

a **S**creen reader



SCREENING WORLD CINEMA

ed by Catherine Grant and Annette Kuhn

Screening World Cinema

A Screen Reader

**Edited by Catherine Grant
and Annette Kuhn**

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Screening World Cinema

Screening World Cinema: A Screen Reader brings together a selection of key articles on world cinema published over the past two decades in the internationally renowned journal *Screen*.

This new collection allows readers to cross-reference the wide-ranging debates on world cinema that have been pursued and developed across many issues of the journal. Themes addressed include: the problem of defining 'World Cinema'; the relationship between 'First' and 'Third' cinemas and criticisms; issues of modernity and modernization; and melodrama as a national and transnational cinematic mode. *Screening World Cinema* also features chapters on important contemporary world cinemas – New Iranian, Latin American and Chinese cinemas among them – as they negotiate issues of globalization and cultural and political modernity; as well as a complete listing of articles and other items on world cinema published in *Screen* since 1976.

Contributors: Julianne Burton-Carvajal, Shohini Chaudhuri, Nezih Erdoğan, Howard Finn, Teshome H. Gabriel, Lalitha Gopalan, Catherine Grant, Annette Kuhn, Ning Ma, Scott MacKenzie, Andrea Noble, Alastair Phillips, Laura Podalsky and Ravi Vasudevan.

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Editors' acknowledgments

We are grateful to Rebecca Barden, who responded with great enthusiasm to the *Screen* editors' proposal for a new Routledge series of *Screen* Readers, and made it possible for us to move forward swiftly on *Screening World Cinema*, the first volume in that series and the fifth *Screen* Reader. Previous *Screen* Readers were: *Cinema / Ideology / Politics* (Society For Education in Film and Television, 1977); *Cinema and Semiotics* (SEFT, 1981); *The Sexual Subject* (Routledge, 1991); and *Screen Histories* (Oxford University Press, 1998).

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Catherine Grant
Annette Kuhn

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Further details on the volumes of *Screen* journal in which each chapter originally appeared can be found in the Appendix.

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Contributors include: Tino Balio, Sabrina Barton, Tony Bennett, Jacqueline Bobo, Edward Buscombe, Stella Bruzzi, Jim Collins, Barbara Creed, Richard Dyer, Jane Feuer, Miriam Hansen, John Hill, Marc Jancovich, Susan Jeffords, Isaac Julien, Annette Kuhn, P. David Marshall, Judith Mayne, Kobena Mercer, Tania Modleski, Steve Neale, Tom O'Regan, Stephen Prince, Thomas Schatz, Gianluca Sergi, Ella Shohat, Jackie Stacey, Janet Staiger, Robert Stam, Chris Straayer, Yvonne Tasker, Stephen Teo, Janet Wollacott, Justin Wyatt.

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When read in juxtaposition, these essays make clear that the significance of crossing borders varies according to the ethnic and/or gendered identity of the traveler, suggesting that the crossing of certain lines generates fundamental shifts in both the aesthetics and the ethics of cinema as a representational art.

Contributors: Homi K. Bhabha; Peter Bloom; Robert E. Davis; Jigna Desai; David Desser; Elizabeth Ezra; John Hess; Andrew Higson; David Murphy; Hamid Naficy; Diane Negra; John S. Nelson; Terry Rowden; Elana Shefrin; Ella Shohat; Ann Marie Stock; Patricia R. Zimmermann

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