

## HUMAN RIGHTS IN THE TWENTY-FIRST CENTURY

### A Dialogue

**AUSTREGÉSILO DE ATHAYDE AND DAISAKU IKEDA**

Austregésilo de Athayde, President of the Brazilian Academy of Letters for 34 years until his death in September 1993, is perhaps best remembered as one of the most prominent and effective South American champions of human rights. Athayde played a major role in drafting the UN Universal Declaration of Human Rights which was adopted in December 1948. The dialogue begins with a discussion of some of the great modern espousers of human rights, including Mahatma Gandhi, Martin Luther King and Nelson Mandela. Athayde then recounts how the UN declaration came into being and describes his role in the process. Ikeda, meanwhile, explores the Buddhist ideas of mercy, freedom and equality, and discusses their potential to enrich the human rights movement. The Dialogue as a whole represents a provocative and thoughtful introduction to the compassionate thought of two leading proponents of social justice.

Throughout his long life and career, the admired Brazilian writer and journalist **Austregésilo de Athayde** (1898-1993) made it his priority vigorously to promote the twin concerns of social justice and human rights. **Daisaku Ikeda** (1928-) is the President of Soka Gakkai International.

## HOLLYWOOD CATWALK

### Exploring Costume and Transformation in American Film

**TAMAR JEFFERS MACDONALD**

The High School outsider takes off her glasses, puts on a dress, and becomes the Prom Queen; the dowdy woman has her hair done, buys some chic new clothes and starts to attract the men. Cinderella and Pygmalion stories still provide inspiration for the plots of Hollywood romantic comedies, dramas, and even action films. Their perennial use prompts a series of questions: is, for example, male agency necessary to effect the transformation, or can the woman change herself? Can she ever change him? Most pressing, what do these images of change and transformation, of improvement and transcendence tell us, the viewers, about what we should be doing?

Investigating these questions, this book examines a key but frequently overlooked aspect of film style: the costume. Across all the films discussed, costume and the body it covers becomes the crucial element in the transformation scene, exemplifying the “before” and “after” of the successful change. Exploring the fantasies of transcendence and transformation sold through these films and exemplified in the costumes, this book examines *Calamity Jane*, *Midnight Cowboy*, *Clueless*, *The Long Kiss Goodnight*, *The Devil Wears Prada*, and many other examples from both classic and contemporary Hollywood.

**Tamar Jeffers McDonald** is Senior Lecturer in Film Studies at the University of Kent.

[www.ibtauris.com](http://www.ibtauris.com)



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## TRANSNATIONAL TELEVISION IN EUROPE

### Reconfiguring Global Communications Networks

**JEAN K. CHALABY**

Today transnational TV networks count among television's most prestigious brands and rank among Europe's leading TV channels. This is the first, dynamically told story of the extraordinary journey of transnational television in Europe from struggling origins to its present day boom. It is based on extensive research into the international television industry and makes full use of its author's remarkable access to leading industry figures, from Sky and Turner to Discovery and BBC World. The tale begins with a few cross-border TV channels, who fought hostile governments, faced antagonism from the broadcasting establishment and provoked the contempt of advertisers. It shows how transfrontier TV networks reflect – and help sustain – a global economic order in which the connection between national territory and patterns of production and distribution have broken down.

**Jean K. Chalaby** teaches media history as well as comparative media systems and international communication at City University, London, where he is Director of the MA in Transnational Media and Society.



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## THE CHILD IN FILM

**KAREN LURY**

Ghastly and ghostly children, ‘dirty little white girls’, the child as witness and as victim, have always played an important part in the history of cinema, as have child performers themselves. In exploring the disruptive power of the child in films made for an adult audience across popular films, including *Taxi Driver* and Japanese horror, and ‘art-house’ productions like *Mirror* and *Pan's Labyrinth*, Karen Lury investigates why the figure of the child has such a significant impact on the visual aspects and storytelling potential of cinema.

Lury's main argument is that the child as a liminal yet powerful agent has allowed filmmakers to play adventurously with cinema's formal conventions – with far-reaching consequences. In particular, she reveals how a child's relationship to time allows it to disturb and question conventional master-narratives. She explores too the investment in the child actor and expression of child sexuality, as well as how confining and conservative existing assumptions can be in terms of commonly held beliefs as to who children ‘really are’.

**Karen Lury** is Senior Lecturer in Film and Television Studies, University of Glasgow. She is the author of *British Youth Television: Cynicism and Enchantment* (2001) and *Interpreting Television* (2005).



