

# Motherhood In Mexican Cinema 1941 1991 The Transf

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**Screening Motherhood in Contemporary World Cinema** - Asma Sayed 2016-02-01  
Using a variety of critical and theoretical approaches, the contributing scholars to this collection analyze culturally specific and globally held attitudes about mothers and mothering, as

represented in world cinema. Examining films from a range of countries including Afghanistan, India, Iran, Eastern Europe, Canada, and the United States, the various chapters contextualize the socio-cultural realities of motherhood as they are represented on screen,

and explore the maternal figure as she has been glamorized and celebrated, while simultaneously subjected to public scrutiny. Collectively, this scholarly investigation provides insights into where women's struggles converge, while also highlighting the dramatically different realities of women around the globe.

### **Autobiographical Writings on Mexico** -

Richard D. Woods 2005-07-19

This is the definitive bibliography of autobiographical writings on Mexico. The book incorporates works by Mexicans and foreigners, with authors ranging from disinherited peasants, women, servants and revolutionaries to more famous painters, writers, singers, journalists and politicians. Primary sources of historic and artistic value, the writings listed provide multiple perspectives on Mexico's past and give clues to a national Mexican identity. This work presents 1,850 entries, including autobiographies, memoirs, collections of letters, diaries, oral autobiographies, interviews, and

autobiographical novels and essays. Over 1,500 entries list works from native-born Mexicans written between 1691 and 2003. Entries include basic bibliographical data, genre, author's life dates, narrative dates, available translations into English, and annotation. The bibliography is indexed by author, title and subject, and appendices provide a chronological listing of works and a list of selected outstanding autobiographies.

### **The A-Z of Horror Films** - Howard Maxford 1996

This is the most complete single-volume guide to the horror movie, from its beginning in the early years of cinema to the big-budget movies of the present day. The book covers the major studies, & also gives information on less-familiar film makers.

### Women Filmmakers & Their Films - Gwendolyn Audrey Foster 1998

This single-volume resource offers comprehensive coverage of women directors and

their films as well as producers, writers and production artists. General information on the filmmaker or film is followed, where applicable, by more detailed biography, filmography, comprehensive credits, production information, awards and bibliography. The core of the entry consists of a signed, 800- to 1,000-word critical essay written by a film critic or scholar. Following introductory essays on the evolution and status of women filmmakers, 190 alphabetically arranged entries discuss women directors, producers, animators, art directors, editors, writers, and costume designers. Each entry contains a brief biography, a complete filmography, a selected bibliography of works on and by the entrant, and an expository essay by a specialist in the field. The remaining entries (approximately 60) concern films in which women filmmakers have had a major role. They include production information, lists of cast and crew, a selected bibliography of works about the film, and an essay. Contains many b & w

portraits and stills.

*Reference Library of Hispanic America* - Nicolás Kanellos 1997

Presents information on all aspects of Hispanic-American life including politics, employment and income, education, religion, literature, performing arts, science and medicine, and sports.

*The Film Encyclopedia 7th Edition* - Ephraim Katz 2012-05

Features alphabetically organized entries on the artistic, technical, and commercial aspects of movies, including style, genres, actors and actresses, directors, producers, and motion picture studios.

**Global Perspectives on Amateur Film Histories and Cultures** - Masha Salazkina 2021-01-05

For too long, the field of amateur cinema has focused on North America and Europe. In *Global Perspectives on Amateur Film Histories and Cultures*, however, editors Masha Salazkina and

Enrique Fibla-Gutiérrez fill the literature gap by extending that focus and increasing inclusivity. Through carefully curated essays, Salazkina and Fibla-Gutiérrez bring wider meaning and significance to the discipline through their study of alternative cinema in new territories, fueled by different historical and political circumstances, innovative technologies, and ambitious practitioners. The essays in this volume work to realize the radical societal democratization that shows up in amateur cinema around the world. In particular, diverse contributors highlight the significance of amateur filmmaking, the exhibition of amateur films, the uses and availability of film technologies, and the inventive and creative approaches of filmmakers and advocates of amateur film. Together, these essays shed new light on alternative cinema in a wide range of cities and countries where amateur films thrive in the shadow of commercial and conventional film industries.

