Third World Film Making and the West

Roy Armes



Third World Filmmaking And The West

Ella Shohat

Third World Filmmaking And The West:

Third World Film Making and the West Roy Armes, 1987-07-29 This volume is the first fully comprehensive account of film production in the Third World Although they are usually ignored or marginalized in histories of world cinema Third World countries now produce well over half of the world's films Roy Armes sets out initially to place this huge output in a wider context examining the forces of tradition and colonialism that have shaped the Third World defined as those countries that have emerged from Western control but have not fully developed their economic potential or rejected the capitalist system in favor of some socialist alternative He then considers the paradoxes of social structure and cultural life in the post independence world where even such basic concepts as nation national culture and language are problematic The first experience of cinema for such countries has invariably been that of imported Western films which created the audience and in most cases still dominate the market today Thus Third World film makers have had to ssert their identity against formidable outside pressures The later sections of the book look at their output from a number of angles in terms of the stages of overall growth and corresponding stages of cinematic development from the point of view of regional evolution in Asia Africa and Latin America and through a detailed examination of the work of some of the Third World's most striking film innovators In addition to charting the broad outlines of filmic developments too little known in Europe and the United States the book calls into question many of the assumptions that shape conventional film history It stresse the role of distribution in defining and limiting production queries simplistic notions of independent national cinemas and points to the need to take social and economic factors into account when considering authorship in cinema Above all the book celebrates the achievements of a mass of largely unknown film makers who in difficult circumstances have distinctively expanded our definitions of the art of cinema Roy Armes who lives in London has written nine books on film his most recent being French Cinema He spent more than three years researching this volume Hong Kong Screenscapes Esther M. K. Cheung, Gina Marchetti, See-Kam Tan, 2010-11-01 Global connections and screen innovations converge in Hong Kong cinema Energized by transnational images and human flows from China and Asia Hong Kong s commercial filmmakers and independent pioneers have actively challenged established genres and narrative conventions to create a cultural space independent of Hollywood The circulation of Hong Kong films through art house and film festival circuits as well as independent DVDs and galleries and internet sites reveals many differences within global cultural distributions as well as distinctive tensions between experimental media artists and traditional screen architects Coving the contributions of Hong Kong New Wave directors such as Wong Karwai Stanley Kwan Ann Hui Patrick Tam and Tsui Hark the volume links their spirit of innovation to work by independent experimental and documentary filmmakers including Fruit Chan Tammy Cheung Evans Chan Yau Ching and digital artist Isaac Leung Within an interdisciplinary frame that highlights issues of political marginalization censorship sexual orientation gender hierarchies flexible citizenship and local global identities this book speaks to scholars and students

