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Children

## *Cinemas Missing Children*

**Explores the ways that music  
has been used in the cinemas  
of various understudied  
countries in Australasia,**

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## **Africa, Latin America and Europe.**

**This volume compares the cinemas of Iran and Turkey in terms of the presence and absence of women on both sides of the camera. From a critical point of view, it**

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**provides detailed readings of works by both male and female film-makers, emphasising issues facing women's film-making.**

**Presenting an overview of the modern histories of the two neighbouring countries the**

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**study traces certain similarities and contrasts, particularly in the reception, adaption and representation of Western modernity and cinema. This is followed by the exploration of the images of women on screen with**

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**attention to minority women, investigating post-traumatic cinema's approaches to women (Islamic Revolution of 1979 in Iran and the 1980 coup d'état in Turkey) and women's interpretations of post-traumatic experiences.**

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**Furthermore, the representations of sexualities and LGBTI identities within cultural, traditional and state-imposed restrictions are also discussed. Investigating border-crossing in physical and metaphorical terms, the**

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**research explores the hybridities in the artistic expressions of 'deterritorialized' film-makers negotiating loyalties to both vatan (motherland) and the adopted country. This comprehensive analysis of the**

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**cinemas of Iran and Turkey, based on extensive research, fieldwork, interviews and viewing of countless films is a key resource for students and scholars interested in film, gender and cultural studies and the Middle East.**



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**This collection, representing the work of scholars from a range of theoretical frameworks and disciplines, examines aspects of the preoccupation with children and childhood in Steven Spielberg's films. It includes**

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**essays on such films as Close Encounters of the Third Kind, E.T. The Extra-Terrestrial, Empire of the Sun, Hook, Jurassic Park, and more. Research into and around women's participation in cinematic history has enjoyed**

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**dynamic growth over the past decade. A broadening of scope and interests encompasses not only different kinds of filmmaking--mainstream fiction, experimental, and documentary--but also practices--publicity,**

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**journalism, distribution and exhibition--seldom explored in the past. Cutting-edge and inclusive, Doing Women's Film History ventures into topics in the United States and Europe while also moving beyond to explore the**

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**influence of women on the cinemas of India, Chile, Turkey, Russia, and Australia. Contributors grapple with historiographic questions that cover film history from the pioneering era to the present day. Yet the writers also**

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**address the very mission of practicing scholarship. Essays explore essential issues like identifying women's participation in their cinema cultures, locating previously unconsidered sources of evidence, developing**

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**methodologies and analytical concepts to reveal the impact of gender on film production, distribution and reception, and reframing film history to accommodate new questions and approaches. Contributors include: Kay Armatage, Eylem**

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**Atakav, Karina Aveyard,  
Canan Balan, Cécile Chich,  
Monica Dall'Asta, Eliza Anna  
Delveroudi, Jane M. Gaines,  
Christine Gledhill, Julia  
Knight, Neepa Majumdar,  
Michele Leigh, Luke  
McKernan, Debashree**



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**Mukherjee, Giuliana Muscio,  
Katarzyna Paszkiewicz,  
Rashmi Sawhney, Elizabeth  
Ramirez Soto, Sarah Street,  
and Kimberly Tomadjoglou.**  
**This volume introduces a  
novel treatment of Polish  
cinema by discussing its**

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**international reception, performance, co-productions, and subversive émigré auteurs, such as Andrzej Zulawski and Walerian Borowczyk.**

**Stories of the missing offer profound insights into the**

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**tension between how political systems see us and how we see each other. In Missing, Jenny Edkins highlights stories from a range of circumstances that shed light on this critical tension. What is the child for Latin**

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**American cinema? This book aims to answer that question, tracing the common tendencies of the representation of the child in the cinema of Latin American countries, and demonstrating the place of the child in the**

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**movements, genres and styles that have defined that cinema. Deborah Martin combines theoretical readings of the child in cinema and culture, with discussions of the place of the child in specific national, regional and**

