

**THE REPRESENTATION OF MYOCARDIAL INFARCTION
IN THE FILM “BALKAN SPY”
IN THE FUNCTION OF SHOWING THE CULMINATION
OF THE NARRATIVE OF SOCIAL REPRESSION**

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Abstract

Myocardial infarction is a heart disease primarily defined by cardiology as a branch of medicine. In addition to medicine, psychology made its contribution to a broader understanding of this disease. Therefore, the discourse of medicine approaches myocardial infarction by following objective indicators, and the discourse of psychology by following subjective experiences. The point of reconciliation of the opposing positions is sought in this work from the point of view of cultural studies. They provide a basis for viewing the same object of observation within a certain media format through theories of representations, but also the theoretical basis of medicine and psychology. Starting from the mentioned platform, within this work we will analyse different positions, functions and the narrative of the media representation of myocardial infarction in the feature film “Balkan Spy” using the method of content analysis. The aim of the paper is to examine, analyse and describe the way in which the observed feature film constructs and produces media narratives about myocardial infarction, as well as what discourse strategies media workers resort to when contextualising myocardial infarction and people suffering from this disease.

Key words: the movie “Balkan Spy”, myocardial infarction, media representations, psychological characteristics of personality.

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**РЕПРЕЗЕНТАЦИЈА ИНФАРКТА МИОКАРДА
У ФИЛМУ „БАЛКАНСКИ ШПУЈУН“
У ФУНКЦИЈИ ПРИКАЗА КУЛМИНАЦИЈЕ НАРАТИВА
ДРУШТВЕНЕ РЕПРЕСИЈЕ**

Апстракт

Инфаркт миокарда је обољење срца које првенствено дефинише кардиологија као грана медицине. Поред медицине, свој допринос ширем сагледавању ове болести дала је психологија. Дакле, дискурс медицине прилази инфаркту миокарда водећи се објективним показатељима, а дискурс психологије пратећи субјективна искуства. Тачку помирења супротстављених позиција овај рад тражи у становишту студија култура. Оне пружају основ за сагледавање истог објекта посматрања у оквиру одређеног медијског формата кроз теорије репрезентација, али и теоријске основе медицине и психологије. Полазећи од наведене платформе, у оквиру овог рада анализираћемо различите позиције, функције и наратив медијске репрезентације инфаркта миокарда, у играном филму „Балкански шпијун“ користећи метод анализе садржаја. Циљ рада је испитивање, анализа и опис начина на који посматрани играни филм конструише и производи медијске наративе о инфаркту миокарда, као и којим дискурсним стратегијама прибегавају медијски радници и раднице при контекстуализацији инфаркта миокарда и особа оболелих од ове болести.

Кључне речи: филм „Балкански шпијун“, инфаркт миокарда, медијске репрезентације, психолошке карактеристике личности.

INTRODUCTION

Myocardial infarction is a heart disease that most often occurs suddenly, accompanied by characteristic and recognisable physical symptoms, and results in a high mortality rate. Due to its nature, localisation, causes of occurrence, dynamics, methods of diagnosis and treatment, as well as risk factors, myocardial infarction is a phenomenon that is primarily defined by cardiology as a branch of medicine. In addition to medicine, psychology has made its contribution to a wider understanding of this disease - which is primarily reflected in the characteristics and structures of the personalities that are more vulnerable to the onset of myocardial infarction, but which also recover more easily after experiencing it. Therefore, the discourse of medicine approaches myocardial infarction by following objective indicators, and the discourse of psychology by following subjective experiences. The point of reconciliation of the opposing positions is sought in this work from the point of view of cultural studies. They provide a basis for viewing the same object of observation within the chosen media format through theories of representations, but also the theoretical basis of medicine and psychology, that is, those elements of the aforementioned discourses that deal with the topic of myocardial infarction. Starting from the mentioned platform, within this work we will analyse different positions, functions and the narrative of the me-

dia representation of myocardial infarction in the feature film “Balkan Spy” using the method of content analysis. The aim of the paper is to examine, analyse and describe the way in which the observed feature film constructs and produces media narratives about myocardial infarction, as well as what discourse strategies media workers resort to when contextualising myocardial infarction and people suffering from this disease.

