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Nota di contenuto	1. Introduction -- 2. The 'Local' and the 'National': Kinetta (2005), Dogtooth (2009), Alps (2011) -- 3. From The 'National' to The 'International': An Uncanny Visual Language in The Lobster (2015) and The Killing of a Sacred Deer (2017) -- 4. Towards an Accessible Weirdness? The Favourite (2018) and Poor Things (2023) -- 5. Instead of a Conclusion.
Sommario/riassunto	This book examines the Greek filmmaker Yorgos Lanthimos's feature films. Lanthimos's films have been linked to the so called Greek weird wave in Greek cinema, which is commonly agreed to have started with his Dogtooth (2009), and so they have largely been discussed as national and localised cinematic phenomena allegorically commenting on the Greek economic crisis or society. Lanthimos's distinctive style is discussed in this book in terms of both national and European cinematic traditions, in the latter case specifically Brecht and the aesthetics of the uncanny. The author provides an in-depth, thorough and systematic analysis of the 'weird' mixture of uncanniness and Brecht in Lanthimos's cinema as performing an uncanny transformation of Brechtian aesthetics within the context of Greek and international cinema. As the author proposes, the Brechtian aesthetics, that we also find in the modernist cinema of Theo Angelopoulos, in combination with the aesthetics of the uncanny and the unnatural narratives, is what

marks, and links, formally the feature films by Yorgos Lanthimos. The filmmaker's radical film form and subversive thematics are linked to the uncanny here, and this Brechtian uncanny, as the author calls it, redefines Brechtian aesthetics. This unique book will interest scholars and students of film studies, media studies, modern Greek studies, cultural studies, theatre studies, psychology, literary studies, philosophy. Eleftheria Rania Kosmidou is Lecturer in Film Production, University of Salford, UK. She studies Brechtian cinema, the cinema of Theo Angelopoulos, contemporary Greek cinema, European civil war films, and cultural memory. She has published on the above subjects in journals, edited collections and in her monograph *European Civil War Films: Memory, Conflict and Nostalgia* (2013, 2016). She has edited the special issue 'Studies in Cultural Memory' for the *Journal of Media and Cultural Politics* (2016) and she serves as a reviewer for the *Journal of Modern Greek Studies*.