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**political contexts, to develop in-depth analyses and establish regional comparisons and trends. She pays particular attention to the narrative and stylistic techniques at play in the creation of the child's**

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**perspective, and to ways in which the presence of the child precipitates experiments with film aesthetics. Bringing together fresh readings of well-known films with attention to a range of little-studied works, The Child in**

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**Contemporary Latin American Cinema examines films from the recent and contemporary period, focussing on topics such as the death of the child in 'street child' films, the role of the child in post-dictatorship filmmaking and**



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**the use of child characters to challenge gender and sexual ideologies. The book also aims to place those analyses in a historical context, tracing links with important precursors, and paying attention to the legacy of the**

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**child's figuring in the mid-century movements of melodrama and the New Latin American Cinema.**

**In late nineteenth and early twentieth century Britain, there was widespread fascination with the**

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**technological transformations wrought by modernity. Films, newspapers and literature told astonishing stories about technology, such as locomotives breaking speed records and moving images seemingly springing into life**

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**onscreen. And, whether in films about train travel, or in newspaper articles about movie theatres on trains, stories about the convergence of the railway and cinema were especially prominent. Together, the two**

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**technologies radically transformed how people interacted with the world around them, and became crucial to how British media reflected the nation's modernity and changing role within the empire. Rebecca**

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**Harrison draws on archival sources and an extensive corpus of films to trace the intertwined histories of the train and the screen for the first time. In doing so, she presents a new and illuminating material and**

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**cultural history of the period, and demonstrates the myriad ways railways and cinema coalesced to transform the population's everyday life. With examples taken from more than 240 newsreels and 40 feature-length films, From**

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**Steam to Screen is essential reading for students and researchers working on film studies and British history at the turn of the century and beyond.**

**[World Cinema through Global Genres](#)**



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**Violence and Victimhood in  
Contemporary Argentine  
Culture**

**Women in the Cinemas of Iran  
and Turkey**

**Cinema's Missing Children  
So Many Cinemas  
As Images and as Image-**

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## Makers

## A Critical Study of Loss and Grieving in Cinema

## What Is Film Theory?

## Deleuze and World Cinemas

## The Yearly Current Affairs

## 2019 for Competitive Exams - UPSC/ State PCS/ SSC/

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**Banking/ Insurance/ Railways/  
BBA/ MBA/ Defence - 4th  
Edition**

**Children in the Films of  
Steven Spielberg  
The New Scottish Cinema**

*The 1970s was a pivotal  
decade in the Indian*

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*social, cultural,  
political and economic  
landscape: the global oil  
crisis, wars with China  
and Pakistan in the  
previous decade, the  
Bangladesh war of 1971,*

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*labour and food shortages, widespread political corruption, and the declaration of the state of Emergency. Amidst this backdrop Indian cinema in both its popular and*

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*art/parallel film forms flourished. This exciting new collection brings together original research from across the arts and humanities disciplines that examine the legacies*

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*of the 1970s in India's cinemas, offering an invaluable insight into this important period. The authors argue that the historical processes underway in the 1970s are*

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*important even today, and can be deciphered in the aural and visual medium of Indian cinema. The book explores two central themes: first, the popular cinema's role in helping*



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*to construct the decade's public culture; and second, the powerful and under-studied archive of the decade as present in India's popular cinemas. This book is based on a*

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*special issue of South Asian Popular Culture. The continued interest in the social and cultural life of the former Warsaw pact countries - looking at but also beyond their*

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*socialist pasts - encompasses a desire to know more about their national cinemas. Yet, despite the increasing consumption of films from these countries - via DVD,*

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*VOD platforms and other alternative channels - there is a lack of comprehensive information on this key aspect of visual culture. This important book rectifies*

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*the glaring gap and provides both a history and a contemporary account of East Central European cinema in the pre-WW2, socialist, and post-socialist periods.*

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*Demonstrating how at different historical moments popular cinema fulfilled various roles, for example in the capacity of nation-building, and adapted to*

