

Sisters On Screen Eva Rueschmann

Whispering the Secrets of Language: An Emotional Quest through **Sisters On Screen Eva Rueschmann**

In a digitally-driven earth wherever screens reign supreme and quick conversation drowns out the subtleties of language, the profound secrets and mental nuances hidden within phrases usually get unheard. Yet, set within the pages of **Sisters On Screen Eva Rueschmann** a interesting literary prize sporting with natural feelings, lies a fantastic quest waiting to be undertaken. Composed by a skilled wordsmith, that wonderful opus attracts viewers on an introspective trip, gently unraveling the veiled truths and profound impact resonating within the very material of each and every word. Within the emotional depths of this poignant review, we can embark upon a heartfelt exploration of the book is key styles, dissect its captivating publishing type, and succumb to the powerful resonance it evokes strong within the recesses of readers hearts.

Getting Reel: A Social Science Perspective on Film

African American Review 2005 As the official publication of the Division on Black American Literature and Culture of the Modern Language Association of America, *African American review* promotes an exchange among writers and scholars in the arts, humanities, and social sciences who hold diverse perspectives of African American literature and culture.

Materialisations of a Woman Writer Maria Wikse 2006 Janet Frame's literary career was inextricably woven into the fabric of the twentieth-century New Zealand literary scene. However, she also became New Zealand's best-known international writer and her great literary influence in both fields has not been charted before now. This study also seeks to redress the excessive commitment in scholarship to maintaining, even celebrating, Frame's reputation as a psychologically disturbed writer. This book surveys all aspects of Janet Frame's biographical legend by considering her later literary and autobiographical works, Jane Campion's film adaptation of the autobiographies, *An Angel at my Table*, as well as biographies and literary histories that both rely on and contribute to her well-known legend. In doing so, the author hopes to offer novel perspectives on Frame's literary production, on Frame scholarship, on auto/biographical theories and on New Zealand literary history.

On Living with Television Amy Holdsworth 2021-10-29 In *On Living with Television*, Amy Holdsworth examines the characteristics of intimacy, familiarity, repetition, and duration that have come to exemplify the medium of television. Drawing on feminist television studies, queer theory, and disability studies as well as autobiographical life-writing practices, Holdsworth shows how television shapes everyday activities, from eating and sleeping to driving and homemaking. Recounting her own life with television, she offers a sense of the joys and pleasures Disney videos brought to her disabled sister, traces how bedtime television becomes part of a daily routine between child and caregiver, explores her own relationship to binge-eating and binge-viewing, and considers the idea of home through the BBC family drama *Last Tango in Halifax*. By foregrounding the ways in which television structures our relationships, daily routines, and sense of time, Holdsworth demonstrates how television emerges as a potent vehicle for writing about life.

Moving Pictures, Migrating Identities Eva Rueschmann 2003 *Cultural Studies -- Film Studies*--> In recent decades the experiences and political struggles of immigrants, exiles, and sojourners have inspired some of the most provocative feature films and documentaries in world cinema. These have sparked theoretical debates about cultural identity, place, and representation in the media. The thirteen essays in this anthology contribute to a growing interest in the emerging international genre of exile and diaspora films, treating a variety of motion pictures from Europe and the United States in their national and transnational contexts. These essays examine how contemporary cinema--both fiction feature film and documentary--has imagined the experience of migration and displacement, the struggle for citizenship and cultural belonging, and the encounter and negotiation of different cultures and identities. The authors discuss the ways cinema explores the many contradictions of exile and diaspora--the complicated meanings of home, the exile's nostalgia for origins, the hopes and tragedies of border crossings, the difficulties of belonging to a strange society and being a stranger, and the conundrums of gender for the migrant, especially women's conciliation of different social roles and cultural expectations. Included are discussions of such well known films as *The Crying Game*, *Lamerica*, *Journey of Hope*, *Exotica*, *Chocolat*, *Lone Star*, and

