



# RE-TAKES

personality  
or  
foreign  
film  
language

*john  
mowitt*

# Re Takes Postcoloniality And Foreign Film Languages

**Oana Panaïté**



## **Re Takes Postcoloniality And Foreign Film Languages:**

**Re-takes** John Mowitt, A sustained theoretical reevaluation of film languages both visual and verbal Not Like a Native Speaker Rey Chow, 2014-09-30 Although the era of European colonialism has long passed misgivings about the inequality of the encounters between European and non European languages persist in many parts of the postcolonial world This unfinished state of affairs this lingering historical experience of being caught among unequal languages is the subject of Rey Chow's book A diverse group of personae never before assembled in a similar manner make their appearances in the various chapters the young mulatto happening upon a photograph about skin color in a popular magazine the man from Martinique hearing himself named Negro in public in France call center agents in India trained to Americanize their accents while speaking with customers the Algerian Jewish philosopher reflecting on his relation to the French language African intellectuals debating the pros and cons of using English for purposes of creative writing the translator acting by turns as a traitor and as a mourner in the course of cross cultural exchange Cantonese speaking writers of Chinese contemplating the politics of food consumption radio drama workers straddling the forms of traditional storytelling and mediatized sound broadcast In these riveting scenes of speaking and writing imbricated with race pigmentation and class demarcations Chow suggests postcolonial languaging becomes de facto an order of biopolitics The native speaker the fulcrum figure often accorded a transcendent status is realigned here as the repository of illusory linguistic origins and unities By inserting British and post British Hong Kong the city where she grew up into the languaging controversies that tend to be pursued in Francophone and occasionally Anglophone deliberations and by sketching the fraught situations faced by those coping with the specifics of using Chinese while negotiating with English Chow not only redefines the geopolitical boundaries of postcolonial inquiry but also demonstrates how such inquiry must articulate historical experience to the habits practices affects and imaginaries based in sounds and scripts **Unsettling Sights** Corinn Columpar, 2010-03-11 **Unsettling Sights** The Fourth World on Film examines the politics of representing Aboriginality in the process bringing frequently marginalized voices and visions issues and debates into the limelight Corinn Columpar uses film theory postcolonial theory and Indigenous theory to frame her discussion of the cinematic construction and transnational circulation of Aboriginality The result is a broad interdisciplinary analysis of how Indigeneity is represented in cinema supported by more than twenty rigorous and theoretically informed case studies of contemporary feature films by both First and Fourth World filmmakers in the United States Canada New Zealand and Australia Columpar relies heavily on textual analysis of the films but also explores contextual issues in filmmaking such as funding personnel modes of production and means of distribution Part one of **Unsettling Sights** focuses on contact narratives in which the Aboriginal subject is constructed in reactive response to a colonizing or invading presence Films such as *The Piano* and *The Proposition* wherein a white man goes native and *The New World* and *Map of the Human Heart* which approach contact from the perspective of an Aboriginal character serve as

occasions to examine the ways in which Aboriginal identities are negotiated within dominant cinema Part two shifts the focus from contact narratives to films that seek to define Aboriginality on its own terms with reference to a lost homeland and or Indigenous practices of hi story telling while texts such as *Once Were Warriors* and *Smoke Signals* foster an engagement with issues of deterritorialization relocation and urbanization discussion of *beDevil Atanarjuat* and *The Business of Fancydancing* among others bring questions of voice translation and the relationship between cinema and oral tradition to the forefront *Unsettling Sights* is the first significant scholarly examination of Aboriginality and cinema in an international context and will be invaluable to scholars and students in many fields including cinema studies anthropology critical race studies cultural studies and postcolonial studies

**The I.B. Tauris Handbook of Iranian Cinema** Michelle Langford, Maryam Ghorbankarimi, Zahra Khosroshahi, 2024-10-31 This volume brings together scholarship from both established scholars and early career academics to provide fresh insights and new research on the cinema of Iran The book is organised around eight broad themes including cinema before and after the revolution stylistic innovation documentary gender and genre Encompassing a diverse range of methodological approaches and disciplinary frameworks including film studies cultural studies and political economy each chapter is a self contained study on a specific topic engaging with the national and transnational history of Iranian cinema which combined provide readers with original new insights into Iranian film and filmmakers from fiction films to art house and popular cinema The Handbook includes analysis of the works of established filmmakers such as Bahram Beyzaie Rakhshan Banetamad Abbas Kiarostami and Mohsen Makhmalbaf as well as the output of emerging voices such as Ida Panahandeh and Shahram Mokri Covering well known topics as well as cutting edge ones such the sonic and visual manifestations of the urban environment in Iranian films this book is a vital resource for understanding Iran and its unique cinematic culture