## **Motherhood in Mexican Cinema, 1941-1991**

- Isabel Arredondo 2013-12-19

How were femininity and motherhood understood in Mexican cinema from the 1940s to the early 1990s? Film analysis, interviews with filmmakers, academic articles and film reviews from newspapers are used to answer the question and trace the changes in such depictions. Images of mothers in films by so-called third-wave filmmakers (Busi Cortés, María Novaro, Dana Rotberg and Marisa Sistach) are contrasted with those in Mexican classical films (1935-1950) and films from the 1970s and 1980s. There are some surprising conclusions. The most important restrictions in the depiction of mothers in classical cinema came not from the strict sexual norms of the 1940s but in reactions to women shown as having autonomous identities. Also, in contrast to classical films, third-wave films show a woman's problems within a social dimension, making motherhood political—in relation not to militancy within the

left but to women's issues. Third-wave films approach the problems of Latin American society as those of individuals differentiated by gender, sexuality and ethnicity; in such films mothers are citizens directly affected by laws, economic policies and cultural beliefs.

**Adapting Gender** - Ilana Dann Luna 2018-01-01

Demonstrates how film adaptations intersect with feminist discourse in neoliberal Mexico.

Adapting Gender offers a cogent introduction to Mexico's film industry, the history of women's filmmaking in Mexico, a new approach to adaptation as a potential feminist strategy, and a cultural history of generational changes in Mexico. Ilana Dann Luna examines how adapted films have the potential to subvert not only the intentions of the source text, but how they can also interrupt the hegemony of gender stereotypes in a broader socio-political context. Luna follows the industrial shifts that began with Salinas de Gortari's presidency, which made the long 1990s the precise moment in which

subversive filmmakers, particularly women, were able to participate more fully in the industry and portrayed the lived experiences of women and non-gender-conforming men. The analysis focuses on Busi Cortés's *El secreto de Romelia* (1988), an adaptation of Rosario Castellanos's short novel *El viudo Román* (1964); Sabina Berman and Isabelle Tardán's *Entre Pancho Villa y una mujer desnuda* (1996), an adaptation of Berman's own play, *Entre Villa y una mujer desnuda* (1992); Guita Schyfter's *Novia que te vea* (1993), an adaptation of Rosa Nissán's eponymous novel (1992); and Jaime Humberto Hermosillo's *De noche vienes*, Esmeralda (1997), an adaptation of Elena Poniatowska's short story "De noche vienes" (1979). These adapted texts established a significant alternative to monolithic notions of national (gendered) identity, while critiquing, updating, and even queering, notions of feminism in the Mexican context. "Adapting Gender demonstrates Luna's considerable skills

as a scholar. She deftly carries out a careful analysis of the literary and cinematic texts, putting them in the context of the evolving publishing and film industries. Written in a lively and engaging style, this is a unique synthesis of the evolution of feminism and the roles women have had—indeed, at times, been limited to—in Mexico and what this has meant for their creative output. □ □ Niamh Thornton, author of *Revolution and Rebellion in Mexican Film* [Bowker's Complete Video Directory 2001](#) - R R Bowker Publishing 2001-03

[Mexico Handbook](#) - Patrick Maher 2000

When Cortés was asked what the country looked like, he reputedly crushed a piece of parchment in his fist, released it and said "That is the map of Mexico". The famed conquistador may have neatly summed up the country's geography, but he certainly wasn't doing much of a selling job for Mexico's considerable appeal. Many countries are described as 'an exotic assault on

the senses', but Mexico practically defines exotic. Look up the word in the dictionary and it says 'see Mexico'. Well, okay, it doesn't. But it should.

**Mexican Cinema** - IMCINE. 1995

No Marketing Blurp

**Ragtime** - E.L. Doctorow 2010-11-17

Selected by the Modern Library as one of the 100 best novels of all time Published in 1975, *Ragtime* changed our very concept of what a novel could be. An extraordinary tapestry, *Ragtime* captures the spirit of America in the era between the turn of the century and the First World War. The story opens in 1906 in New Rochelle, New York, at the home of an affluent American family. One lazy Sunday afternoon, the famous escape artist Harry Houdini swerves his car into a telephone pole outside their house. And almost magically, the line between fantasy and historical fact, between real and imaginary characters, disappears. Henry Ford, Emma Goldman, J. P. Morgan, Evelyn Nesbit, Sigmund

Freud, and Emiliano Zapata slip in and out of the tale, crossing paths with Doctorow's imagined family and other fictional characters, including an immigrant peddler and a ragtime musician from Harlem whose insistence on a point of justice drives him to revolutionary violence.

