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| Autore                  | Martin-Jones David  |
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| Edizione                | [1st ed.]   |
| Descrizione fisica      | 1 online resource (281 p.)  |
| Disciplina              | 791.4301  |
| Soggetti                | Motion pictures - Philosophy<br>Motion pictures and globalization   |
| 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.  |
| Nota di contenuto       | Introduction : deterritorializing Deleuze -- Spectacle I : attraction-image -- History : Deleuze after dictatorship -- Space : geopolitics and the action-image -- Spectacle II : Masala-image -- Conclusion : the continuing adventures of Deleuze and world cinemas<br>-- Introduction: Deterritorializing Deleuze -- Spectacle I: Attraction-Image -- 1. The Attraction-Image: From Georges Melies to the Spaghetti Western -- Impossible Voyage (1904) -- Django (1966) -- Keoma (1976) -- History: Deleuze After Dictatorship -- 2. The Child-seer in and as History: Argentine Melodrama -- Kamchatka (2002) -- 3. Folding and Unfolding History: South Korean Time Travel Movies -- Calla (1999) -- Ditto (2000) -- 2009: Lost Memories (2002) -- Space: Geopolitics and the Action-Image -- 4. Not just any-space-whatever: Hong Kong and the global -- local action-image -- Police Story (1985) -- 5. Globalization 's Action Crystals: Los Angeles in Michael Mann Blockbusters -- Heat (1995) -- Collateral (2004) -- Spectacle II: Masala-Image -- 6. The Masala-Image: Popular Indian (Bollywood) Cinema -- Toofani Tarzan (1936) -- Awaara (1951) -- Dilwale Dulhania La Jayenge (1995) -- Conclusion: The Continuing Adventures of Deleuze and World Cinemas -- Bibliography -- Index |
| Sommario/riassunto      | Shortlisted for the British Association of Film, Television and Screen  |

Studies Annual Book Award! Deleuze's Cinema books continue to cause controversy. Although they offer radical new ways of understanding cinema, his conclusions often seem strikingly Eurocentric. Deleuze and World Cinemas explores what happens when Deleuze's ideas are brought into contact with the films he did not discuss, those from Europe and the USA (from Georges Melies to Michael Mann) and a range of world cinemas - including Bollywood blockbusters, Hong Kong action movies, Argentine melodramas and South Korean science fiction movies. These emergent encounters demonstrate the need for the constant adaptation and reinterpretation of Deleuze's findings if they are to have continued relevance, especially for cinema's contemporary engagement with the aftermath of the Cold War and the global dominance of neoliberal globalization

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