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*the changing markets of a morphing political landscape, chapters bring together experts in the field for the definitive analysis of mainstream cinema in the region.*

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*Celebrating the unique contribution of films from Hungary, the Czech Republic/Czechoslovakia and Poland, from the award-winning Cosy Dens to cult favourite Lemonade Joe,*



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*and from 1960s Polish Westerns to Hollywood-influenced Hungarian movies, the book addresses the major themes of popular cinema. By looking closely at genre, stardom,*

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*cinema exhibition, production strategies and the relationship between the popular and the national, it charts the remarkable evolution and transformation of popular*

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*cinema over time. The continued interest in the social and cultural life of the former Warsaw pact countries - looking at but also beyond their socialist pasts -*

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*encompasses a desire to know more about their national cinemas. Yet, despite the increasing consumption of films from these countries - via DVD, VOD platforms and other*

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*alternative channels - there is a lack of comprehensive information on this key aspect of visual culture. This important book rectifies the glaring gap and*

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*provides both a history and a contemporary account of East Central European cinema in the pre-WW2, socialist, and post-socialist periods. Demonstrating how at*

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*different historical moments popular cinema fulfilled various roles, for example in the capacity of nation-building, and adapted to the changing markets of a*

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*morphing political landscape, chapters bring together experts in the field for the definitive analysis of mainstream cinema in the region. Celebrating the unique*



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*contribution of films from Hungary, the Czech Republic/Czechoslovakia and Poland, from the award-winning Cosy Dens to cult favourite Lemonade Joe, and from 1960s Polish*

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*Westerns to Hollywood-influenced Hungarian movies, the book addresses the major themes of popular cinema. By looking closely at genre, stardom, cinema exhibition,*

# File Type PDF Cinemas Missing Children

*production strategies and the relationship between the popular and the national, it charts the remarkable evolution and transformation of popular cinema over time.*

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*"The book deploys the film theory of Gilles Deleuze and Daniel Frampton while Freudian psychoanalysis and present-day grief counselling theory. The book reflects upon the*

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*ways in which the very notion of genre has, in the post-classical period, responded to changing exhibition patterns, the rise of domestic spectatorship, and the*

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*proliferation of Web-based film literature"--*

*While studying the theory and contemporary impact of 'embodied' viewing, this book celebrates the emergence and development*

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*of Visual Studies as a major subject of research and teaching in the field of Hispanic Studies within the UK over the last thirty years. By exploring current routes of*

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*investigation, as well as analysing future pathways for study in the field, seven highly distinguished Spanish and Latin American scholars examine their own entry into Visual Studies,*



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*and discuss the major trends and changes which occurred in the field as matters of the visual gradually became embedded in higher-education curricula and research*

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*trajectories. Each scholar also lays out a current research project, or interest, concerning Spain or Latin America within the visual field. The projects variously explore*

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*different media - including film, sculpture, photography, dance, and performance art - spread across a wide array of geographical locales, including Mexico, Cuba,*

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*mainland Spain, and the Canary Islands. Offering a map of current and future research in the field, this book provides the first history of visual studies within UK*

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*Hispanism. It will be of lasting value to a wide range of scholars and advanced students of Spanish and Latin American cultural, visual, and film studies. This book was*

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*originally published as a special issue of the Bulletin of Spanish Studies.*

*This volume explores the recent 'adolescent turn' in contemporary Latin*

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*American cinema,  
challenging many of the  
underlying assumptions  
about the nature of youth  
and distinguishing  
adolescence as a distinct  
and vital area of study.*

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*Its contributors examine the narrative and political potential of teenage protagonists in a range of recent films from the region, acknowledging the distinct emotional*



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*registers that are at play throughout adolescence and releasing teenage subjectivities from restrictive critical and theoretical emphases on theories of childhood. As*

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*the first academic study to examine the figure of the adolescent in contemporary Latin American film, New Visions of Adolescence in Contemporary Latin*