THEORETICAL FRAMEWORK

The Association of Cardiologists of Serbia defines myocardial infarction as the “death of myocardial cells due to prolonged ischemia” (Nagulić, 1991, p. 162). In other words, acute myocardial infarction implies damage and death of heart muscle cells (myocardium) due to circulatory disorders, the so-called ischemic necrosis of the myocardium (Nagulić, 1991, pp. 162-163). The most frequently mentioned symptoms of an acute myocardial infarction are: chest pain, a feeling of tightness behind the sternum, gradually intensifying and spreading towards the left arm, lower jaw and stomach. In addition, symptoms of suffocation, loss of consciousness, dizziness, blurred vision, nausea and vomiting, malaise and sweating are reported (Zipes, 2018, p. 63). The medical literature points out that, for a positive outcome of this disease, it is crucial to start the prescribed treatment of the patient within the first, ‘golden’ hour after the first symptoms appear (Zipes, 2018, p. 63). Cardiologists most often cite smoking, improper diet, obesity, insufficient physical activity, hereditary factor, gender, age and the psychogenic factor, which often remains unspecified, as the main risk factors. These risk factors affect not only the onset of myocardial infarction and its development, but also recovery and the eventual occurrence of relapse (Nagulić, 1991, pp. 88-89).

A closer description of important psychological factors for the occurrence and prevention of myocardial infarction was provided by various psychological studies. The topic of these researches were individual personality traits/characteristics, but also their basic structures and environmental influences, which can affect the onset, course of treatment and prevention of the aforementioned disease (Angerer, Siebert, Kothny, Mühlbauer, Mudra & Von Schacky, 2000). The choice of topic, and therefore the results of psychological research, depended, and still depend, primarily on the theoretical framework from which the researcher approaches the problem he is examining (Đurić-Jočić, Džamonja-Ignjatović & Knežević, 2004). The theoretical frameworks of psychology that have made the greatest contribution to the understanding of myocardial infarction are psychodynamic, behavioural and holistic. We can see the overlap of the mentioned theoretical frameworks in the individual personality characteristics that all three mentioned theoretical frameworks highlight as significant for myocardial infarction. The individual charac-

teristics of the personality they state are: anxiety, depression, hostile reactions, aggression and individual reaction to stress (Engebretson, Matthews & Scheier, 1989).

Cardiovascular diseases and myocardial infarction are present in the field of feature films through media representations. The concept of representation in cultural studies is different from the concept of presentation or reflection. More precisely, this term implies that the existing texts are not only images of their sources, but are reshaped and encoded by the theoretical, textual, cultural and subjective reflections of the individual who observes and interprets them (Mek Kvin, 2000). Each representation implies a certain degree of construction, selection and shaping of meaning (Hall, 1997, pp. 13-15), that is:

...the meaning of an event does not exist outside of representation. An event gains meaning through the way it is represented. Thus, the meaning of the event cannot actually exist before the process of representation. Reality does not exist as definitive before and independently of the human activity of marking.

(Simeunović-Bajić, 2009, p. 921)

Media mediation of myocardial infarction implies the existence of an active and selective representation of certain content - symptoms, risk factors, and/or methods of treatment and prevention of this disease, all with the aim of producing meaning. Representations incorporate the understanding of the world by the individual or group that creates them, but also the understanding of social relations within it. Confirmation of the above can be found in the opinion of Moskovici [Serge Moscovici], who says that "By classifying what could not be classified until then and by naming what is unnamed, we are able to imagine it, that is, to represent it" (Moscovici, 1984, p. 30).

