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Altri autori (Persone)	DurovicovaNatasa NewmanKathleen E (Kathleen Elizabeth)
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Nota di contenuto	Book Cover; Title; Copyright; Dedication; contents; preface; acknowledgments; part one the geopolitical imaginary of cinema studies; one notes on transnational film theory: decentered subjectivity, decentered capitalism; two on the plurality of cinematic transnationalism; three tracking "global media" in the outposts of globalization; four time zones and jetlag: the flows and phases of world cinema; five vector, flow, zone: towards a history of cinematic translatio; part two cinema as transnational exchange; six chinese cinema and transnational film studies seven national cinema abroad: the new international division of cultural labor, from production to viewingeight aural identity, genealogies of sound technologies, and hispanic transnationality on screen; nine how movies move: (between hong kong and bulawayo, between screen and stage...); ten the new paradoxes of black africa's cinemas; eleven the transnational other: street kids in contemporary brazilian cinema; part three comparative perspectives; twelve fantasy in action; thirteen vernacular modernism: tracking cinema on a global scale; fourteen

globalization and hybridization

fifteen from playtime to the world: the expansion and depletion of space within global economies
selected bibliography; contributors;
index of film and television titles; general index

Sommario/riassunto

SCMS Award Winner "Best Edited Collection"
The standard analytical category of "national cinema" has increasingly been called into question by the category of the "transnational." This anthology examines the premises and consequences of the coexistence of these two categories and the parameters of historiographical approaches that cross the borders of nation-states. The three sections of World Cinemas, Transnational Perspectives cover the geopolitical imaginary, transnational cinematic institutions, and the uneven flow of words and images.