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*American Cinema thus presents a timely and innovative analysis of issues of sexuality and gender, political and domestic violence and social class, and will be*

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*of significant interest to students and researchers in Latin American Studies, Cultural Studies, World Cinema and Childhood Studies.*

*We know a lot about the*

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*directors and stars of Italian cinema's heyday, from Roberto Rossellini to Sophia Loren. But what do we know about the Italian audiences that went to see their films? Based on the*

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*AHRC-funded project  
'Italian Cinema Audiences  
1945-60', Italian Cinema  
Audiences: Histories and  
Memories of Cinema-going  
in Post-war Italy draws  
upon the rich data*

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*collected by the project team (160 video interviews and 1000+ written questionnaires gathered from Italians aged 65 and over; archival material related to cinema*

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*distribution, exhibition and programming, box-office figures, and critical discussions of cinema from film journals and popular magazines of the period). For the first*



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*time, cinema's role in everyday Italian life, and its affective meaning when remembered by older people, are enriched with industrial analyses of the booming Italian film*

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*sector of the period, as well as contextual data from popular and specialized magazines. A collection that brings together an international network of scholars to*

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*explore the questions of child and nation in world cinemas.*

*Drawing primarily on selected filmic texts from former-Yugoslavia, the book examines key social*

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*and political events that triggered the Yugoslav wars in the 1990s.*

*Yugoslav politics and society are set within the broader artistic and cinematic strategies that*

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*helped stabilise post-Yugoslav territories strategies that were part of the national desire of looking forward to a time of 'perpetual peace' and its subsequent*

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*cosmopolitan norms. It argues that filmic texts demonstrate the degree to which nationalism was at the heart of the violent disintegration of Yugoslavia. Yet, the*

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*concern of the argument is not simply to offer a filmic critique but to develop an alternative to nationalism; namely, a theoretical framework through which cosmopolitan*

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*humanism is at the  
forefront of addressing  
former Yugoslavia's  
political wounds.*

*Inhabiting the In-Between*  
*The Politics of Postmemory*  
*Doing Women's Film History*



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Issue 13059 November 20  
1992

THE MEGA YEARBOOK 2019 -  
Current Affairs & General  
Knowledge for Competitive  
Exams - 4th Edition  
Post-Yugoslav Cinema

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*Visual Studies and UK  
Hispanism*

*The child in Spanish  
cinema*

*The Trouble with Men*

*New Visions of Adolescence  
in Contemporary Latin*

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*American Cinema*

*Daily Graphic*

*Reframing Cinemas, Past  
and Future*

Zhang Yimou's first film, Red Sorghum, took the Golden Bear Award in 1988 at the Berlin

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International Film Festival. Since then Chinese films have continued to arrest worldwide attention and capture major film awards, winning an international following that continues to grow. Transnational Chinese Cinemas spans nearly the entire length of

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twentieth-century Chinese film history. The volume traces the evolution of Chinese national cinema, and demonstrates that gender identity has been central to its formation. Femininity, masculinity and sexuality have been an integral part of the filmic

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discourses of modernity, nationhood, and history. This volume represents the most comprehensive, wide-ranging, and up-to-date study of China's major cinematic traditions. It is an indispensable source book for modern Chinese and Asian

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history, politics, literature, and culture.

'What is Film Theory? is an introduction to the key elements of film theory. So, what is film theory as a subject? Film studies is divided in to key subjects and themes: there's film art which

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looks at the aesthetics of film; cinema studies which looks at institutions, films themselves and the industry; film theory which looks at the concepts, philosophies and disciplines which underline film studies. As such, the book will look at subjects



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including semiotics and structuralism, psychoanalysis, formalist film theory, cognitive approaches and neoformalism. In the light of the readers' reports it will also address more 'cultural' issues such as queer theory, ethnicity, postcolonialism and

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world cinema..

