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WORLD CINEMA SERIES



BRAZIL ON SCREEN

Cinema Novo, New Cinema, Utopia

Lúcia Nagib

Two periods of Brazilian film history are particularly notable for their artistic momentum: the Cinema Novo movement of the 1960s and early '70s, and the film revival from the mid 1990s onwards. What makes them especially strong, this book argues, is their utopian impulse. By adopting Utopia as a theme, as well as a method of film analysis, Lúcia Nagib unveils, organises and interprets a fascinating wealth of recurrent images, which are a bridge between a cinema strongly concerned with the national project and another informed by global culture. Outstanding recent films, such as *Central Station*, *Perfumed Ball*, *Hans Staden*, *Orfeu*, *City of God* and *The Trespasser*, are illuminated by Nagib's sharp analysis, which detects utopian, anti-utopian and even dystopian impulses in them. They are at once representatives of a political arena in constant struggle against underdevelopment and legitimate (as well as critical) heirs of past cinematic traditions.

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LEBANESE CINEMA

Imagining the Civil War and Beyond

Lina Khatib

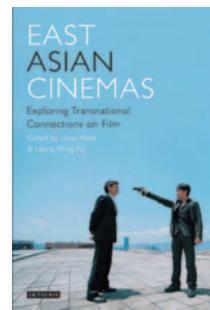
Modern Lebanese cinema can best be explored in the context of the Civil War, in part because almost all the Lebanese films made since its outset in 1975 have been about this war. Lina Khatib takes 1975 Beirut as her starting point, and takes us right through to today for this, the first major book on Lebanese cinema and its links with politics and national identity. She examines how Lebanon is imagined in such films as Jocelyn Saab's *Once Upon a Time, Beirut*, Ghassan Salhab's *Terra Incognita*, and Ziad Doueiri's *West Beirut*. In so doing, she re-examines the importance of cinema to the national imagination. Also, and using interviews with the current generation of Lebanese filmmakers, she uncovers how in the Lebanese context cinema can both construct and communicate a national identity and thereby opens up new perspectives on the socio-political role of cinema in the Arab world.

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EAST ASIAN CINEMAS

Exploring Transnational Connections on Film

Leon Hunt and Leung Wing-Fai (Eds)



Cinemas from East Asia are attracting popular and critical attention on a global scale, with films from the region circulating as arthouse, cult, blockbuster and 'extreme' cinema, or as Hollywood remakes. This book explores developments in the global popularity of East Asian cinema, from Chinese martial arts, through Japanese horror, to the burgeoning new Korean cinema, with particular emphasis on crossovers, remakes, hybrids and co-productions. It examines changing cinematic traditions in Asia alongside the 'Asianisation' of western cinema. It explores the dialogue not only between 'East' and 'West', but between different cinemas in the Asia Pacific. What do these trends mean for global cinema? How are co-productions and crossover films changing the nature of Hollywood and East Asian cinemas? The book includes in-depth studies of *Park Chan-wook*, *Infernal Affairs*, *Seven Samurai*, and *Princess Mononoke*.

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NEW TURKISH CINEMA

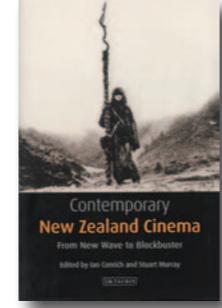
Belonging, Identity and Memory

Asuman Suner

Analysing the films by acclaimed new wave Turkish directors like Nuri Bilge Ceylan, Yesim Ustaoglu, Dervis Zaim and Yilmaz Erdogan, this is the first full examination of contemporary Turkish cinema to be published in English. Asuman Suner explores the emergence of the new wave Turkish cinema against the backdrop of the drastic transformation of Turkey since the 1990s. Suner argues that this new cinema, including both commercial and independent productions, persistently returns to the themes of belonging, identity and memory; it is how films address these themes that constitutes a dividing line, with big budget popular films tending to settle contradictions into comforting resolutions, while independent movies demonstrate their paradoxical nature. At the same time, she addresses the divergences between popular and 'art' cinema that destabilise the very distinction between these categories.

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WORLD CINEMA SERIES



CONTEMPORARY NEW ZEALAND CINEMA

From New Wave to Blockbuster

Ian Conrich and Stuart Murray (Eds)

New Zealand cinema has maintained a high-profile international presence since the 1970s with such films as *Whalerider*, the *Lord of the Rings* trilogy and *Once Were Warriors*. *Contemporary New Zealand Cinema* is an astute analysis of this fascinating industry and the most thorough book available on a vibrant filmmaking culture. The book explores the industry, questions of aesthetics and form, nation and identity through the full range of filmmaking in New Zealand. It also highlights specific contexts, including Maori, documentary and short filmmaking, literary adaptations, the development of the national Film Commission, marketing and censorship, as well as questions of bicultural relations, spirituality, masculinity and disability - that have created a cinema of global significance. A comprehensive filmography details all New Zealand feature and television films.

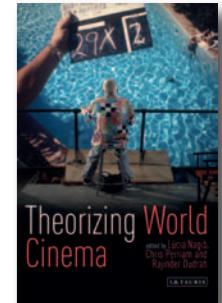
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THEORIZING WORLD CINEMA

Lúcia Nagib, Chris Perriam and Rajinder Dudrah (Eds)

This groundbreaking and innovative book is about the place of World Cinema in the cultural imaginary. It also repositions World Cinema in a wider discursive space than is usually the case and treats it as an object of theoretical enquiry, rather than as a commercial label. The editors and distinguished contributors offer approaches and case studies whose organizing principle is the developing idea of polycentrism as applied to cinema. They refine and redefine key concepts in film studies, including identification, representation and identity, narrative and realism, allegory and the national project, auteurism and the popular, art and genre. They re-evaluate how cinema shapes and responds to the philosophical, cultural and political effects of transnationalism and cosmopolitanism in the age of the moving image, and explore the interconnectedness of films produced worldwide, as well as the links between cinema and other visual cultural forms.

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NEW DIRECTIONS IN GERMAN CINEMA

Paul Cooke and Chris Homewood (Eds)

Germany's national film industry has been undergoing a remarkable resurgence since the beginning of the new millennium. German language films like *Downfall* and *The Lives of Others* have been winning Oscars and all the main international festivals have been showcasing these films. German language cinema is again attracting attention at home and abroad and *New Directions in German Cinema* explores its developments since 2000. An international group of specialists on German film, society, culture, and politics together provide a wide-ranging study of this remarkable turn of fortunes. They examine just what German language film now has to offer, from the evolution of the so-called 'heritage films' which now dominate the country's mainstream and which examine Germany's problematic pasts - the Nazi, East German and terrorist legacies - to those which focus on the contemporary social reality of the Berlin Republic.

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NEW ARGENTINE CINEMA

Jens Andermann

Argentine filmmaking from the mid-1990s to the present has enjoyed worldwide success. *New Argentine Cinema* explores this cinema in order to discover the elements that have made for this success, in relation to the country's profound political, social and cultural crisis during the same period. Jens Andermann shows how the most recent wave of films differs markedly from the Argentine cinema of the preceding decade, following the end of the dictatorship in 1983. Studying films by Lisandro Alonso, Albertina Carri, Lucrecia Martel, Raúl Perrone, Martín Rejtman and Pablo Trapero, among others, he identifies a shift in aesthetic sensibilities between these directors and those of the previous generation, as well as a profound change in the way films are being made, and their relation to the audiovisual field at large.

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