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following the first volume on dmitry shostakovich's early career and his emergence as the first composer for soviet russian cinema this book examines shostakovich's continued development as a film composer and his navigation of stalinist cultural politics from 1936 to 1953

this book examines the narratives and collective emotions of diaspora groups who originate from turkey and now live in australia focusing on their experiences of collective victimhood competitive victimhood and intergroup emotions in relation to other diaspora groups from turkey based on 122 semi structured extensive interviews with armenians kurds alevi's gülenists kemerists and erdo'anists the book argues that

while in power dominant groups driven by competitive victimhood often exhibit indifference toward the victimhood of other groups this dynamic reflects how ressentiment can perpetuate cycles of oppression and antagonism however this pattern can shift when powerful groups find themselves in opposition in such scenarios they may become more attuned to the grievances of other groups

analyzes not just müller s texts but also the theatrical events that emerged from them showing that from the beginning of his career müller tried to create democracy both within and outside the theater

the amusement parks which first appeared in england at the turn of the twentieth century represent a startlingly novel and complex phenomenon combining fantasy architecture new technology ersatz danger spectacle and consumption in a new mass experience though drawing on a diverse range of existing leisure practices the particular entertainment formula they offered marked a radical departure in terms of visual experiential and cultural meanings the huge socially mixed crowds that flocked to the new parks did so purely in the pursuit of pleasure which the amusement parks commodified in exhilarating new guises between 1906 and 1939 nearly 40 major amusement parks operated across britain by the outbreak of the second world war millions of people visited these sites each year the amusement park had become a defining element in the architectural psychological pleasurescape of britain this book considers the relationship between popular modernity pleasure and the amusement park landscape in britain from 1900 1939 it argues that the amusement parks were understood as a new and distinct expression of modern times which redefined the concept of public pleasure for mass audiences focusing on three sites blackpool pleasure beach dreamland in margate and southend s kursaal the book contextualises their development with references to the wider amusement park world the meanings of these sites are explored through a detailed examination of the spatial and architectural form taken by rides and other buildings the rollercoaster a defining symbol of the amusement park is given particular focus as is the extent to which discourses of class gender and national identity were expressed through the design of these parks

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