

1. Record Nr.	UNINA9910807278703321
Titolo	Silent cinema and the politics of space // edited by Jennifer M. Bean, Anupama Kapse, and Laura Horak
Pubbl/distr/stampa	Bloomington, Indiana : , : Indiana University Press, , 2014 ©2014
ISBN	0-253-01507-3
Descrizione fisica	1 online resource (359 p.)
Collana	New Directions in National Cinemas
Disciplina	791.4302/5
Soggetti	Silent films - History and criticism Space in motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction / Jennifer M. Bean -- Picturing Space. Introduction / Anupama Kapse -- Location, "Location": On the Plausibility of Place Substitution / Mark B. Sandberg -- Insurgent Place as Visual Space: Location Shots and Rival Geographies of 1857 Lucknow / Priya Jaikumar -- Prints in Motion. Introduction / Jennifer M. Bean -- An Afterlife for Junk Prints: Serials and other 'Classics' in late 1920's Tehran / Kaveh Askari -- Robespierre Has Been Lost: D.W. Griffith's Movies and the Soviet Twenties / Yuri Tsivian -- Translations and Transportation: Toward a Transnational History of the Intertitle / Laura Isabel Serna -- Impertinent Appropriations Introduction / Anupama Kapse -- From "Misemono" to Zigomar: A Discursive History of Early Japanese Cinema / Aaron Gerow -- The Crisscrossed Stare: Chinese Protest and Propaganda in the Not-So-Silent Era / Yiman Wang -- Around the World in 80 Minutes: Douglas Fairbanks and the Indian Stunt Film / Anupama Kapse -- Cosmopolitan Sexualities and Female Stars. Introduction / Jennifer M. Bean -- National Soul/Cosmopolitan Skin: Swedish Cinema at a Crossroads / Jan Olsson -- Queer Crossings: Greta Garbo, National Identity, and Gender Deviance / Laura Horak -- Cosmopolitan Women: Marlene Dietrich, Anna May Wong, and Leni Riefenstahl / Patrice Petro.
Sommario/riassunto	In this cross-cultural history of narrative cinema and media from the 1910's to the 1930's, leading and emergent scholars explore the

transnational crossings and exchanges that occurred in early cinema between the two world wars. Drawing on film archives from around the world, this volume advances the premise that silent cinema freely crossed national borders and linguistic thresholds in ways that became far less possible after the emergence of sound. These essays address important questions about the uneven forces-geographic, economic, political, psychological, textual, and experiential-that