Flying Down to Rio, as well as smaller productions by diasporic or immigrant filmmakers who deserve critical attention, including Seyhan Derin's *I'm My Mother's Daughter*, Mina Shum's *Double Happiness*, and Yanina Benguigui's *Immigrant Memories: Maghrebi Heritage*. Encompassing different models of intercultural theory, this collection draws on the fields of anthropology, political economy, production and reception studies, feminism, travel writing, and postcolonial criticism and captures the complex, diverse, and continually changing body of diaspora film and its intertextual connections. Eva Rueschmann is an assistant professor of cultural studies at Hampshire College, the author of *Sisters on the Screen: Siblings in Contemporary Cinema*, and a contributor to two anthologies, *International Women's Writing: New Landscapes of Identities* and *The Significance of Sibling Relationships in Literature*.

My Sister, My Self Vikki Stark 2006-09-05 Discover the unexpected ways that being a sister affects your life choices Whether your sister relationship was close, conflicted, or somewhere in between, that childhood bond shaped the woman you are today. Having grown up as an older, younger, middle, or twin sister influences your choice of occupation, your circle of friends, your love life--even how you feel about your own body. *My Sister, My Self* provides you with powerful tools to: Come to terms with a challenging sister relationship Make sense of your need to depend on or control others Recognize how your sister role influences your interactions with friends and colleagues Understand the sister role you've played since childhood "Vikki Stark's study of sibling relationships will take you to new depths of understanding of yourself, your sister, and the myriad ways you shaped each others' lives. You'll find a wealth of workable suggestions for getting . . . to a healthier, happier relationship with the one woman who shares your genes and your history." --Adele Faber, coauthor of *Siblings Without Rivalry*

The Sisters Georg Ebers 2018-09-21 Reproduction of the original: *The Sisters* by Georg Ebers

The British National Bibliography Arthur James Wells 2002

Critical Appropriations Simone C. Drake 2014-05-12 From the novels of Toni Morrison to the music of Beyoncé Knowles, the cultural prevalence of a transnational black identity, as created by African American women, is more than a product of geographic mobility. Rather, as author Simone C. Drake shows, these constructions illuminate our understanding of a chronically marginalized demographic. In *Critical Appropriations*, Drake contends that these fluid and hetero-geneous characterizations of black females arise from multiple creative outlets -- literature, film, and music videos -- and reflect African American women's evolving concept of home, community, gender, and family. Through a close examination of Toni Morrison's *Paradise*, Danzy Senna's *Caucasia*, Gayl Jones's *Corregidora*, Erna Brodber's *Louisiana*, and Kasi Lemmons's film *Eve's Bayou*, as well as Beyoncé Knowles's *B-Day* album and music-video collaboration with Shakira, "*Beautiful Liar*," Drake reveals how concepts of hybridity -- whether positioned as *créolité*, *Candomblé*, *négritude*, *Latinidad*, or *Brasilidade* -- are appropriated in each work of art as a way of challenging the homogeneous paradigm of black cultural studies. This redefined notion of identity enables African American women to embrace a more complex, transnational blackness that is not only more liberating but also more pertinent to their experiences. Drawing from this borderless exchange of ideas and a richer concept of self, *Critical Appropriations* offers a rewarding reconsideration of the creative implications for African American women, mapping new directions in black women's studies.

Jane Campion Hilary Radner 2009 An innovative collection of original essays on Jane Campion, renowned female auteur filmmaker.

Scenes in the Life of a Nurse. By Sister Eva Sister EVA (Nurse) 1890

American Book Publishing Record 2000-07

Moving Pictures, Migrating Identities Eva Rueschmann 2003

Women Screenwriters Jill Nelmes 2015-09-29 *Women Screenwriters* is a study of more than 300 female writers from 60 nations, from the first film scenarios produced in 1896 to the present day. Divided into six sections by continent, the entries give an overview of the history of women screenwriters in each country, as well as individual biographies of its most influential.

The Sisters Georg Ebers 2018-09-21 Reproduction of the original: *The Sisters* by Georg Ebers

New Zealand Filmmakers Ian Conrich 2007 The most thorough study on the filmmakers who have defined New Zealand cinema from its origins to its current successes.