However, starting from media theory, we must keep in mind that the media do not present reality as it essentially is, but represent it, that is, reflect it, and therefore representation can be defined as:

An image, that is, a resemblance to someone or something or a reproduction of someone/something that exists in the real world. It can be an object, a person, a group or an event that is presented or is somehow shown indirectly.

(Mek Kvin, 2000, p. 179)

It is from this perspective that we will look at the media representations of myocardial infarction, as an event that exists in the real world, and which was reproduced in the media for the purposes of a feature television series. On the other hand, representations of visual media are closest to the personal experience of a certain situation in relation to some other ways of media representation of content.

ANALYSIS OF THE FILM "BALKAN SPY"

The feature film "Balkan Spy" is a cult achievement of domestic cinematography, which ends with a myocardial infarction. That is, it represents part of the domestic cultural heritage, which, as its central theme, features a universal representation of authoritarian regimes, independent of the current political system, along with a representation of their effect on the life and health of an individual, which can even lead to myocardial infarction.

The film "Balkan Spy" belongs to the drama genre, which represents life in the ideological torture of communism, with a hint of humour. A critical attitude towards social reality forms the backbone of the conceptual process. Strong contrasts and stage exaggeration form the basic dramaturgical thread, while comic situations and witty lines paint a gloomy picture of reality. However, the film still maintains its seriousness in depicting local flaws and divisions. It is in dramas like this that we see the full range of incorporating genre boundaries, when the drama constantly levitates between the comic and the tragic. Her heroes are tragic people on the border of worlds, where suffering is often not a personal fault, but a combination of inexplicable and unavoidable circumstances. That world is more poignant in that, because some of the viewers' personal and repressed experiences are mixed with a multitude of symbolic meanings.

The place where the play takes place is the house of the Čvorović family, and the entire narrative is carried by five characters, led by Ilija Čvorović, who represents the main protagonist of this feature film. The character of Ilija Čvorović is presented as the 'boss' of the house in a patriarchal family, dominant in relation to everyone around him and with the idea of 'a free man in a free country' as stated in one of the presented dialogues. Already, the first idea of Ilija's character as a 'free man in a free country' is in direct contrast to the very title of the film "Balkan Spy" which implies deprivation of freedom through espionage and the need for constant vigilance, i.e., which is in contrast to a free country. In this way, the character of the main character from the very beginning indicates the main theme of the film in terms of socio-political repression, but also the contradiction on which the character of the main protagonist is built. On the other hand, the etymology of the main character's last name contains the noun node. It is this noun that can indicate to us that it is a character that represents the hub of the plot, which is inextricable. However, if we return to the previously mentioned media representations of the heart, we will see that the same noun was used by Plato and Aristotle to describe the heart as a 'node of vessels' and already at this point we can make the first prototype of the central theme of this work, with the main character of the analysed film. It could be reflected in the metonymic association of the surname Čvorović, that is, the noun node that the said surname con-

tains in its base, with philosophical media representations of the heart, indicating, already at the beginning, the potential possibility of a negative outcome on this organ, more precisely the event of a myocardial infarction.

The immediate environment of the main character consists of his wife Danica, daughter Sonja and twin brother Đura. Their identities are presented exclusively through the marriage relationship, that is, family kinship with the main character - Ilija, whose presentation takes place exclusively in the shadow of the main protagonist. Opposite them is the figure of a tenant - Petar Marko Jakovljević. The character of the lodger is in conflict with the immediate environment of the main protagonist, primarily because he is not subordinate to him in any way, but is represented by his very position as a lodger, and an intruder in Ilija's perception of reality.

At the very beginning of the film, when introducing the lodger, the viewer can see the first mention of Ilija's heart problems, which from the start are shown as a consequence of the social order in which the analysed family lives:

Danica: It's nothing, so do you know that the two of us have been waiting for an apartment for over twenty years. For twenty years, we were supposed to move in 'in the spring.' We lived, waiting for that spring, literally in sheds and basements. His one salary, his daughter a student, then a student...

Ilija: Danica, we have solved our problem, give that coffee to the man, the man is in a hurry.

