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Nota di contenuto	1. Introduction; Manuel Gutiérrez Silva -- Part I. Slicing the Nationalist Gaze: Arturo Ripstein in the History of Mexican Cinema -- 2. Fifty Years in Film 1: Ripstein's early years and his place in Mexican cinema; Luis Duno-Gottberg and Manuel Gutiérrez Silva -- 3. Anachronism and Dislocation: Tiempo de morir (1965) Between the Nuevo Cine Mexicano and the Global Western; Rielle Navitski -- 4. El castillo de la pureza (1972): A National Allegory about the Perils of Closed Markets; Christina L. Sisk -- 5. Marranismo, Allegory, and the Unsayable in Arturo Ripstein's El Santo Oficio (1974); Erin Graff Zivin -- 6. Becoming

"Arturo Ripstein"? On Collaboration and the "Author Function" in The Transnational Film Adaptation of *El lugar sin límites* (1978); Catherine Grant -- Part II. The Sinister Gaze: Pathos, Abjection, and Blood -- 7. Fifty Years in Film 2. Accomplices: Arturo Ripstein and Paz Alicia Garciadiego, An Interview; Luis Duno Gottberg and Manuel Gutiérrez Silva -- 8. Deconstructing the Divas: Music in Arturo Ripstein's *El lugar sin límites* (1978) and *La reina de la noche* (1994); Catherine Leen -- 9. Mexican Abjection: Lucha Reyes and the Politics of Suffering in *La reina de la noche* (1994); Sergio de la Mora -- 10. Profundo carmesí (1996): Blood Weddings in Contemporary Mexico; Javier Guerrero -- Part III. Undoing the Melodramatic Gaze -- 11. Fifty Years in Film 3: The Melodrama and Filmmaking in the Twenty-First Century, An Interview; Luis Duno Gottberg and Manuel Gutiérrez Silva -- 12. Arturo Ripstein: The Film Auteur in the Age of Neoliberal Production; Ignacio Sánchez Prado -- 13. *La perdición de los hombres* (200): Beyond Melodrama and its Variations; Niamh Thornton -- 14. Mothers, Maidens and Machos: Demolishing the Myths of Mexican Melodrama in *Principio y fin* (1996); Caryn Connelly -- 15. From *La Manuela* to *La Princesa de Jade*: Visual Spectacle and the Repetition Compulsion; Claudia Schaefer.

Sommario/riassunto

This book gathers eleven scholarly contributions dedicated to the work of Mexican director Arturo Ripstein. The collection, the first of its kind, constitutes a sustained critical engagement with the twenty-nine films made by this highly acclaimed yet under-studied filmmaker. The eleven essays included come from scholars whose work stands at the intersection of the fields of Latin American and Mexican Film Studies, Gender and Queer Studies, Cultural Studies, History and Literary studies. Ripstein's films, often scripted by his long-time collaborator, Paz Alicia Garciadiego, represent an unprecedented achievement in Mexican and Latin American film. Unlike many of his contemporaries, Ripstein has successfully maintained a prolific output unmatched by any director in the region. Though several book-length studies have been published in Spanish, French, German, and Greek, to date no analogue exists in English. This volume provides a much-needed contribution to the field.