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## FILM, TV AND MEDIA

## CENTRAL ASIAN CINEMA

## The Complete Companion

MICHAEL ROULAND AND GULNARA ABIKEYEVA (EDS)

The Central Asian film industry is currently experiencing a remarkable transformation. This book brings together international film specialists to create the first major work on this cinema from its origins in the 1920s to this contemporary resurgence. The book is a fully comprehensive companion to the films of Kazakhstan, Tajikistan, Turkmenistan and Uzbekistan, designed to combine scholarly scrutiny with practical accessibility to filmgoers. It offers a narrative history of the region's cinema, as well as analysis of filmmakers, film aesthetics and production. It is also the first reference work on this cinema, with over 100 encyclopedic entries on the film movements, actors and technicians, spanning the past century. The book transcends conventional boundaries, exploring cross-cultural connections in Turkey, Iran, Afghanistan, Xinjiang and Mongolia, as well as Turkic communities within and beyond Russia.

**Michael Rouland** is a lecturer at Miami University

**Gulnara Abikeyeva** is a Film critic and Editor in Chief of *Eurasia-kino* Magazine



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KINO – The Russian Cinema Series

## PROJECTING EMPIRE

## Imperialism and Popular Cinema

JAMES CHAPMAN AND NICHOLAS J. CULL

Popular cinema is saturated with images and narratives of empire. With *Projecting Empire*, Chapman and Cull have written the first full examination of the remarkable relationship between imperialism and the popular cinemas of both Hollywood and Britain for thirty years. They examine cinema and empire through in-depth analysis of key mainstream films, including biopics, adventures, comedies and documentaries, from the 1930s and *The Four Feathers* to the present, with Indiana Jones and *Three Kings*. The authors consider industry-wide trends and look at the presence of particular auteurs in the cinema of Imperialism, including, with use of their private papers, Korda, Welles, Lean and Huston. At a time when imperialism has a new significance in the world, this book will fulfil the needs of students and interested filmgoers alike.

**James Chapman** is Professor of Film, University of Leicester.

**Nicholas J. Cull** is Professor of Public Diplomacy, Annenberg School for Communications/USC School of International Relations, University of Southern California.



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## LEBANESE CINEMA

## Imagining the Civil War and Beyond

LINA KHATIB

Modern Lebanese cinema can best be explored in the context of the Civil War, in part because almost all the Lebanese films made since its outset in 1975 have been about this war. Lina Khatib takes 1975 Beirut as her starting point, and takes us right through to today for this, the first major book on Lebanese cinema and its links with politics and national identity.

She examines how Lebanon is imagined in such films as Jocelyn Saab's *Once Upon a Time, Beirut*, Ghassan Salhab's *Terra Incognita* and Ziad Doueiri's *West Beirut*. In so doing, she re-examines the importance of cinema to the national imagination. Also, and using interviews with the current generation of Lebanese filmmakers, she uncovers how in the Lebanese context cinema can both construct and communicate a national identity and thereby opens up new perspectives on the socio-political role of cinema in the Arab world.

**Lina Khatib** is Lecturer in World Cinema, Royal Holloway, University of London. She is the author of *Filming the Modern Middle East* (I.B.Tauris 2006).



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## NEW TURKISH CINEMA

## Belonging, Identity and Memory

ASUMAN SUNER

Providing a sharp and engaging analysis of the films by internationally acclaimed new wave Turkish directors like Nuri Bilge Ceylan, Zeki Demirkubuz, Serdar Akar, and Yilmaz Erdogan, this is the first full examination of contemporary Turkish cinema to be published in English.

Asuman Suner explores the emergence of the new wave Turkish cinema against the backdrop of the drastic transformation of Turkey since the 1990s. Suner argues that this new cinema, including both commercial and independent productions, persistently returns to the themes of belonging, identity and memory; it is how films address these themes that constitutes a dividing line, with big budget popular films tending to settle contradictions into comforting resolutions, while independent movies demonstrate their paradoxical nature. At the same time, she addresses the divergences between popular and 'art' cinema that destabilise the very distinction between these categories.