*Motherhood in Mexican Cinema, 1941-1991* - Isabel Arredondo 2013-12-12

How were femininity and motherhood understood in Mexican cinema from the 1940s to the early 1990s? Film analysis, interviews with filmmakers, academic articles and film reviews from newspapers are used to answer the question and trace the changes in such depictions. Images of mothers in films by so-called third-wave filmmakers (Busi Cortes, Maria Novaro, Dana Rotberg and Marisa Sistach) are contrasted with those in Mexican classical films (1935-1950) and films from the 1970s and 1980s. There are some surprising conclusions. The most important restrictions in the depiction of mothers in classical cinema came not from the

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*Leonard Maltin's Movie Encyclopedia* - Leonard Maltin 1994

Summarizes the careers of nearly two thousand actors, filmmakers, writers, and composers, including birth and death dates, notable performances, nominations, and awards  
*Reference Library of Hispanic America* - 1997

*Fertile Visions* - Anne Carruthers 2021-07-15  
Fertile Visions conceptualises the uterus as a

narrative space so that the female reproductive body can be understood beyond the constraints of a gendered analysis. Unravelling pregnancy from notions of maternity and mothering demands that we think differently about narratives of reproduction. This is crucial in the current global political climate wherein the gender-specificity of pregnancy contributes to how bodies that reproduce are marginalised, controlled, and criminalised. Anne Carruthers demonstrates fascinating and insightful close analyses of films such as *Juno*, *Birth*, *Ixcanul* and *Arrival* as examples of the uterus as a narrative space. *Fertile Visions* engages with research on the foetal ultrasound scan as well as phenomenologies, affect and spectatorship in film studies to offer a new way to look, think and analyse pregnancy and the pregnant body in cinema from the Americas.

### **The Rise of Spanish-Language Filmmaking -**

Lisa Jarvinen 2012-06-05

Silent film was universally understood and could

be exported anywhere. But when “talkies” arrived, the industry began experimenting with dubbing, subtitling, and dual track productions in more than one language. Where language fractured the European film market, for Spanish-speaking countries and communities, it created new opportunities. In *The Rise of Spanish-Language Filmmaking*, Lisa Jarvinen focuses specifically on how Hollywood lost ground in the lucrative international Spanish-speaking audience between 1929 and 1939. Hollywood studios initially trained cadres of Spanish-speaking film professionals, created networks among them, and demonstrated the viability of a broadly conceived, transnational, Spanish-speaking film market in an attempt to forestall the competition from other national film industries. By the late 1930s, these efforts led to unintended consequences and helped to foster the growth of remarkably robust film industries in Mexico, Spain, and Argentina. Using studio records, Jarvinen examines the lasting effects of

the transition to sound on both Hollywood practices and cultural politics in the Spanish-speaking world. She shows through case studies based on archival research in the United States, Spain, and Mexico how language, as a key marker of cultural identity, led to new expectations from audiences and new possibilities for film producers.

**Channel DLS.** - Wisconsin. Division for Library Services 1992

**Mothers of Invention** - So Mayer 2022-04-05  
Examines the role that parenting, as a theme and practice, plays in film and media cultures.  
*Feminist Collections* - 2013

**Gender and Sexuality in Latin American Horror Cinema** - Gustavo Subero 2016-05-20  
Gender and Sexuality in Latin American Horror Cinema explores the different mechanisms and strategies through which horror films attempt to reinforce or contest gender relations and issues

of sexual identity in the continent. The book explores issues of machismo, marianismo, homosociality, bromance, among others through the lens of horror narratives and, especially, it offers an analysis of monstrosity and the figure of the monster as an outlet to play out socio-sexual anxieties in different societies or gender groups. The author looks at a wide range of films from countries such as Cuba, Peru, Mexico and Argentina and draws points of commonality, as well as comparing essential differences, between the way that horror fictions - considered by many as low-brow cinema - can be effective to delve into the way that sexuality and gender operates and circulates in the popular imaginary in these regions.

