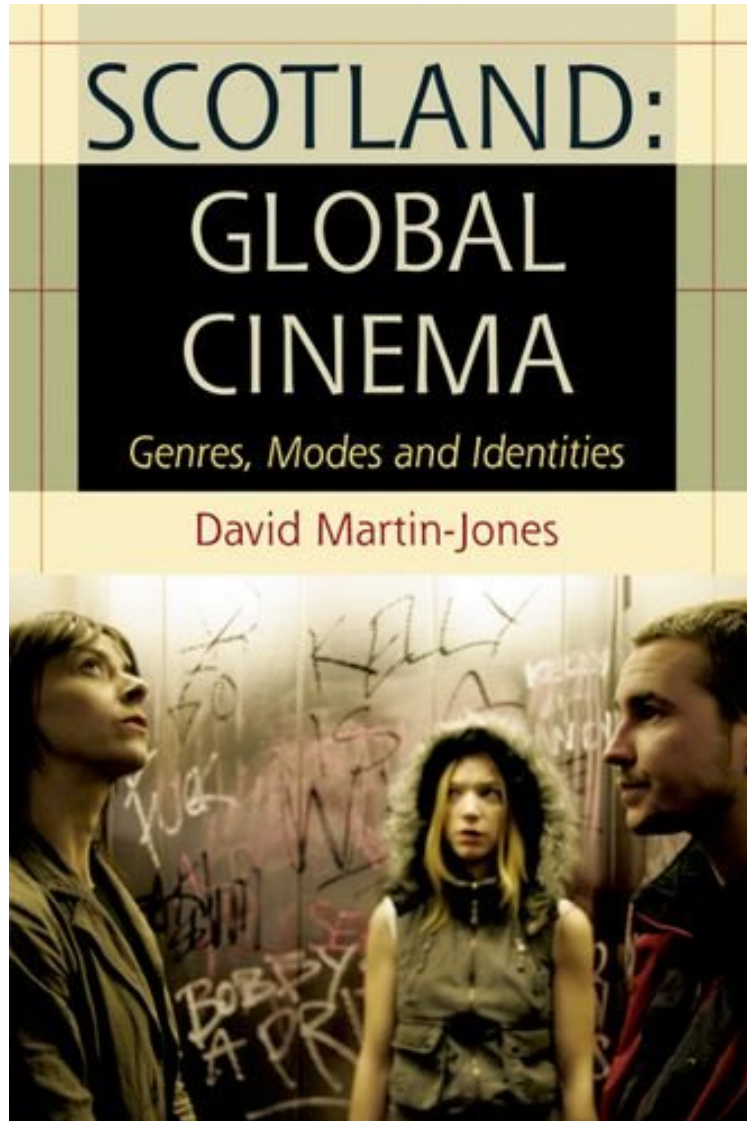


[Free download] Scotland: Global Cinema: Genres, Modes and Identities

## Scotland: Global Cinema: Genres, Modes and Identities

*David Martin-Jones*

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**David Martin-Jones : Scotland: Global Cinema: Genres, Modes and Identities** before purchasing it in order to gage whether or not it would be worth my time, and all praised Scotland: Global Cinema: Genres, Modes and Identities:

Scotland: Global Cinema is the first book to focus exclusively on the unprecedented explosion of filmmaking in Scotland in the 1990s and 2000s. It explores the various cinematic fantasies of Scotland created by contemporary

filmmakers from all over the world--including Scotland, England, France, the United States and India--who braved the weather to shoot in Scotland. Significantly broadening the scope of previous debates, *Scotland: Global Cinema* provides analysis of ten different genres and modes prevalent in the 1990s/2000s: the comedy, road movie, Bollywood extravaganza, (Loch Ness) monster movie, horror film, costume drama, gangster flick, social realist melodrama, female friendship/US indie movie, and art cinema. These various chapters suggest a wealth of different histories of cinema in Scotland, and uncover the numerous identities--national, transnational, diasporic, global/local, gendered, sexual, religious--created by these approaches. Cinema in Scotland is situated in a global context through analysis of the intersection of transversal flows of filmmaking, tourism, trade and transnational fantasy typical of globalization, as they meet and mingle against the world famous cinematic landscapes of Scotland.