**Asuman Suner** is Associate Professor at Kadir Has University, Istanbul.



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## EISENSTEIN ON THE AUDIOVISUAL

### The Montage of Music, Image and Sound in Cinema

**ROBERT ROBERTSON**

The pioneering film director and theorist Sergei Eisenstein is known for the unequalled impact his handful of films have had on the development of cinema. Less is known about his remarkable and extensive writings, which present a continent of ideas about film. Here Robert Robertson explores a significant area of Eisenstein's thought: his ideas about the audiovisual in cinema, which are more pertinent today than ever before with the advent of digital technology – music and sound now act as independent variables combined with the visual medium to produce a truly audiovisual result. Eisenstein explored in his writings this complex exciting subject with more depth and originality than any other practitioner.

*Eisenstein on the Audiovisual* is essential reading for anyone who deals with the audiovisual in cinema and related audiovisual forms, including theatre, opera, dance and multimedia.

**Robert Robertson** is a composer and filmmaker. His music/films include *Oserake* and *The River That Walks, Doors of the Spirits*, and *I'm Back*.



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## INGMAR BERGMAN

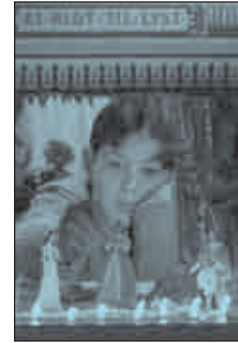
### The Life and Films of the Last Great European Director

**GEOFFREY MACNAB**

The death of Ingmar Bergman in July 2007 signalled the end of an era. Bergman was the last and arguably the greatest of the old-style European auteurs and his influence across all areas of contemporary cinema is considerable. Drawing on interviews with collaborators and original research, this book puts Bergman's career into the context of his life and offers a new and revealing portrait of this great filmmaker.

Geoffrey Macnab explores the often painfully Bergman's autobiographical nature of his work, while also looking in detail at him as a craftsman. He considers Bergman's working relationship with his actors, his passion for theatre, literature and classical music and his obsession with death and cruelty. He also looks at Bergman's political life, chronicling his teenage flirtation with Nazism, his bitter spat in the mid-70s with the Swedish authorities over his tax affairs and his often vexed relationship with his fellow Swedes. Geoffrey Macnab also uses previously unseen documents from the Ingmar Bergman Archive to consider how Bergman's work was financed and distributed and how close he came to working in Hollywood.

**Geoffrey Macnab** writes on film for *The Guardian*, *The Independent*, and *Screen International* among others.



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## LIVE FROM THE MOON

### Film, Television and the Space Race

**MICHAEL ALLEN**

"We choose to go to the Moon, not because it is easy but because it is hard."

President John F. Kennedy's words spoke of an American enterprise that rivalled, and echoed, that of the discovery and settling of his own country a century before.

*Live from the Moon* is the exploratory story of this remarkable cultural and political phenomenon. Expert and enthusiast Mike Allen examines these images sent back from space, their use as propaganda, their value as drama and entertainment, and their spiritual role in shaping humanity's changing view of itself across the second half of the twentieth century. He looks at the complex relationship between space exploration, film and television during these decades to show the synergy between them in pushing forward the frontiers not only of our knowledge of the Universe, but of our need to visualise the furthest reaches of our imaginations in order to fully know what it is to be human.

**Michael Allen** is Lecturer in Film & Electronic Media, Birkbeck College, University of London. He is the author of *Reading 'CSI'* (I.B.Tauris 2007)



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## SHOOTING THE CIVIL WAR

### Cinema, History and American National Identity

**JENNY BARRETT**

No fewer than 700 Civil War films have been made by Hollywood from early silent days to the present, from the epoch-making *Birth of a Nation*, through *The Red Badge of Courage* and *Gone With the Wind* to the recent *Glory*, *Ride with the Devil* and *Cold Mountain*. This readable and innovative book on the American Civil War as presented in Hollywood cinema goes deep into the best of these films, arguing that rather than belonging to a single genre, Civil War films are to be found across genres, as domestic melodramas, Westerns or combat films for example. As such, they have fresh insights to give into the war and into America's sense of itself. *Shooting the Civil War* shows how these films create an American ancestor who is blameless and undertakes a process of reinscription into the American historical family. It also makes the remarkable revelation that no Civil War film yet made has had a central black character who survives the war, fathers the children of the future, and can stand as representative of the whole American people. To this extent, the book is saying, the Civil War remains a work in progress.