Danica: How did we solve it? We solved it by the fact that you became a heart patient and I got rheumatism, that we are deep in debt for this house.

(Kovačević, 1996, p. 26)

Within the aforementioned dialogue, the heart problem that Ilija has is not specified, nor is any visit to the doctor due to it shown later in the film, but it is precisely through him that the discomfort of life in the communist social system is pointed out and its impact on peoples wellbeing. The further course of the dialogue complements this picture of the social order, due to the allegations about the impossibility for young and educated people to find a job, but also Ilija's need to stop this direction of communication, due to the possible denouncing label of an enemy of the state, and due to the public presentation of such facts, especially to a foreigner, a tenant - a state enemy.

Ilija's confusion and fear were initiated by an invitation to an informative interview by the state security inspector, which in a character who was previously persecuted and abused, leads to the flare-up of psychotic-paranoid episodes. Ilija's character is built in such a way that it is completely irrelevant to his character that the subject of upcoming conversations and interest of state authorities is not him, but his tenant. Emotions of fear and tension are the dominant emotions of Ilija's character that

drive him to action. If we connect these emotions with personality characteristics that the psychology discourse associates with myocardial infarction, we arrive at the anxiety mentioned by psychodynamic theorists, as well as theorists who belong to a holistic approach (Shapiro, 2000). Therefore, in the discourse of psychology, anxiety represents the anticipation of a danger that does not exist in reality (Zdravković, 2003, p. 162-163). That is, anxiety arises when an individual assesses that a certain situation in which he finds himself exceeds his capacities. More precisely, anxiety arises when an individual assesses that he cannot cope with the life circumstances that seem threatening even though there is no real threat. If we add a physiological component to the emotion of anxiety, we arrive at cardiological disorders described in medical discourse. Namely, a state of intense fear or apprehension (anxiety), on the physiological level, causes the secretion of adrenaline, which, due to its presence in the blood, raises blood pressure, narrows the arteries and, with a longer-term effect, can lead to cardiac arrhythmias or even myocardial infarction, even in people without structural heart disease or disturbances (Molinari, Compare & Parati, 2006, pp. 172-175). One of the components of anxiety that psychologists associate with the increased incidence of ischemic heart diseases is anxiety, which we can also observe in the main character of this film. Viewed from the point of view of physiology, that is, medicine, chronic anxiety is associated with reduced heart rate variability. The results of a study that examined the interrelationship of the mentioned variables indicate that a high level of anxiety increases the risk of developing coronary disease in older men. In this context, we can say that, from the very beginning, psychological elements that unobtrusively indicate the occurrence of a future myocardial infarction are woven into the character of Ilija Čvorović.

As a result of the mentioned emotions, Ilija's character on the behavioural level becomes breathless, fast and sharp in its movements. This is reflected both in his gait and in the way he shakes his cigarette. Such behaviours are partly described by behavioural psychological theories as risk behaviours for the onset of myocardial infarction (Kubzansky, Kawachi, Spiro, Weiss, Vokonas & Sparrow, 1997). However, the aforementioned theories are not only concerned with the description of individual behaviours, but also with possible ways to overcome unfavourable emotions and behaviours that may have negative consequences for an individual's health. The psychology discourse calls these mechanisms 'overcoming mechanisms' or 'coping' mechanisms. Certain studies have shown that people who use 'optimistic' mechanisms to overcome negative and unfavourable emotions had lower anxiety scores on psychological assessment scales, but at the same time a better prognostic index of recovery on cardiology assessment scales (Chiou, Potempa & Buschmann, 1997, p. 305-311). In the analysed feature film, Ilija's character