A collection of original essays focusing on masculinity and film, particularly the representation of European masculinity. Spilt into four sections -- stars, class and race, fathers and bodies -- areas covered include the Carmen films,

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Yiddish cinema, romantic comedy and beur cinema.

This book contends that child characters have taken on a critical representational role within Latin American cinema because of their position on the threshold between “nature” and

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“culture,” which converts them into a focus of, and a limit to, state or colonial biopower.

Disha's Mega Yearbook 2019, a thoroughly revised, reorganised, updated and ENLARGED 4th edition, presents a comprehensive study of all the

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sections that are covered under the subject of General Knowledge. The Mega Yearbook 2019 provides the latest information & most authentic data reference material on Current Affairs and General Knowledge. It has specially been

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designed to cater to aspirants of various competitive exams like Civil services, Banks, Railways, UPSC and PSC exams and Quiz Competitions across the country. The Mega Yearbook 2019 has been divided into 2 inclusive parts: Part A - Current Affairs; Part

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B - General Knowledge. # Current Affairs consists of: • Articles on issues India and the world grappling with, • India/ World Timeline, • People, Events, Ideas and Issues that left their mark in 2018, • India/ World at a Glance: Social-Economic-Political

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(Infographics), • Special coverage on Indian Economy, Union Budget 2018-19, Economic Survey, GST and Effects of Demonetization, • Global Economic Outlook, Bills & Acts, Policies & Schemes, • SWOT ANALYSIS -Indian Economic, Political & Social Climate, • India/



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World's Who's Who, Emerging Trends, Books & Authors, Causes & Effects, Game Changers, Quote & Unquote, Mysteries solved/unsolved, Popular Terms, Important Appointments, Awards & Honours, Obituaries, Top 20, and many more. # General

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Knowledge covers: • India/ World Panorama • Geography, History, Polity, Economy, Business, General Science, Technology, Ecology and Environment • People forever • Art & Culture, Sports, Healthcare, Communication, News & Media,

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Education & Career, IT & Computers The Mega Yearbook 2019 procures key information from the most credible sources from India as well as from abroad in a concise and easy-to-understand manner to help cover maximum material within a

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limited space. The book is a Ready Reckoner which will prove to be the cutting edge for the aspirants in cracking a competitive exam. The material has been given in bulleted points wherever necessary to make the content easy to grasp. The book

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has ample tabular charts, mind maps, graphic illustrations which further makes the learning process flexible and interesting. From a near standing start in the 1970s, the emergence and expansion of an aesthetically and culturally distinctive Scottish

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cinema proved to be one of the most significant developments within late-twentieth and early twenty-first-century British film culture. Individual Scottish films and filmmakers have attracted notable amounts of critical attention as a result. The New

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Scottish Cinema, however, is the first book to trace Scottish film culture's industrial, creative and critical evolution in comprehensive detail across a forty-year period. On the one hand, it invites readers to reconsider the known - films such

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as Shallow Grave, Ratcatcher, The Magdalene Sisters, Young Adam, Red Road and The Last King of Scotland. On the other, it uncovers the overlooked, from the 1980s comedic film makers who followed in the footsteps of Bill Forsyth to the variety of



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present-day Scottish film making - a body of work that encompasses explorations of multiculturalism, exploitation of the macabre and much else in between. In addition to analysing an eclectic range of films and filmmakers, *The New Scottish*

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Cinema also examines the diverse industrial, institutional and cultural contexts which have allowed Scottish film to evolve and grow since the 1970s, and relates these to the images of Scotland which artists have put on screen. In so doing, the book

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narrates a story of interest to any student of contemporary British film.

Cinema in India is an entertainment medium that is interwoven into society and culture at large. It is clearly evident that continuous struggle

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and conflict at the personal as well as societal levels is depicted in cinema in India. It has become a reflection of society both in negative and positive ways. Hence, cinema has become an influential factor and one of the largest mass communication

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mediums in the nation. Social and Cultural Dynamics in Indian Cinema is an essential reference source that discusses cultural and societal issues including caste, gender, oppression, and social movements through cinema and particularly in specific language

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cinema and culture. Featuring research on topics such as Bollywood, film studies, and gender equality, this book is ideally designed for researchers, academicians, film studies students, and industry professionals seeking coverage

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on various aspects of regional cinema in India.