within as well as beyond the field of Hong Kong cinema Esther M K Cheung is chair of the Department of Comparative Literature and director of the Center for the Study of Globalization and Cultures CSGC at the University of Hong Kong Gina Marchetti teaches in the Department of Comparative Literature at the University of Hong Kong Tan See Kam presently works and researches at the University of Macau Bangladesh Cinema and National Identity Zakir Hossain Raju, 2014-12-17 Throughout the twentieth and early twenty first centuries cinema has been adopted as a popular cultural institution in Bangladesh At the same time this has been the period for the articulation of modern nationhood and cultural identity of Bengali Muslims in Bangladesh This book analyses the relationship between cinema and modernity in Bangladesh providing a narrative of the uneven process that produced the idea of Bangladesh cinema This book investigates the roles of a non Western national film industry in Asia in constructing nationhood and identity within colonial and postcolonial predicaments Drawing on the idea of cinema as public sphere and the postcolonial notion of formation of the Bangladesh nation interactions between cinema and middle class Bengali Muslims in different social and political matrices are analyzed The author explores how the conflict among different social groups turned Bangladesh cinema into a site of contesting identities In particular he illustrates the connections between film production and reception in Bangladesh and a variety of nationalist constructions of Bengali Muslim identity Ouestioning and debunking the usual notions of Bangladesh and cinema this book positions the cinema of Bangladesh within a transnational frame Starting with how to locate the beginning of the second Bengali language cinema in colonial Bengal the author completes the investigation by identifying a global Bangladeshi cinema in the early twenty first century The first major academic study on this large and vibrant national cinema this book demonstrates that Bangladesh cinema worked as different public spheres for different publics throughout the twentieth century and beyond Filling a niche in Global Film and Media Studies and South Asian Studies it will be of interest to scholars and students of these disciplines Otherness and the Media Hamid Naficy, Teshome H. Gabriel, 2016-10-04 This anthology on otherness and the media first published in 1993 was prompted by the proliferation of writings centring on issues of difference diversity multiculturalism representation and postcolonial discourses Such issues and discourses question existing canons of criticism theory and cultural practice but also because they suggest a new sense of direction in theorisation of difference and representation Facts, Fiction, and African Creative Imaginations Toyin Falola, Fallou Ngom, 2009-09-11 This volume brings together insights from distinguished scholars from around the world to address the facts fiction and creative imaginations in the pervasive portrayals of Africa its people societies and cultures in the literature and the media The fictionalization of Africa and African issues in the media and the popular literature that blends facts and fiction has rendered perceptions of Africa its cultures societies customs and conflicts often superficial and deficient in the popular Western consciousness The book brings eminent scholars from a variety of disciplines to sort out the persistent fictionalization of Africa from facts pertaining to the genesis of powerful cultural political or religious icons the historical and

cultural significance of intriguing customs such as tribal marks gender relations causes of conflicts and African responses and creative imaginations in contemporary African films fiction and literature among others **Introduction to Film** Nick Lacey, 2016-04-28 This core textbook offers a concise yet complete introduction to film responding to shifts in the medium while addressing all of the main approaches that inform film studies The rise of on demand internet based video has transformed the way films are distributed and exhibited with many previously unobtainable and obscure films becoming available for global audiences to view instantly Interweaving historical and current theoretical approaches Nick Lacey presents a tightly focused and coherent overview of a discipline in transition which can be read cover to cover or in distinct chapters With its original narrative line and student oriented philosophy the text greatly enriches student s appreciation of cinema while equipping them with the essential skills and vocabulary to succeed in film studies This is an ideal foundational text for all lecturers undergraduate or A level students of film and cinema studies as well as enthusiasts of film and cinema looking for a comprehensive guide New to this Edition Content reflecting the increasing importance of production contexts in chapters focusing exclusively on the film business distribution and exhibition A more detailed chapter on representation and greater emphasis on audience Updated content addressing the significance of transnational cinema drawing on a more global non Hollywood range of film examples and case studies from Europe Asia and Latin America Text is broken up by a wider variety of film stills representing world cinema from the classics to the latest in contemporary cinema

Research in African Literatures ,1998 Vol 1 spring 1970 include A Bibliography of American doctoral dissertations on African literature compiled by Nancy J Schmidt Korean Film Eungjun Min, Jinsook Joo, Han Ju Kwak, 2003-04-30 For English speaking critics and viewers Min communication Rhode Island College Jinsook Joo film studies Chung Ang U Seoul and Han Ju Kwak cinema and television U of Southern California offer a contextual overview of Korean cinema discuss the language the films speak and the culture they reflect and review historical industry and aesthetic trends Their concern is more with social and cultural aspects than with economics Annotation c 2003 Book News Inc Portland OR booknews com