**Jenny Barrett** is Programme Leader in Film Studies, Edge Hill University, North West England.



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## CONTEMPORARY NEW ZEALAND CINEMA

From New Wave to Blockbuster  
EDS. IAN CONRICH & STUART MURRAY

New Zealand cinema burst onto the global stage in the 1970s and has maintained its high-profile international presence with such films as *Whalerider*, the *Lord of the Rings* trilogy and *Once Were Warriors*. *Contemporary New Zealand Cinema* is an astute analysis of this fascinating industry and the most thorough book available on a vibrant filmmaking culture.

The book explores the industry, questions of aesthetics and form, nation and identity through the full range of filmmaking in New Zealand. It also highlights specific contexts – Maori, documentary and short filmmaking, literary adaptations, the development of the national Film Commission, marketing and censorship, as well as questions of bicultural relations, spirituality, masculinity and disability – that have created a cinema of global significance. A comprehensive filmography details all New Zealand feature and television films.

**Ian Conrich** is Director of the Centre for New Zealand Studies, Birkbeck, University of London. **Stuart Murray** is Senior Lecturer in Postcolonial Literatures, University of Leeds.



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## THE QUEER CINEMA OF DEREK JARMAN

Critical and Cultural Readings  
NIALL RICHARDSON

This is the first book to view Jarman's cinema through the analytical prism of 'queer'. Niall Richardson takes up queer theory and its debates, as well as the tension between theory and activism, to apply these issues to Jarman's cinema in critical readings of his films, with special attention given to *Caravaggio*, *Edward II* and *Blue*. Richardson enters the debates about queer sexuality and particularly the dynamics of sadomasochism in sexual relations. He considers alternative regimes of gender and sexuality, desire and its relationship to the body, and the political impact of such images. Although Jarman's films have often been praised for being allegories of political resistance, this book argues convincingly that the 'queer' status of his cinema is as much indebted to the representation of alternative paradigms of gender and sexuality as it is to his portrayal of tendentious political battles.

**Niall Richardson** teaches Film at the University of Sussex.



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## INDIEWOOD, USA

Where Hollywood meets  
Independent Cinema  
GEOFF KING

*Indiewood, USA* is the first book to provide objective analysis of the distinctive region of the contemporary American film landscape where Hollywood and the American independent sector meet. From the stylized violence and cult film referencing of *Kill Bill* through the mind-bending scripts of Charlie Kaufman (*Being John Malkovich*, *Eternal Sunshine of the Spotless Mind*) to Soderbergh's *Traffic* and *Solaris*, Geoff King examines the way Indiewood features combine mainstream with more unconventional features in an attempt to remain accessible while offering markers of distinction designed to appeal to more niche-audience constituencies. He combines close textual analysis with the history of Indiewood and also explores features like *Three Kings* produced or distributed by the main arms of the major studios, as well as the output of the studio 'specialist' divisions, Miramax and Focus Features.

**Geoff King** is Professor of Film and TV Studies at Brunel University. His books include *American Independent Cinema*, *New Hollywood Cinema: An Introduction* and *Spectacular Narratives: Hollywood in the Age of the Blockbuster* (all I.B.Tauris).



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## NIKITA

French Film Guide  
SUSAN HAYWARD

Loved by filmgoers and students worldwide, derided by the French critical establishment, *Nikita* (1990) was Luc Besson's first international success, reaching an audience of millions in France and worldwide. It also inspired American and Hong Kong remakes, as well as a US TV series, *La Femme Nikita*. Writing in original, engagingly provocative style, Susan Hayward shows how this marvellous film about Nikita, a punk-junkie, trained up as a state assassin, spawned a new form of thriller: the neo-noir action film. In this, the first guide and companion to *Nikita*, she examines the film against the political climate of the time and gives an invaluable in-depth analysis, highlighting Besson's unusual skills and working practices; his electing, for example, to shoot the film chronologically to allow Anne Parillaud's Nikita to evolve from punk outsider to a woman who finds her humanity through love.

**Susan Hayward** is Professor of French, University of Exeter.



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Cine-File French Film Guides

## LA GRANDE ILLUSION

### French Film guide

**MARTIN O'SHAUGHNESSY**

Directed by the great Jean Renoir, *La Grande Illusion* (1937) is the finest of all anti-war films and a cinematic masterwork. Other films oppose war by showing its horror. Renoir's film holds the horror at arm's length to give us a clearer view of it. A prisoner-of-war drama, with brilliant performances from leading stars of its period, including Erich von Stroheim and Jean Gabin, the film combines popular appeal with a formal brilliance that allows a complex examination of how classes, nations and genders interact.

