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Nota di contenuto	Chapter 1: An Emergence of Unionist Representation in British Cinema -- Chapter 2: The Rural and the Repressed: Unionists in December Bride and This is the Sea -- Chapter 3: Paramilitaries Begin to Dominate Representations of Unionists -- Chapter 4: The 'Troubles Comedy' and Unionism -- Chapter 5: Unionist Screws: Prison Officers in H3, Silent Grace, and Hunger -- Chapter 6: The Kids Are Alright: Adolescent Unionism -- Chapter 7: The End of 'Troubles Cinema'?- Chapter 8: Conclusion.
Sommario/riassunto	This book presents extensive research into the cinematic representation of the British-identifying Protestant, unionist and loyalist community in Northern Ireland and is the first time such comprehensive analysis has been produced. Gallagher's research traces the history of the community's representation in cinema from the emergence of depictions of both nationalist and unionist communities in social-realist dramas in 1980s British and Irish cinema to today, through periods such as those focused on violent paramilitaries in the 1990s and irreverent comedy after the Northern Ireland peace process. The book addresses the perception that the Irish nationalist community

has been depicted more frequently and favourably than unionism in films about the period of conflict known as “The Troubles”. Often argued to be the result of an Irish nationalist bias within Hollywood, Gallagher argues that there are other inherent and systemic reasons for this cinematic deficit.
