

Humor in Latin American Cinema (New Directions in Latino American Cultures)

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This book addresses a variety of regional humor traditions such as exploitation cinema, Brazilian chanchada, the Cantinflas heritage, the comedy of manners and light sexuality, iconic figures and characters, as well as a variety of humor registers evident in different Latin American films.

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Editorial Review

Review
"*Humor in Latin American Cinema* is an outstanding collection of essay that unquestionably fills a research gap with respect to Latin American film! The essays are all well-researched, with significant topics, and involve insightful criticisms and good research conclusions." - David William Foster, Professor, University of Arizona, USA

"The best Latin American cinema learned long ago that life would be intolerable without a grain of humor and used that discovery to criticize society. Almost a dozen very serious scholars are gathered in *Humor in Latin American Cinema*, surprisingly one of the first of its kind in any language, to explore such an important film tradition. They help us understand why we enjoy and laugh at the genius of Sandrini, Marshall, Cantinflas, Olmedo, and many newer comedians who learned their own techniques from classic authors and a myriad of popular and anonymous sources." – Jorge Ruffinelli, Professor, Stanford University, USA

"Ever since the early triumphs of Cándida, Cantinflas and Oscarito, comedies have counted among Latin American cinema's biggest and most memorable hits. This collection of smart and well-chosen essays fills a gaping hole in Latin American film studies, helping us to understand what makes Latin America laugh and how." – Robert McKee Irwin, Chair, Graduate Group in Cultural Studies, University of California, Davis, USA

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From the Back Cover

A cursory look at some of the Latin American movies with the highest attendance in the history of their respective national industries reveals that comedies have been extraordinarily successful. Surprisingly, the cultures of Latin America have produced little historiographical or critical material investigating their rich past and current production at the intersection of humor and cinema. This book addresses a variety of regional humor traditions such as exploitation cinema, Brazilian *chanchada*, the Cantinflas heritage, the comedy of manners and light sexuality, as well as a variety of humor registers evident in different Latin American films.

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