In this comprehensive and readable companion to the film, Martin O'Shaughnessy underlines its sharp intelligence. He shows how the film plays off competing historical possibilities against each other, facing the public with their responsibility to shape the future. Locating the film in the context of Renoir's career, O'Shaughnessy discusses its use of stars, production history, set design and reception. He compares known drafts of the film with a previously undiscovered story outline, casting important new light on its genesis. Stressing how it spoke to its times, he also demonstrates how it speaks to us now.

**Martin O'Shaughnessy** is Reader in Film Studies at Nottingham Trent University.



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## LA RÈGLE DU JEU

### French Film Guide

**KEITH READER**

Of Jean Renoir's *La Règle du jeu* (1939), Richard Roud noted: 'If France were destroyed tomorrow and nothing remained but this film, the whole country and its civilisation could be reconstructed from it.' An extravagant claim, but one that in the view of Keith Reader is justified. In this original, up-to-date, scrupulously documented book on one of the great films of world cinema, Reader focuses on *La Règle du jeu* in the context of both the time in which it was made and the currents of intertextuality by which it is traversed. He examines sequences from the film itself, its themes, reception and critical approaches and readings. He also explores its extraordinary subversive charge and its dynamic effect on subsequent generations of filmmakers, including Alain Resnais and Robert Altman.

This is the essential companion to *La Règle du jeu*, demonstrating as it does why this film remains so central to French cinema and to the history of French and indeed European culture.

**Keith Reader** is Professor of Modern French Studies, University of Glasgow.



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## RIFIPI

### French Film Guide

**ALASTAIR PHILLIPS**

*Du rifici chez les hommes* (1955), directed by the exiled American film director Jules Dassin, recounts the nail-biting tale of a Parisian gangster heist gone wrong. Famed for its extended dialogue-free robbery sequence, it is both a classic French film noir and one of the most influential crime films ever made. In this lively companion to the film, Alastair Phillips traces the transnational history of its production and reception by arguing for its specific status as an émigré text. He reveals Dassin's role as a director of socially conscious Hollywood film noir and argues that his seminal contribution to the regeneration of the thriller in post-war France therefore uniquely complicated relations between French genre cinema and American mass culture.

Phillips also examines the film's innovative narrative construction and deployment of sound, performance style and *mise-en-scène*, explores broader issues concerning gender, ethics and realism, and discusses the legacy of *Du rifici chez les hommes*, showing how even today, the term 'Rifici' remains a byword for both criminal glamour and the enduring virtues of French popular classical filmmaking.

**Alastair Phillips** is Associate Professor in the Department of Film and Television Studies at the University of Warwick.



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## UN CHIEN ANDALOU

### French Film Guide

**ELZA ADAMOWICZ**

In 1929 Dalí and Buñuel produced a seventeen-minute film *Un chien andalou*. On its first screening, Federico Garcia Lorca called it 'a tiny little shit of a film'. Produced from a script said to be based on two dream images – a woman's eye slit by a razor, ants emerging from a hole in a man's hand – the film shocked audiences. It continues to fascinate, provoke, attract and alienate its viewers. Its eye-slitting sequence and use of dream-like images have influenced filmmakers from Alfred Hitchcock to David Lynch.

Elza Adamowicz's fascinating book on *Un chien andalou* takes new approaches to the film, exploring how it can be seen both within and beyond the confines of Surrealism and reviewing its openness to so many readings and interpretations. She reassesses Dalí and Buñuel's account of the film as a model surrealist work and its reception by the surrealist group, examines the unresolved tensions within the film itself and includes us as viewers – are we detectives or dreamers? She sets the film into the wider contexts of other texts and of its authors' own experiences, providing a wide and deep guide to this most enigmatic of works.

**Elza Adamowicz** is Professor of French Literature and Visual Culture, Queen Mary, University of London.



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## CHAPAEV

## KINOfile Filmmakers'

## Companion 12

JULIAN GRAFFY

Chapaev is the most popular film of the Soviet era. Directed by Georgi and Sergei Vasilev, it tells of the legendary exploits of the Red Army Commander Vasili Ivanovich Chapaev during the Russian Civil War. Its greatest fan was Joseph Stalin, who saw it 38 times at late-night showings in the Kremlin. It was both praised by Party ideologues for its faithfulness to the Bolshevik cause and loved by mass audiences for its adventure sequences and its tragic love story. For over seventy years, Chapaev, Furmanov the Commissar, Petka and Anka have remained heroes of the Russian popular imagination.