unfortunately does not use such constructive mechanisms of overcoming, but builds on the previously mentioned emotions, producing the emotion of anger. Ilija is angry at the woman who persuaded them to rent out the room, he is angry at himself because of the situation he found himself in, he is angry at his daughter who, as an educated member of society, does not support him in his paranoid efforts, and he is angry at the lodger in whom he sees the source of all his problems. Ilija's character's reactions become hostile. The medical discourse associates hostility on the physiological level with an increase in the level of catecholamines and fats in the blood, but also with a decrease in the heart rate of the individual. On the other hand, antagonistic hostility is manifested on the behavioural level by non-cooperation, cynicism, impoliteness and direct aggression (Carney, Saunders, Freedland, Stein, Rich & Jaffe, 1995). Analysing Ilija's character, we can conclude that his behaviour, viewed through the aforementioned division, is antagonistically hostile. Psychological research indicates that coronary diseases occur more often in antagonistically hostile than in neurotically hostile persons. Scientific support for the aforementioned conclusion about the connection between anger and myocardial infarction can be found in a study conducted on a sample of 1,623 people, who were examined 4 days after experiencing a myocardial infarction (Angerer et al., 2000). The interview determined the time, place and quality of pain as a somatic manifestation of a myocardial infarction, but also assessed the usual frequency of anger, both during the past year and within 26 hours before the onset of the infarction. The conclusion of this research is that an episode of anger is highly correlated with the occurrence of an acute myocardial infarction. His results indicate that more than 2% of all diagnosed myocardial infarctions, on an annual basis, are accompanied by an episode of anger and the experience of anger (Verrier, 1997, pp. 245-259).

The entire context surrounding the character of Ilija Čvorović represents highly stressful situations. The word 'stress' appeared for the first time in the index of "Psychological Abstracts" in 1944 (Robinson, 2018, pp. 334-342). This term represents an intensely unpleasant feeling that in the long term can have negative consequences on psychophysical abilities, health, and the productivity of a person in general. The reaction to stress is individual, and it is the result of the interaction between the individual and the environment, that is, the inability of an individual to respond to the demands of the environment whose expectations exceed the persons' abilities.

When the body is under the influence of stress, viewed from the point of medical discourse, the hormones adrenaline and noradrenaline are secreted on the physiological level. These hormones act on the cardiovascular system by accelerating the heart and increasing muscle tone. However, their effect is not limited only to this organ system, but also af-

fects the increase of sugar and fat levels in the blood. Physical changes occur as a result of physiological processes, and psychological ones include the appearance of insomnia, anxiety, agitation, depression, low tolerance for frustration, lowered self-confidence, weakening of concentration, general dissatisfaction, emotional exhaustion, emotional hypersensitivity and giving up. The behavioural components are: an increase in the consumption of alcohol, cigarettes or psychoactive substances, which aim to reduce the intensity of psychological changes (Robinson, 2018). We can see a large number of the aforementioned physical changes in the character of Ilija Čvorović, such as insomnia, anxiety, general dissatisfaction, emotional hypersensitivity, but also behavioural components such as alcohol and cigarette consumption. Psychological discourse distinguishes between acute and chronic stress (Milivojevic, 2008). Acute stress is primarily characterised by the experience of emotional suffering. People experiencing acute stress maintain self-awareness by expressing concern for their psychological state. They are aware of their anxiety, sadness, depression, anger towards themselves and/or others, excessive use of alcohol, cigarettes or coffee, poor concentration and rumination. The above most often leads to a decline in the quality of life, which can additionally intensify stress conditions through the principle of a feedback loop. If an individual does not overcome the state of acute stress in a short period of time, we are talking about chronic stress. Chronic stress, like the kind of stress to which Ilija Čvorović's character is exposed, leads to the development of tolerance to the presence of stressors, i.e. the individual gets used to the presence of problems. Emotional distance becomes more and more pronounced, social contacts become fewer, and the suppression of reality becomes stronger. The last one is the most noticeable in Ilija's character, although the presentation of the other two mentioned behavioural components of chronic stress is not neglected either. Chronic fatigue occurs due to constant tension, as do a general drop in motivation, increased irritability, impulsive reactions and insomnia. The aforementioned condition, on the somatic level, can lead to the appearance of symptoms such as weakness, fainting, and even pseudo epileptic attacks. Psychological research in this field states that chronic stress stands out as an independent factor that has a high predictive value when it comes to heart diseases (Hammen, Kim, Eberhart & Brennan, 2009, p. 718-723).