The Sisters Georg Ebers 2018-09-21 Reproduction of the original: *The Sisters* by Georg Ebers
Bookforum 1998

Jahresbibliographie Massenkommunikation 2002

Representing Religion in World Cinema S. Plate 2016-04-30 Religious traditions have provided a seemingly endless supply of subject matter for film, from the Ten Commandments to the Mahabharata. At the same time, film production has engendered new religious practices and has altered existing ones, from the cult following of *The Rocky Horror Picture Show* to the 2001 Australian census in which 70,000 people indicated their religion to be 'Jedi Knight'. *Representing Religion in World Cinema* begins with these mutual transformations as the contributors query the two-way interrelations between film and religion across cinemas of the world. Cross-cultural and interdisciplinary by nature, this collection by an international group of scholars draws on work from religious studies, film studies, and anthropology, as well as theoretical impulses in performance, gender, ethnicity, colonialism, and postcolonialism.

Hollywood's America Steven Mintz 2016-03-07 Fully revised, updated, and extended, the fifth edition of *Hollywood's America* provides an important compilation of interpretive essays and primary documents that allows students to read films as cultural artifacts within the contexts of actual past events. A new edition of this classic textbook, which ties movies into the broader narrative of US and film history This fifth edition contains nine new chapters, with a greater overall emphasis on recent film history, and new primary source documents which are unavailable online Entries range from the first experiments with motion pictures all the way to the present day Well-organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film

World Order 2004

BFI Film and Television Handbook 2002 Eddie Dyja 2001-11-01

Film – An International Bibliography Malte Hagener 2002-04-12 Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

Camera Obscura 2001 A journal of feminism and film theory.

Feminist Bookstore News 1999

Australian Cinema After Mabo Felicity Collins 2004-10-27 Publisher Description

Lesbian Cinema after Queer Theory Clara Bradbury-Rance 2019-01-30 The unprecedented increase in lesbian representation over the past two decades has, paradoxically, coincided with queer theory's radical transformation of the study of sexuality. In *Lesbian Cinema after Queer Theory*, Clara Bradbury-Rance argues that this contradictory context has yielded new kinds of cinematic language through which to give desire visual form. By offering close readings of key contemporary films such as *Blue Is the Warmest Colour*, *Water Lilies* and *Carol* alongside a broader filmography encompassing over 300 other films released between 1927 and 2018, the book provokes new ways of understanding a changing field of representation. Bradbury-Rance resists charting a narrative of representational progress or shoring up the lesbian's categorisation in the newly available terms of the visible. Instead, she argues for a feminist framework that can understand lesbianism's queerness. Drawing on a provocative theoretical and visual corpus, *Lesbian Cinema after Queer Theory* reveals the conditions of lesbian legibility in the twenty-first century.

Books In Print 2004-2005 Bowker Editorial Staff 2004

The Sisters Georg Ebers 2018-09-21 Reproduction of the original: *The Sisters* by Georg Ebers

The Palgrave Handbook of Holocaust Literature and Culture Victoria Aarons 2020-01-24 The *Palgrave Handbook of Holocaust Literature and Culture* reflects current approaches to Holocaust literature that open up future thinking on Holocaust representation. The chapters consider diverse generational perspectives—survivor writing, second and third generation—and genres—memoirs, poetry, novels, graphic narratives, films, video-testimonies, and other forms of literary and cultural expression. In turn, these perspectives create interactions among generations, genres, temporalities, and cultural contexts. The volume also participates in the ongoing project of responding to and talking through moments of rupture and incompleteness that represent an opportunity to contribute to the making of meaning through the continuation of narratives of the past. As such, the chapters in this volume pose options for reading Holocaust texts, offering openings for further discussion and exploration. The inquiring body of interpretive scholarship responding to the Shoah becomes itself a story, a narrative that materially extends our inquiry into that history.

