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| Autore                  | Perez Melgosa Adrian  |
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| Pubbl/distr/stampa      | New York : , : Routledge, , 2012  |
| ISBN                    | 1-136-25698-9<br>1-283-70854-X<br>0-203-10621-0<br>1-136-25699-7  |
| Edizione                | [1st ed.]   |
| Descrizione fisica      | 1 online resource (261 p.)  |
| Collana                 | Routledge advances in film studies ; ; 17   |
| Disciplina              | 791.43098   |
| Soggetti                | Latin Americans in motion pictures<br>Motion pictures - United States - History - 20th century<br>Motion pictures - Latin America - History - 20th century<br>Latin America In motion pictures<br>Latin America Relations United States<br>United States Relations Latin America  |
| 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 (p. 217-227) and index.<br>Includes filmography.  |
| Nota di contenuto       | Introduction: an archive of inter-American affects -- Cabaret America: flying down to Rio and the construction of Latin American identity as performance -- Dance diplomacy: film musical comedies as models of inter-American integration -- Hemispheric romances at the cinematic contact zone -- The ends of magic: post-magical realisms and the affect of discovery -- Capturing a moving identity: the affective work of Latino transnational subjects -- Conclusion. |
| Sommario/riassunto      | Cinema and Inter-American Relations studies the key role that commercial narrative films have played in the articulation of the political and cultural relationship between the United States and Latin America since the onset of the Good Neighbor policy (1933). Perez Melgosa analyzes the evolution of inter-American narratives in films from across the continent, highlights the social effects of the  |

technologies used to produce these works, and explores the connections of cinema to successive shifts in hemispheric policy. As a result, Cinema and Inter-American Relations reveal

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