As we mentioned, Ilija's character does not use 'optimistic' mechanisms to overcome all the emotions mentioned so far, but finds a way out in branding the other - the tenant, as the culprit. The character of the lodger is blamed for everything that happens in Ilija's head. In other words, Ilija is positioned in such a way that he suspects, so as not to be suspected himself, blames so as not to be blamed himself, and in concern for his own existence, endangers that of others. Such a paradoxical mechanism is the basis of the psychotic reaction.

The actions of Ilija's character led to the collection of a large amount of unnecessary information which, interpreted through the prism of a psychotic individual, transforms an innocent man into a guilty one. The character of Ilija's brother, Đura, can be viewed through the discourse of psychology as Ilija's alter-ego that supports the paranoid ideas of Ilija's character, which further highlights this psychological deviation. The peak of ideological paranoia about magical state traitors, who should be 'cancelled' at any cost, is found in the scene in which Ilija and his brother interrogate a bound tenant. The culmination of emotions and ideological fanaticism leads to the psychological and physical collapse of Ilija Čvorović's character, who experiences a myocardial infarction. The representation of a myocardial infarction is shown in only one scene, with the representation of a reduced number of symptoms - a sharp pain in the chest, the occurrence of which we conclude based on the reaction of Ilija's character; he clutches his chest with his hands, has difficulty breathing, which is shown through difficult and quiet speech and difficulty moving that is reflected in slow and heavy leg movements. However, even then, Ilija's character is not designed to think of himself. He is not occupied with asking for help, but with further investigation and bringing the 'terrorist' to justice. All previously represented symptoms of myocardial infarction knock Ilija to the floor, but he still crawls, tries to catch up with his enemy with the last atoms of strength, ending up sprawled on the floor in front of the open door without psychological relief, a frame that points to the fatal outcome of myocardial infarction. On the basis of the above, it can be said that the character of Ilija Čvorović was created by the framing technique in such a way that he actively participates in his myocardial infarction, which is most directly evidenced by the very last scene in which he experiences the symptoms of a myocardial infarction and continues to crawl, enduring the unbearable and avoiding a call for help, as an act of self-sacrifice.

The analysis of Ilija Čvorović's character in the movie "Balkan Spy" gives us an insight into certain personality characteristics that the psychology discourse associates with myocardial infarction. In addition to the mentioned emotions of fear, apprehension, anxiety and anger, there is also paranoid behaviour for which there is no psychological evidence of a connection with myocardial infarction, but which the psychology discourse can explain through the presence of chronic stress. On the other hand, the symptoms that the medical discourse highlights when talking about a myocardial infarction are represented by only three symptoms: chest pain, shortness of breath and reduced mobility of the extremities. If we look at the physical characteristics of the character of Ilija Čvorović, we see that he is presented as an obese, elderly person who suffers from diabetes, often sleeps very little and insufficiently, smokes and occasionally consumes alcohol. The medical discourse lists all of the above elements as risk factors for myocardial infarction.

The scenography also contributes additionally to the atmosphere and highlights those elements that are the main theme of the film. In this context, we can observe the red-light bulb that appears in the house of Čvorović, which on the one hand can refer metonymically to communism as a social order in which the action of the drama takes place, but also point to the impending myocardial infarction, as the culmination of the social repression of the individual. The presented weather conditions also have a contextual role that can be interpreted as an introduction to myocardial infarction. The displayed weather is cool, there is a significant difference between the temperature in the interior and the exterior, and these amplitudes can represent both the amplitudes of feelings and the amplitudes in blood pressure variation that eventually led to myocardial infarction. The function of the representation of myocardial infarction in the analysed film is primarily to show the devastating impact of the depicted social arrangement - both on the psychological and physical existence of individuals within it. That is, the representation of a myocardial infarction serves the purpose of representing the peak of the devastating consequences of the repressive regime.