Virile Nationalism - Sergio De la Mora 1999

*A New Significance* - Clyde A. Milner II  
1996-10-24

In 1893, Fredrick Jackson Turner published his revolutionary essay, "The Significance of the

Frontier in American History." A century later, many of the country's most innovative scholars of Western history assembled at a conference at Utah State University under the direction of historian Clyde A. Milner II. Here they delivered essays meant to map the exciting new territory opened in recent years in the history of the West. Gathering the best of these essays, this collection aims to produce a compelling assessment of the newest Western historiography. The entries include William Deverell on the significance of the West in American history; David Gutiérrez on Mexican Americans; Susan Rhodes Neel on nature and the environment; Gail M. Nomura on Asia and Asian Americans; Anne F. Hyde on cultural perceptions; David Rich Lewis on Native Americans; Susan Lee Johnson on men, women, and gender; and Qunitard Taylor on race and African-Americans. Each essay is accompanied by commentaries written by other top scholars, and the eminent historian Allan G. Bogue

supplies a penetrating introduction.

Latin American Cinema - Paul A. Schroeder  
Rodríguez 2016-03-08

This book charts a comparative history of Latin America's national cinemas through ten chapters that cover every major cinematic period in the region: silent cinema, studio cinema, neorealism and art cinema, the New Latin American Cinema, and contemporary cinema. Schroeder Rodríguez weaves close readings of approximately fifty paradigmatic films into a lucid narrative history that is rigorous in its scholarship and framed by a compelling theorization of the multiple discourses of modernity. The result is an essential guide that promises to transform our understanding of the region's cultural history in the last hundred years by highlighting how key players such as the church and the state have affected cinema's unique ability to help shape public discourse and construct modern identities in a region marked by ongoing struggles for social justice and

liberation.

**Film Directors** - Michael Singer 1993

**Book Review Digest** - Martha T. Mooney  
1997-05

- Excerpts from and citations to reviews of more than 8,000 books each year, from 109 publications. - Electronic version with expanded coverage, and retrospective version available, see p. 5 and p. 31. - Pricing: Service Basis-Books.

The Classical Mexican Cinema - Charles Ramírez Berg 2015-09-01

From the mid-1930s to the late 1950s, Mexican cinema became the most successful Latin American cinema and the leading Spanish-language film industry in the world. Many Cine de Oro (Golden Age cinema) films adhered to the dominant Hollywood model, but a small yet formidable filmmaking faction rejected Hollywood's paradigm outright. Directors Fernando de Fuentes, Emilio Fernández, Luis

Buñuel, Juan Bustillo Oro, Adolfo Best Maugard, and Julio Bracho sought to create a unique national cinema that, through the stories it told and the ways it told them, was wholly Mexican. The Classical Mexican Cinema traces the emergence and evolution of this Mexican cinematic aesthetic, a distinctive film form designed to express lo mexicano. Charles Ramírez Berg begins by locating the classical style's pre-cinematic roots in the work of popular Mexican artist José Guadalupe Posada at the turn of the twentieth century. He also looks at the dawning of Mexican classicism in the poetics of Enrique Rosas' *El Automóvil Gris*, the crowning achievement of Mexico's silent filmmaking era and the film that set the stage for the Golden Age films. Berg then analyzes mature examples of classical Mexican filmmaking by the predominant Golden Age auteurs of three successive decades. Drawing on neoformalism and neoauteurism within a cultural studies framework, he brilliantly reveals

how the poetics of Classical Mexican Cinema deviated from the formal norms of the Golden Age to express a uniquely Mexican sensibility thematically, stylistically, and ideologically.

*Halliwell's Film Guide* - Leslie Halliwell 1994

A comprehensive guide to around 20,000 of the most enduring movies ever made, including American, British, and foreign-language films, as well as movies of the silent era.

**Global Mexican Cinema** - Maricruz Ricalde  
2019-07-25

The golden age of Mexican cinema, which spanned the 1930s through to the 1950s, saw Mexico's film industry become one of the most productive in the world, exercising a decisive influence on national culture and identity. In the first major study of the global reception and impact of Mexican Golden Age cinema, this book captures the key aspects of its international success, from its role in forming a nostalgic cultural landscape for Mexican emigrants working in the United States, to its economic

and cultural influence on Latin America, Spain and Yugoslavia. Challenging existing perceptions, the authors reveal how its film industry helped establish Mexico as a long standing centre of cultural influence for the Spanish-speaking world and beyond.