Jananne Al-Ani Jananne Al-Ani 2005

Orphan Black and Philosophy Richard Greene 2016-09-06 In *Orphan Black*, several apparently unconnected women discover that they are exact physical doubles, that there are more of them out there, that they are all illegally produced clones, and that someone is having them killed. They find themselves in the midst of a secret and violent struggle between a fundamentalist religious group, a fanatical cult of superhuman biological enhancement, a clandestine department of the military, and a giant biotech corporation. Law enforcement is powerless and easily manipulated by these sinister forces. The clones are forced to form their own Clone Club, led by the resourceful Sarah Manning, to defend themselves against their numerous enemies and to find out exactly where they came from and why. *Orphan Black* continually raises philosophical issues, as well as ethical and policy questions deserving philosophical analysis. What makes a person a unique individual? Why is it so important for us to know where we came from? Should we have a say in whether a clone is made of us? Is it immoral to generate clones with built-in health problems or personality defects — and if so, does that mean that producers of clones must practice eugenic selection? What light does the behavior of members of the Clone Club shed on the nature-nurture debate? Is it relevant that most are heterosexual, one is a lesbian, and one is a transgendered male? This TV show shows us problems of biotechnology which will soon be vital everyday issues. But what kind of a future faces us when human clones are commonplace? Will groups of human clones have a tight bond of solidarity making them a threat to democracy? If the world is going to be taken over by an evil conspiracy, would it better be a scientific cult like Neolution or a religious cult like the Prolethians? Should biotech corporations be able to own the copyright on human DNA sequences? What rules of morality apply when you can't trust the police and powerful groups are ready to murder you?

New Books on Women and Feminism 2000

The Publishers Weekly

Jane Campion and Adaptation Estella Tincknell 2013-11-26 Best known for *The Piano*, Jane Campion is an author/director whose films explore the relationship between literature and cinema. This book examines Campion's films as adaptations, mixing cultural and textual analysis, and exploring context, pastiche and genre. It is a must-read for anyone interested in Campion or adaptation studies.

Coming-of-Age Cinema in New Zealand Alistair Fox 2018-03-07 Explores the complex ethical dilemmas of human mobility in the context of climate change

The Sisters Georg Ebers 2018-09-21 Reproduction of the original: *The Sisters* by Georg Ebers

Sisters on Screen Eva Rueschmann 2000 Perhaps the most vital, emotionally complex, and lasting attachments between women occur between sisters. Whether as best friends or antagonists, "sisters remain entangled in a common tapestry of mutual experience and remembrance, family and history," according to author Eva Rueschmann. Although many of the women-centered films in the last three decades depict the relationship between sisters as a pivotal aspect of a character's psychological development, the now substantial body of feminist film criticism has not taken up this theme in any sustained way. In *Sisters on Screen*, Eva Rueschmann explores the sister bond in a wide range of modernist feature films that depart from the conventional cinematic rendering of women's lives. Drawing on the psychoanalytic concept of

intersubjectivity, this book emphasizes the role of a woman's relationship and inner world in her continual quest for self-knowledge. Offering an original and absorbing perspective on women's filmic images, *Sisters on Screen* reveals how post-1960s cinema has articulated the ways in which biological sisters negotiate mutuality and difference, co-author family histories, and profoundly shape each other's political and personal identities. The films in focus question standards of femininity as they probe into memory, fantasy, and desire, bringing women's realities into view in the process. Structuring her discussion in terms of life-cycle stages—adolescence and adulthood—Rueschmann offers an in-depth discussion of such films as *An Angel at My Table*, *Double Happiness*, *Eve's Bayou*, *Gas Food Lodging*, *Heavenly Creatures*, *Little Women*, *Marianne and Julianne*, *Paura e amore*, *Peppermint Soda*, *The Silence*, *Sweetie*, and *Welcome to the Dollhouse*. Rueschmann draws upon the works of filmmakers from the 1970s to the 1990s. Some of the directors included in her study are Allison Anders, Gillian Armstrong, Ingmar Bergman, Jane Campion, Peter Jackson, Mina Shum, Diane Kurys, Kasi Lemmons, Todd Solondz, and Margarethe von Trotta. *Sisters on Screen* will appeal to anyone interested in women's studies, film studies, psychology, psychoanalytic readings of cinema, women directors, and international modern film. Author note: Eva Rueschmann is Assistant Professor of Cultural Studies at Hampshire College.

New Literature on Women 2000

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