CONCLUSION

Although it is a natural human tendency to interpret media representations as realistic, realism in the conditions of film communication is an artificial construction. Its reality represents a marketed and selected image of the world that is experienced, among other things, through the structure of language. Therefore, the 'meaning' that the recipient of the message derives from it, in the previously mentioned sense, is a construct of matching external stimuli with internal concepts. This congruence is influenced by the local culture as local internal concepts develop or thought patterns form as a result of local cultural experience. Although the roles of individual representations may be changed and/or enriched by new discourses and the cultural experience of the communities, they still represent an authentic matrix of the local population that is very close to the audience. The role of myocardial infarction in this analysed film is secondary in relation to the overall theme of the film. His representation represents the resolution - the culmination of the narrative about the political repression of society. By representing different conflict situations and actions that gradually contextualise the problem, one can anticipate later representations of myocardial infarction, or the dramatic outcome. The psychological characterisation of the central character is the basis for the representation of myocardial infarction. His internal turmoil arises within the framework of everyday activities that are not problematic in themselves, but the problem arises because everyday life is presented as a field in which the foundations of the constitutive values of a society, its socio-

cultural organisation, are being shifted, thus calling into question the enforceability of the routine of life. It was in such a context that the representation of a myocardial infarction was used as a representation of the culmination of social repression on an individual.

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РЕПРЕЗЕНТАЦИЈА ИНФАРКТА МИОКАРДА У ФИЛМУ „БАЛКАНСКИ ШПИЈУН“ У ФУНКЦИЈИ ПРИКАЗА КУЛМИНАЦИЈЕ НАРАТИВА ДРУШТВЕНЕ РЕПРЕСИЈЕ

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Резиме

У оквиру овог рада анализирали смо различите позиције, функције и наратив медијске репрезентације инфаркта миокарда, у играном филму „Балкански шпијун“ методом анализе садржаја. Циљ рада био је да се испита, анализира и опише начин на који посматрани играни филм конструише и производи медијске наративе о инфаркту миокарда, као и каквим дискурским стратегијама медијски радници прибегавају када контекстуализују инфаркт миокарда и особе које болују од ове болести. Медијско посредовање инфаркта миокарда подразумева постојање активног и селективног представљања одређених садржаја – симптома, фактора ризика, и/или метода лечења и превенције ове болести, а све у циљу стварања смисла. Представе обухватају разумевање света од стране појединца или групе која их ствара, али и разумевање друштвених односа унутар њега. Играни филм „Балкански шпијун“ је култно остварење домаће кинематографије, које се завршава инфарктом миокарда. Читав контекст који окружује главног јунака овог филма представља веома стресне, емотивне и застрашујуће ситуације. Анализа лика Илије Чворовића даје нам увид у одређене карактеристике личности које систем психологије доводи у везу са инфарктом миокарда. С друге стране, симптоми које медицински систем истиче када се говори о инфаркту миокарда представљени су са само неколико симптома. У сценографији су истакнути и они елементи који су главна тема филма. У том контексту можемо посматрати црвену сијалицу која се појављује у кући Чворовића, која с једне стране може метонимијски упућивати на комунизам као друштвени поредак у којем се одвија радња драме, али и указати на предстојећи инфаркт миокарда, као врхунац друштвене репресије на појединца. Улога инфаркта миокарда у овом анализираном филму је споредна у односу на укупну тему филма. Њено представљање представља резолуцију – кулминацију наратива о политичкој репресији друштва. Представљањем различитих конфликтних ситуација и радњи које постепено контекстуализују проблем могу се предвидјети каснији прикази инфаркта миокарда, односно драматичан исход. Дакле, функција репрезентације инфаркта миокарда у анализираном филму је првенствено да прикаже разорни утицај приказаног друштвеног уређења – како на психичку тако и на физичку egzистенцију појединца у њему.