It offers a thoughtful and refreshing approach to the many and different ways Scotland has been either represented or imagined on screen and contributes to our understanding of the term 'Scottish film'... Martin-Jones' book will have instant appeal to scholars, not only of film but of cultural studies. The brevity and focus of each chapter renders it extremely readable and its overall investigation into different ways of interpreting Scottish filmic images is both bold and enlivening. -- Annie Morgan Jones *Visual Culture in Britain* Martin-Jones provides a set of eloquent, trenchantly argued and provocative chapters on films that have for the most part been completely overlooked in Scottish cinema historiography. As such, the book does indeed begin a mapping of the 'lost continent' of Scottish cinema, thereby greatly augmenting the corpus of 'significant' Scottish films. Furthermore, Martin-Jones is ultimately successful in locating these films in larger transnational contexts and shows that the film culture of a country as small as Scotland is nevertheless a player in the global media industries, being shaped by transnational movements of capital and people and helping in turn to shape those flows. -- Christopher Meir, *University of the West Indies, St. Augustine Transnational Cinemas* Many of the old debates are still present - particularly the role of Scotland as a frontier wilderness on which outsiders can build their fantasy representations - but they are reconceptualised by Martin-Jones to try to move beyond the unproductive dead-end of simplistic condemnation. Of particular interest is the idea - borrowed from travel writing criticism - of 'autoethnography' ... Martin-Jones debates the concept before formulating some necessary correctives when measured against Scotland's output. ... All in all, essential reading for anyone concerned about Scotland's cinematic past, present and future. -- Douglas Allen, *Motherwell College Media Education Journal* Martin-Jones's expansive conception of what counts as Scottish cinema is matched by his coverage of a broad range of persons and companies... Thankfully, Martin-Jones's ambitious scope does not come at the expense of careful analysis. All of *Scotland: global cinema's* 10 chapters effectively achieve the author's goal of 'exploring the different identities on offer in the various fantasy Scotlands created by filmmakers from around the world' (p. 1). While there is much to recommend the entire text, individual chapters could effectively stand alone. -- Jesse Schlotterbeck, *University of Iowa Historical Journal of Film, Radio and Television* David Martin-Jones's book, now published in paperback, breaks decisively with the implicit cultural nationalism of the national cinema paradigm ! This productive approach both broadens the range of films under discussion to include hitherto neglected cinematic 'traditions', such as low budget genre movies and popular Indian productions, alongside art-house cinema, costume drama, and the 'woman's film', and widens the academic discussion of filmmaking in Scotland beyond its usual discursive limits. Focusing on films made in the 1990s and 2000s, each of the book's chapters maps the transnational economic and cultural forces that both shape the films' production and are reflected by the plurality of Scotland's, real or imagined, produced by their narratives. ! Future filmmaking in Scotland will take place in an economic and cultural territory that is both local and global, a space his excellent book has productively mapped. -- Richard Butt *International Journal of Scottish Theatre and Screen* It offers a thoughtful and refreshing approach to the many and different ways Scotland has been either represented or imagined on screen and contributes to our understanding of the term 'Scottish film'... Martin-Jones' book will have instant appeal to scholars, not only of film but of cultural studies. The brevity and focus of each chapter renders it extremely readable and its overall investigation into different ways of interpreting Scottish filmic images is both bold and enlivening. Martin-Jones provides a set of eloquent, trenchantly argued and provocative chapters on films that have for the most part been completely overlooked in Scottish cinema historiography. 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About the Author David Martin-Jones is Lecturer in Film Studies at the University of St Andrews