**Michael Singer's Film Directors** - Michael Singer 1993

**Latinas in the United States** - Vicki Ruíz 2006

A comprehensive, historical encyclopedia that covers the full range of Latina economic, political, and cultural life in the United States.

**Encyclopedia of Film Themes, Settings and Series** - Richard B. Armstrong 2001

Library Journal called the earlier version of this work, then titled *The Movie List Book*, the most valuable film reference in several years. Now, ten years later, it has been completely revamped to include over 670 entries on a variety of film themes, settings and series. Each entry contains a mini-essay that defines the topic, followed by a

chronological list of representative films. The entries range from themes (reincarnation, viral epidemics, twins) to settings (lighthouses, asylums, sewers), occupations (librarians, lumberjacks, veterinarians), supernatural and mythological creatures (vampires, mermaids, gorgons), sports (golf, football, pool), animals (alligators, dogs, whales)--and of course hundreds more! The book also contains an extensive list of film characters and series, including: B-movie detectives (Mr. Moto, Philo Vance); Western heroes (The Durango Kid, Red Ryder); made-for-television film series (Moment of Truth, In the Line of Duty); and foreign film good guys (El Santo) and bad guys (Fantomas). Many entries are cross-referenced to direct readers to related topics. From the Abominable Snowman to Zorro, this encyclopedia provides film scholars and fans with an easy-to-use reference volume for researching film themes or tracking down obscure movies on subjects such as suspended animation, robots, submarines,

ventriloquists, and the Olympics.

**Choice** - 1997

### **The Psychosocial Implications of Disney**

**Movies** - Lauren Dundes 2019-07-11

In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney's films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as

cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

Pushing Past the Human in Latin American Cinema - Carolyn Fornoff 2021-06-01

Sheds light on emergent Latin America cinema that addresses the politics of environmental destruction, the unevenness of climate change consequences, and new ways of visualizing the world beyond the human. Pushing Past the Human in Latin American Cinema brings together fourteen scholars to analyze Latin American cinema in dialogue with recent theories of posthumanism and ecocriticism. Together they grapple with how Latin American filmmakers have attempted to "push past the human," and destabilize the myth of anthropocentric exceptionalism that has

historically been privileged by cinema and has led to the current climate crisis. While some chapters question the very nature of this enterprise—whether cinema should or even could actualize such a maneuver beyond the human—others signal the ways in which the category of the "human" itself is interrogated by Latin American cinema, revealed to be a fiction that excludes more than it unifies. This volume explores how the moving image reinforces or contests the division between human and nonhuman, and troubles the settler epistemic partition of culture and nature that is at the core of the climate crisis. As the first volume to specifically address how such questions are staged by Latin American cinema, this book brings together analysis of films that respond to environmental degradation, as well as those that articulate a posthumanist ethos that blurs the line between species. Carolyn Fornoff is Assistant Professor of Latin American Literatures and Cultures at the University of

Illinois at Urbana-Champaign. Gisela Heffes is Associate Professor of Latin American Literatures and Cultures at Rice University.  
**New Books on Women and Feminism** - 2015

**Chinese Village, Socialist State** - Edward Friedman 1991-01-01

This portrait of social change in the North China plain depicts how the world of the Chinese peasant evolved during an era of war and how it in turn shaped the revolutionary process. The book is based on evidence gathered from archives and interviews with villagers and rural officials.

**American Book Publishing Record** - 1997

**Comedy Quotes from the Movies** - Larry

Langman 1994

Clever repartee, double entendres, punch lines and many other variations of humor have been a staple of movie dialogue since the advent of talkies. Collected here are over 4,000 of the best comedic lines from the movies. The compilers of this book have tried to bring together some of the funniest, wittiest and most outrageous snatches of dialogue on film over a sixty year time period. For each entry the authors set the quotation in context, provide the name of the actor or actress, the name of the movie and the year of release. The quotations are arranged by a broad range of categories, such as politics, food and eating, gambling, and many others. A title index and a name index follow the body of the book.