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Whether rural space is figured as idyllic or troubled, mythological or historical, obsolete or perennial, this collection argues that it constitutes a rich medium through which to enunciate shifting concepts of identity and nationhood. Spanning time periods and world locations, the films discussed in this volume use the land as physical territory, living place, unspoken character, or mythic and symbolic presence.

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A comprehensive and in-depth examination of the role of rural space in the cinema, contributing needed analysis to existing work on space, place, and identity in film.

Analyzing an influential film director's vivid deconstructions of gender and narrative

British rural landscapes on film offers insights into how rural areas in Britain have been represented on film, from the silent era, through both world wars, and on into the twenty-first century. It is the first book to exclusively deal with representations of the British countryside on film. The contributors demonstrate that the countryside has provided Britain (and its constituent nations and regions) with a dense range of spaces in which cultural identities have been (and continue to be) worked through. British rural landscapes on film demonstrates that British cinema provides numerous examples of how national identity and the identity of the countryside have been partly constructed through filmic representation, and how British rural films can allow us to further understand the relationship between the cultural identities of specific areas of Britain and the landscapes they inhabit.

Representing Rural Women examines representations of the lives and experiences of rural women in North American literature, popular culture, and print, visual, and digital media. It highlights the complexity and diversity of rural women by considering intersecting issues of region, class, race and ethnicity, sexuality, and gender identity.

Narratives of place link people and geographic location with a cultural imaginary through literature and visual narration. Contemporary literature and film often frame narratives with specific geographic locations, which saturate the narrative with cultural meanings in relation to natural and man-made landscapes. This interdisciplinary collection seeks to interrogate such connections to probe how place is narrativized in literature and film. Utilizing close readings of specific filmic and literary texts, all chapters serve to tease out cultural and historical meanings in respect of human engagement with landscapes. Always mindful of national, cultural and topographical specificity, the book is structured around five core themes: Contested Histories of Place; Environmental Landscapes; Cityscapes; The Social Construction of Place; and Landscapes of Belonging.

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Contemporary Approaches To Film And Media Series

Arctic cinemas represent a noteworthy new subfield of film studies, and in the current era of unprecedented global warming, interest in the Arctic region and its cinematic portrayals has never been greater. Individually and collectively, films pertaining to Arctic inhabitants and experiences have substantially influenced viewer perceptions of the region throughout the world, often serving as blank slates for the fantasies and projections of individuals elsewhere with regard to its challenging landscape and perceived "otherworldliness." Written by a blend of academic scholars, artists, and filmmakers, this collection of essays provides a transnational overview of the variety of works--ranging from art films and documentaries to horror and road movies--that fall under the conceptual rubric of "Arctic cinemas," and examines their contributions to past and present perceptions of the Arctic. Theoretical and analytical approaches represented here include critical theory, cultural studies, ecocriticism, ethnography, gender studies, genre theory, historiography, and indigenous studies.

This book explores the aesthetic and ethical ways in which history and daily life are filmically represented and witnessed in Taiwanese director Hou Hsiao-hsien's movies. From the era of the Japanese Occupation to the White Horror and then to the lifting of martial law, the author shows how Hou Hsiao-hsien uses visual media to evoke the rhythms of daily life through the emotional memory of the characters and communities he explores. In particular, the book focuses on the ways in which Hou Hsiao-hsien seeks to reflect the strong dilemmas of identity and the traumatic emotions associated with witnessing history. Taking an interdisciplinary approach, it investigates the concepts of daily life, representation and historical trauma in order to focus on how these films represent history and political trauma through the nature of daily life and personal memories, and the resulting historical responsibility and ethics. This is the first academic monography about Hou Hsiao-hsien's films.

Visual Encounters in the Study of Rural Childhoods brings together visual studies and childhood studies to explore images of childhood in the study of rurality and rural life. The volume highlights how the voices of children themselves remain central to investigations of rural childhoods. Contributions look at representations and experiences of rural childhoods from both the Global North and Global South (including U.S., Canada, Haiti, India, Sweden, Slovenia, South Africa, Russia, Timor-Leste, and Colombia) and consider visuals ranging from picture books to cell phone video to television.

A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualized,

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and understood. A Companion to British and Irish Cinema addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies. Offering a broad scope of commentary, the Companion explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day. Divided into five sections, the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods, the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and debates on concepts of national cinema at a time when ideas of what constitutes both 'British' and 'Irish' cinema are under question. A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas of Britain and Ireland.

Explores how moving images both produce and are predicated on place

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