This inspirational guide to the film tells the story of the real-life Chapaev, of the novel by Dmitri Furmanov, and of the struggles to make the film. Julian Graffy offers a detailed analysis of the film itself and demonstrates that to understand Chapaev's appeal is to understand something about what it means to be Russian.

**Julian Gaffy** is Professor of Russian Literature and Cinema at the School of Slavonic and East European Studies, University College, London. He is the author of the *Bed and Sofa* Kinofile Film Companion in I.B. Tauris' Kino Series.



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## TRIUMPH OF A TIME LORD

## Regenerating Doctor Who in the 21st Century

MATT HILLS

Before Saturday March 26th 2005, *Doctor Who* had been off the air as a regular, new TV series for more than fifteen years. And yet a production team led by Russell T. Davies re-imagined the programme so successfully, so triumphantly, that it's become an instant Christmas tradition, a BAFTA winner, an international 'superbrand' and a number one rated show. It's even been credited with reinventing family TV.

This is the first full-length book to explore the 'new Who' phenomenon. It explores *Doctor Who* through contemporary debates in TV Studies about quality TV and how can we define TV series as both "cult" and "mainstream". Further, the book challenges assumptions in focusing on the importance of breath-taking, dramatic moments along with narrative structures, and in analysing the significance of Murray Gold's music as well as the series' visual representations. Matt Hills investigates too the multi-generic identity, the monster-led format, and the time-travelling brand of BBC Wales' *Doctor Who*. In the twenty-first century, TV is changing, but the last of the Time Lords has been more than ready: he's been fantastic.

**Matt Hills** is Senior Lecturer in Media & Cultural Studies, Cardiff University.



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## THE CULT TV BOOK

STACEY ABBOTT (ED)

With the phenomenal success of such programmes as *Buffy the Vampire Slayer*, *Lost*, *Doctor Who* and *Battlestar Galactica*, Cult TV is a hugely exciting and discussed area of contemporary television. *The Cult TV Book* is designed to be the companion reference to this TV phenomenon, whose shows push the boundaries and offer biting commentaries on society today.

Leading scholars, writers and journalists redefine our understanding of cult television within the contemporary TV landscape, featuring new approaches to a wealth of subjects, including music in cult TV, the impact of new media on the fans, and 'sub-cultural celebrity'. Writers, including Nancy Holder, Roz Kaveney and 'Buffy's' Jane Espenson, offer perspectives on writing cult shows, as well as the tie-in and fan fiction that accompany the love and passion for these series. An array of case studies, from *Star Trek* to *Babylon 5*, *Dark Shadows* to *Masters of Horror*, *The Avengers* to *The Sopranos*, demonstrate the intricacies and pleasures of shows that have shaped our understanding and love of the daring, diversity and artistry of cult television.

**Stacey Abbott** is Senior Lecturer in Film and Television Studies, Roehampton University. She is the editor of *Reading 'Angel'* (Tauris, 2005) and co-editor of *Investigating 'Alias'* (Tauris, 2007). She is also Series Editor of Tauris' *Investigating Cult TV Series*.



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## BLUEBEARD'S LEGACY

## Death and Secrets from Bartók to Hitchcock

GRISELDA POLLOCK AND VICTORIA ANDERSON (EDS)

The tale of the serial wife-murderer Bluebeard, his defiant, and surviving, final wife, a bloodied key and a secret chamber of horrors, has fascinated writers, composers, artists and film-makers throughout modern times. It is a unique story that dares to disclose and explore masculine violence: *the homme fatal*.

Starting with investigations into Bartók's opera 'Duke Bluebeard's Castle', major cultural thinkers, including Elisabeth Bronfen, Ian Christie, Griselda Pollock and Maria Tatar, trace Bluebeard's evolution from Perrault in the seventeenth century to the cinematic *hommes fatales* of Méliès, Fritz Lang and Hitchcock. The result is an intriguing kaleidoscope of sexuality, curiosity, violence and death.

**Griselda Pollock** is Professor of Social and Critical Histories of Art and Director of the Centre for Cultural Analysis, Theory and History at the University of Leeds.

**Victoria Anderson** is Lecturer in Visual Cultures, Goldsmiths College, University of London.



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**Séamus Ó Tuama** is lecturer in the Department of Government, University College Cork, Ireland.