This volume is a collection of thirteen essays built around the question 'what is the supernatural, and how, and why, has it changed over time?' It is divided into two complementary

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sections; the first focussing on research on the discourse of the supernatural (including the miraculous) located in the medieval and early modern eras, and the second consisting of a set of test-cases involving research on the uncanny, often articulated



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in a post-Freudian sense, as expressed in modern literature, film and art. The eclectic and prismatic approach pursued via a variety of test-cases of the supernatural in this book gives rise to a clear, comparative and diachronic study of the main

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characteristics of the supernatural.

[Film Cultures and Histories](#)

[Film Music in 'Minor' National](#)

[Cinemas](#)

[The Child in Contemporary Latin](#)

[American Cinema](#)

[Handbook of Research on Social](#)

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[and Cultural Dynamics in Indian Cinema](#)

[Masculinities in European and Hollywood Cinema](#)

[Mourning Films](#)

[Children on the Threshold in Contemporary Latin American Cinema](#)

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[Nature, Gender, and Agency](#)

[Masculinity, Sexuality, Nationality](#)

[Italian Cinema Audiences](#)

[From the Thief of Bagdad to](#)

[Wallace and Gromit](#)

[Transnational Chinese Cinemas](#)

Photographs of missing children  
are some of the most haunting

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images of contemporary Western society. Wilson contends that the loss of a child is perceived as a limit-experience in contemporary cinema, where filmmakers attempt to transform their

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means of representation as a response to acute pain and horror. She explores the representation of missing and endangered children in a number of the key films of the last decade, including

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Kieslowski's Three Colours: Blue, Atom Egoyan's Exotica, Todd Solondz's Happiness, Jane Campion's The Portrait of a Lady, Lars von Trier's The Kingdom, and Almodovar's All About My Mother.

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British children's films have played a part in the childhoods of generations of young people around the world for over a century. Until now, however, their cherished status has remained largely unexplored. In



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this book, Noel Brown relates the history of children's cinema in Britain from the early years of commercial cinema to the present day, to reveal the reasons behind its acclaim in international popular

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culture. Drawing on multiple sources, Brown provides in-depth analysis of a range of iconic films, including *The Railway Children*, *The Thief of Bagdad*, *Bugsy Malone*, the *Harry Potter* films, *Mary*

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Poppins, Nanny McPhee, Paddington, Oliver!, and Aardman's Wallace and Gromit series. Furthermore, he investigates industrial and commercial contexts, such as the role of the Children's Film

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Foundation; and includes revealing insights on changing social and cultural norms, such as the once-sacred tradition of Saturday morning cinema. Brown challenges common prejudices that children's films

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are inherently shallow or simplistic, revealing the often complex strategies that underpin their enduring appeal to audiences of all ages and backgrounds. In addition, he shows how the films allow a

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privileged access to historic cultures and the nation's political past. In doing so, Brown firmly establishes children's cinema as an important genre not only for students and scholars of film

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studies but also for those interested in socio-cultural history, the production and reception of popular entertainment and anyone looking for entertainment, escapism and nostalgia.

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Shortlisted for the British Association of Film, Television and Screen Studies Annual Book Award! Deleuze's Cinema books continue to cause controversy. Although they offer radical new ways of understanding cinema,



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his conclusions often seem strikingly Eurocentric. Deleuze and World Cinemas explores what happens when Deleuze's ideas are brought into contact with the films he did not discuss, those from Europe and

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the USA (from Georges Méliès to Michael Mann) and a range of world cinemas - including Bollywood blockbusters, Hong Kong action movies, Argentine melodramas and South Korean science

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fiction movies. These emergent encounters demonstrate the need for the constant adaptation and reinterpretation of Deleuze's findings if they are to have continued relevance, especially for cinema's

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contemporary engagement with the aftermath of the Cold War and the global dominance of neoliberal globalization.

