the editors of the book include an astounding list of names of famous writers, visual artists, and filmmakers from France and Poland who have written reviews about Borowczyk's films or with whom Borowczyk collaborated. Borowczyk was well known in the film and literary circles of Paris as an artist respected for his innovation and modernist resourcefulness.

The book contains sixteen chapters that cover the director's biography and analyze his animation and live action films. What I found particularly interesting and refreshing was the choice of authors who represent not only the academic world (Kamila Kuc, Jonathan Owen, Jakub Marmurek and Iwona Kurz) but also film critics, curators, broadcasters, translators and filmmakers themselves, (for instance, Kuba Mikurda and Michal Oleszczyk).