Supplements The American Humanities Index Stephen H. Goode,1990 The History on Film Reader Marnie Hughes-Warrington,2009 Offers readers an introduction to just under 30 critical and representative writings on the relationship between film and history These writings represent a combination of insights from film theory cultural studies historiography the history of cinema and film promotion and reception International Dictionary of Films and Filmmakers: Writers and production artists Nicholas Thomas, James Vinson, Samantha Cook, 1990 Each entry contains information lists of cast and crew a select bibliography and an essay by a specialist in the field Many include a still shot International Dictionary of Films and Filmmakers: Actors and actresses James Vinson, 1990 Provides thorough coverage of films and filmmakers including legendary films actors and actresses directors writers and other production artists Entries include a

detailed essay written by an expert biographies filmographies comprehensive credits major awards and updated bibliographies as well as photographs General and professional audiences Taboo Memories, Diasporic Voices Ella Shohat, 2006-07-17 Since September 11 public discourse has often been framed in terms of absolutes an age of innocence gives way to a present under siege while the United States and its allies face off against the Axis of Evil This special issue of Social Text aims to move beyond these binaries toward thoughtful analysis The editors argue that the challenge for the Left is to develop an antiterrorism stance that acknowledges the legacy of U S trade and foreign policy as well as the diversity of the Muslim faith and the dangers presented by fundamentalism of all kinds Examining the strengths and shortcomings of area race and gender studies in the search for understanding this issue considers cross cultural feminism as a means of combating terrorism racial profiling of Muslims in the context of other racist logics and the homogenization of dissent The issue includes poetry photographic work and an article by Judith Butler on the discursive space surrounding the attacks of September 11 This impressive range of contributions questions the meaning and implications of the events of September 11 and their aftermath Contributors Muneer Ahmad Meena Alexander Lopamudra Basu Judith Butler Zillah Eisenstein Stefano Harney Randy Martin Rosalind C Morris Fred Moten Sandrine Nicoletta Yigal Nizri Jasbir K Puar Amit S Rai Ella Shohat Ban African Experiences of Cinema Ishaq Imruh Bakari, Mbye B. Cham, 1996-10 No Marketing Blurb Colonialism, Postcolonialism Dina Sherzer, 1996 In this first major study of French colonial and postcolonial cinema Dina Sherzer compiles essays by some of the foremost scholars on the subject who interrogate and analyze the realities behind the images of the nation s past and present Through an examination of France and its colonies multiethnic contemporary France and cinematic discourses which have been and are being produced about France's colonial past these authors explore how the images relay underlying assumptions and their relation to historical and political facts A variety of subjects and viewpoints inform these studies which cover the entire range of films on that topic The authors expound upon the role French and Francophone films are currently playing in reconstructing and imagining France's colonial past Not only do the essays examine how French cinema has represented the encounter of French citizens with individuals from former colonies during the colonial era they examine how French cinema has portrayed and has come to terms with the immigration of former colonial subjects to France In addition the book features another postcolonial facet by analyzing films of directors from the former colonies who give their own representation of colonialism and presentation of their culture This study is a major contribution to postcolonial research Race gender and geography are central themes throughout this book that presents innovative material that contributes to the history of French cinema and emphasizes how cinema participates in and is a part of national culture Fingerprinting Popular Culture Vinay Lal, Ashis Nandy, 2006 Cinema in India has always been a play of middle class sensibilities and fantasy life And this middle class now seems to have come into its own From the time of Indira Gandhi the political agendas of political parties and leaders have been increasingly shaped by middle class consciousness and popular cinema has become for this class both an ideological phalanx and a major vehicle of self expression The media exposed public in turn has become more accessible through the mythic structures and larger than life figures of popular cinema The medium has become a new more powerful language of public discourse This book like its companion volume The Secret Politics of our Desires 1998 is a product of this awareness It uses Indian popular cinema to reexamine the relationships among society politics and culture The six essays in it mostly by contributors from outside the world of film studies and film criticism span topics such as showmanship and stylization of images the human characterization of abstract concepts such as good and evil the open ended episodic and fragmented nature of the narrative cemented together through devices such as family history and filial love and the re emergence of Hindustani as a secular language of film The essays also cover popular cinema s fear of using comedy when dealing with the legitimacy and authority of the state the ideal femininity conjured by Lata Mangeshkar s voice and the debts to Hollywood and the carnivalesque that shape Guru Dutt s comedies

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