The child has existed in cinema since the Lumi è re Brothers filmed their babies having

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messy meals in Lyons, but it is only quite recently that scholars have paid serious attention to her/his presence on screen. Scholarly discussion is now of the highest quality and of interest to anyone concerned

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not only with the extent to which adult cultural conversations invoke the figure of the child, but also to those interested in exploring how film cultures can shift questions of agency and experience in

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relation to subjectivity.

Childhood and Nation in World Cinema recognizes that the range of films and scholarship is now sufficiently extensive to invoke the world cinema mantra of pluri-vocal and pluri-central

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attention and interpretation. At the same time, the importance of the child in figuring ideas of nationhood is an undiminished tic in adult cultural and social consciousness. Either the child on film provokes claims on the



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nation or the nation claims the child. Given the waning star of national film studies, and the widely held and serious concerns over the status of the nation as a meaningful cultural unit, the point here is not to

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assume some extraordinary pre-social geopolitical empathy of child and political entity. Rather, the present collection observes how and why and whether the cinematic child is indeed aligned to concepts of modern

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nationhood, to concerns of the State, and to geo-political organizational themes and precepts.

Increasingly, academic communities transcend national boundaries. “ Collaboration

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between researchers across space is clearly increasing, as well as being increasingly sought after,” noted the online magazine Inside Higher Ed in a recent article about research in the social sciences and

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humanities. Even for those scholars who don't work directly with international colleagues, staying up-to-date and relevant requires keeping up with international currents of thought in one's field. But when

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Photographs, Working Stills, Post Cards, Advertisements, Film Booklets And Other Film Memorabilia, Most Of Which Are From The Author`S Enviably Personal Collection. A Companion to Eastern

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showcases twenty-five essays  
written by established and  
emerging film scholars that trace  
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filmcultures. Showcases critical historical work and up-to-date assessments of post-socialist film cultures Features consideration of lesser known areas of study, such as Albanian and Baltic cinemas, popular

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genre films, cross-national distribution and aesthetics, animation and documentary Places the cinemas of the region in a European and global context Resists the Cold War



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classification of Eastern European cinemas as “ other ” art cinemas by reconnecting them with the main circulation of film studies Includes discussion of such films as Taxidermia, El Perro Negro, 12:08 East of

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Bucharest Big T õ II, and Breakfast on the Grass and explores the work of directors including Tam á s Alm á si, Walerian Borowczyk, Roman Polanski, Jerzy Skolimowski, Andrzej

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Ł u 3 awski, and Karel Vachek amongst many others. In this, the first full-length treatment of the child in Spanish cinema, Sarah Wright explores the ways that the cinematic child comes to represent

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‘ prosthetic memory ’ . The central theme of the child and the monster is used to examine the relationship of the self to the past, and to cinema. Concentrating on films from the 1950s to the present day, the

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book explores religious films, musicals, ' art-house horror ', science-fiction, social realism and fantasy. It includes reference to Erice ' s The Spirit of The Beehive, del Toro ' s Pan ' s Labyrinth, Mañas ' s El

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Bola and the Marisol films. The book also draws on a century of filmmaking in Spain and intersects with recent revelations concerning the horrors of the Spanish past. The child is a potent motif for the

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loss of historical memory and for its recuperation through cinema. This book is suitable for scholars and undergraduates working in the areas of Spanish cinema, Spanish cultural studies and cinema studies.