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**Nahid Mozaffari** has taught Middle Eastern History at the New School in New York and at Cabot University in Rome. **Ahmad Karimi Hakkak** is Professor of Persian Literature and the Director for the Center for Persian Studies at the University of Maryland.



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As the first English translation and analysis of this poetry, *Desert Voices* is both a gesture to preserving the oral poetic tradition of Bedouin women and a radical critique addressing the exclusion of their poetry from current academic literary studies. The book provides invaluable material for reflection in the debates around oral culture and women's poetic composition while it translates, presents and critically examines a genre which opens Arabic poetry and literature to contemporary theory and criticism.

**Moneera Al-Ghadeer** is Assistant Professor of Arabic Language and Literature at the University of Wisconsin-Madison.



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**Nasser Rabbat** is Aga Khan Professor of Islamic Architecture at MIT's Department of Architecture. His books include *The Citadel of Cairo: A New Interpretation of Royal Mamluk Architecture*.



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This is the first monograph dedicated to Riccio, one of the greatest – and least-known – bronze masters of the Renaissance. The publication focuses on Riccio's autograph works and illustrates more than thirty statuettes and reliefs from each phase of his career, as well as the few bronzes believed to be derived from the master's lost compositions. Accompanying an exhibition at The Frick Collection, New York, the book includes essays on Riccio's life and career, and on the artist and the small bronze as an art form, by leading scholars in the fields of Renaissance sculpture. This publication aims to change these perceptions by presenting bronzes that reveal Riccio to be a sculptor whose creative genius equalled that of Donatello, whose understanding of antiquity rivalled Mantegna's, and whose ability to express human passion could approach Leonardo's own.



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## OLJA IVANJICKI

Expecting the impossible  
OLJA IVANJICKI & MERIMA RANKOVIC

Olja Ivanjicki is one of Serbia's most important and best-loved contemporary artists. Producing work since the 1950s, she first came to prominence in her native country with Mediala, a group of painters, writers, and architects that made a significant impact on the public and cultural life of Belgrade at the end of the fifties and beginning of the sixties. A recipient of a Ford Foundation scholarship in 1962, Ivanjicki left Serbia to live and work, albeit briefly, in the United States, where she was brought into contact with the most important prevailing artistic trend of the time, Pop Art. This was to have a lasting influence on her work. Ivanjicki's paintings are distinguished by the way in which they combine the figures and symbols of diverse cultures and civilizations – past, present, and future – to form imaginative montages that evoke, in almost cinematic terms, the spirit of an age. She is, however, much more than just a painter: she is also a sculptor, poet, newspaper columnist, costume designer, and architect. The book aims to appraise these aspects of her work, as well as her painting, over the course of her long and distinguished career, and by doing so to bring her work to a wider international audience.



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## MILOS SOBAJIC

## Edward Lucie-Smith

Milos Sobajic's work is a torrential outpouring of images in a wide variety of forms – paintings, sculptures, installations, and works that combine both painting and sculpture. These have gained him recognition as the leading Serbian artist of his generation.

By its very nature, Sobajic's work is difficult to classify. It has links to Francis Bacon, to the classical surrealism of Salvador Dali, and to the romanticism of Géricault. It is constantly preoccupied, as indeed these artists were, with the bond between the sublime and the abject, and with the tragic nature of the human condition.



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THE PERSISTENCE OF  
THE CLASSICALEssays on Architecture  
FRANK SALMON (EDITOR)

Linked by the common theme of classicism, *The Persistence of the Classical* divided into three sections. The first is concerned with architectural ideas and includes essays on Renaissance interpretations of Vitruvius, Roman Catholic Chapels in post-Reformation London, and architectural writers John Summerson and Hope Bagenal. The central section deals with aspects of eighteenth- and nineteenth-century Neo-classicism and includes new work on Marie-Joseph Peyre, Charles Barry and C.R. Cockerell. The final section is devoted to studies of classicism and the Picturesque in the twentieth century. The book, prepared to mark the retirement of Professor David Watkin from the University of Cambridge, is beautifully designed, with 107 monochrome illustrations and a full bibliography of David Watkin's work.

**DAVID WATKIN** is one of the world's most renowned architectural historians. He is a Fellow of the Society of Antiquaries and an Honorary Fellow of the Royal Institute of British Architects. **Frank Salmon** is a Lecturer in the History of Art at the University of Cambridge and a Fellow of St John's College, Cambridge.



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