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<b>Nota di contenuto</b>	Introduction: nation, film, child -- Stephanie Hemelryk Donald, Emma Wilson and Sarah Wright -- Home and away. A bath, a toilet and a field: dreaming and deprivation in Lynne Ramsay's <i>Ratcatcher</i> -- Vicky Lebeau -- Lost and found: children in indigenous Australian cinema -- Greg Dolgopolov -- Away from girlhood: Catherine Breillat's <i>Bluebeard</i> -- Emma Wilson -- Disappearance and removal. The lost children of Latvia: deportees and postmemory in Dzintra Geka's <i>The children of Siberia</i> -- Stephanie Hemelryk Donald and Klara Breveris -- Among the nations: children as Czechs, Germans and Jews in post-1980 Czech cinematic representations of the Second World War -- Jan Lanicek -- Child, cinema, dictatorship: Ignacio Aguero's <i>One hundred children waiting for a train</i> -- Sarah Wright -- Education and serious games. Graphic tales: class, violence and South Korean childhood in Sang-ho Yeon's <i>The king of pigs</i> -- Susan Danta -- Citizenship in the classroom: the politicisation of child subjects in Nicolas Philibert's <i>To be and to have</i> and Laurent Cantet's <i>The class</i> -- Victoria Flanagan -- Education, destiny, and national identity in Raul Ruiz's <i>Manoel on the island of wonders</i> -- Stefan Solomon -- An allegorical childhood:

identity and coming of age in Terry Loane's *Micky Bo and me* -- Jennifer R. Beckett -- Performance. Terrorism and trainers in a transnational remake: child labour and commodity culture in the Bollywood adaptation of new Iranian cinema's *Children of heaven* -- Michael Lawrence -- The child as hyphen: Yamina Benguigui's *Inch'allah dimanche* -- Hannah Kilduff -- Beiqing, kujing and national sentimentality in Liu Junyi's *Left-behind children* -- Zitong Qiu and Maria Elena Indelicato -- Children's toys, Argentine nationhood and blondness in Albertina Carri's *Barbie gets sad too* and Nestor F. and Martin C.'s *Easy money* -- Jordana Blejmar.

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#### Sommario/riassunto

The child has existed in cinema since the Lumiere Brothers filmed their babies having 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 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 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 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 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 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 nationhood, to concerns of the State, and to geo-political organizational themes and precepts

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