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[From Steam to Screen](#)  
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Contemporary Latin American  
Cinemas  
From the Supernatural to the  
Uncanny  
Towards a Cosmopolitan  
Imagining  
Persons and Politics

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[Polish Cinema in a Transnational Context](#)  
[Territories of the Visual in Spain and Spanish America](#)  
[British Children's Cinema](#)

This volume examines recent examples of Argentine literature, film, theatre and

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visual art from the children of the disappeared. By exploring their creative narration of childhood memories and the controversial use of parody, humour and fantasy, Maguire considers how this post-dictatorship generation are increasingly looking towards the past in order to disrupt the politics of the

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present. More broadly, this interdisciplinary study also scrutinizes the relevance of postmemory in a Latin American context, arguing that the politics of local Argentine memory practices must be taken actively into account if such a theoretical framework is to remain a productive and

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appropriate analytical lens. The Politics of Postmemory thus engages critically with theories of cultural memory in the Argentine, Latin American and global contexts, resulting in a timely and innovative text that will be of significant interest to students and scholars in the fields of, among others, cultural studies,

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film studies, critical theory and trauma studies.

Drawing from political sociology, pop psychology, and film studies, *Cinemas of Boyhood* explores the important yet often overlooked subject of boys and boyhood in film. This collected volume features an eclectic range of films from

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British and Indian cinemas to silent Hollywood and the new Hollywood of the 1980s, culminating in a comprehensive overview of the diverse concerns surrounding representations of boyhood in film.

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MCQs.

In the late 1990s and early 2000s Latin American films like *Amores perros*, *Y tu mamá también* and *Cidade de Deus* enjoyed an unprecedented level of critical and commercial success in the world market. Benefitting from external financial and/or creative input, these

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films were considered examples of transnational cinema. Through a textual analysis of six filmmakers (Alejandro Gonzalez Inarritu, Alfonso Cuaron, Guillermo del Toro, Fernando Meirelles, Walter Salles and Juan Jose Campanella), this book examines these transnational films and the subsequent

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wave of commercially successful 'deterritorialised' films by the same directors. It argues that although films produced within the structures of the United States film industry may have been commercially successful, they are not necessarily apolitical or totally divorced from key notions of national or

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continental identity. Bringing a new perspective to the films of Latin America's transnational auteurs, this is a major contribution towards understanding how different genres function across different cultures. World Cinema through Global Genres introduces the complex forces of global

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filmmaking using the popular concept of film genre. The cluster-based organization allows students to acquire a clear understanding of core issues that apply to all films around the world. Innovative pedagogical approach that uses genres to teach the more unfamiliar subject of world cinema A

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cluster-based organization provides a solid framework for students to acquire a sharper understanding of core issues that apply to all films around the world A “deep focus” section in each chapter gives students information and insights about important regions of filmmaking (India, China, Japan, and Latin

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America) that tend to be underrepresented in world cinema classes Case studies allow students to focus on important and accessible individual films that exemplify significant traditions and trends A strong foundation chapter reviews key concepts and vocabulary for

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understanding film as an art form, a technology, a business, an index of culture, a social barometer, and a political force. The engaging style and organization of the book make it a compelling text for both world cinema and film genre courses

Although children have proliferated in



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Spain's cinema since its inception, nowhere are they privileged and complicated in quite the same way as in the films of the 1970s and early 1980s, a period of radical political and cultural change for the nation as it emerged from almost four decades of repressive dictatorship under the rule of General

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Francisco Franco. In *Inhabiting the In-Between: Childhood and Cinema in Spain's Long Transition*, Sarah Thomas analyzes the cinematic child within this complex historical conjuncture of a nation looking back on decades of authoritarian rule and forward to an uncertain future.

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Examining films from several genres by four key directors of the Transition [?]

Carlos Saura, Antonio Mercero, Víctor Erice, and Jaime de Armiñán [?]

*Inhabiting the In-Between* explores how the child is represented as both subject and object, self and other, and consistently cast in a position between

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categories or binary poles. Its readings demonstrate how the cinematic child that materializes in this period is a fundamentally shifting, oscillating, ambivalent figure that points toward the impossibility of fully comprehending the historical past and the figure of the other, while inviting an ethical

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engagement with each.

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