*The Multilingual Screen* Tijana Mamula, Lisa Patti, 2016-06-30 The Multilingual Screen is the first edited volume to offer a wide ranging exploration of the place of multilingualism in cinema investigating the ways in which linguistic difference and exchange have shaped and continue to shape the medium s history Moving across a vast array of geographical historical and theoretical contexts from Japanese colonial filmmaking to the French New Wave to contemporary artists moving image the essays collected here address the aesthetic political and industrial significance of multilingualism in film production and reception In grouping these works together The Multilingual Screen discerns and emphasizes the areas of study most crucial to forging a renewed understanding of the relationship between cinema and language diversity In particular it reassesses the methodologies and frameworks that have influenced the study of filmic multilingualism to propose that its force is also and perhaps counterintuitively a silent one While most studies of the subject have explored linguistic difference as a largely audible phenomenon manifested through polyglot dialogues or through the translation of monolingual dialogues for international audiences The Multilingual Screen traces some of its unheard histories contributing to a new field of inquiry based on an attentiveness to multilingualism s work

beyond the soundtrack      **Perspectives On Global Culture** Harindranath, Ramaswami, 2006-06-01 A cogent and incisive exploration of many of the key debates at the heart of postcolonial cultural studies with a timely focus on the underside of the much hyped process of globalisation David Morley Professor of Communications Goldsmiths College UK Rawaswami Harindranath s lively book provides us with a comprehensive and engaging overview of the views from the margins in the global debate about globalisation and culture Written with admirable clarity this book fills in the blind spots of much Western theorising of the underside of globalisation and makes a forceful argument for a truly critical and non Eurocentric cosmopolitanism Professor Ien Ang ARC Professorial Fellow University of Western Sydney This book explores significant aspects of the cultural and social impact of globalization on the developing world by examining intellectual contributions and cultural expression in Latin America Africa and South and South East Asia How do we understand and conceptualize the underside of globalization How can voices from the margins challenge dominant discourses In what ways do culture wars contribute to the politics of nationalism indigeneity and race The book surveys key debates on the politics of representation and cultural difference paying particular attention to issues such as subalternity cultural nationalism third cinema multiculturalism and indigenous communities It offers an original synthesis of ideas on these topics and traces the lines of connection between national cultural and political projects during anti colonial struggles and more contemporary forms of national and transnational cinema and television Harindranath invites us to consider non metropolitan cultural forms in the context of contemporary issues relating to the politics of difference Perspectives on Global Culture is important reading for students and researchers in media and cultural studies and sociology as well as for those interested in debates on race and ethnicity

**Museum Movies** Haidee Wasson, 2005-06-27 Haidee Wasson provides a rich cultural history of cinema s transformation from a passing amusement to an enduring art form by mapping the creation of the Film Library of the Museum of Modern Art MoMA New York established in 1935 The first North American film archive and museum the film library pioneered an expansive moving image network comprising popular abstract animated American Canadian and European films More than a repository MoMA circulated these films nationally and internationally connecting the modern art museum to universities libraries women s clubs unions archives and department stores Under the aegis of the museum cinema also changed Like books paintings and photographs films became discrete objects integral to thinking about art history and the politics of modern life

**Traumatizing Theory** Karyn Ball, 2021-05-04 A volume in the Contemporary Theory Series edited by Frances Restuccia An interdisciplinary collection of essays that critically reflect on the value and limits of psychoanalysis for conceptualizing traumatic affect A page turner for anyone even remotely drawn to the subject of trauma Traumatizing Theory includes essays that go beyond psychoanalysis in rethinking the cultural significance of traumatic anxiety melancholy and the representation of suffering in testimony self narration and politics Traumatizing Theory is unmistakably on the cutting edge and moves trauma theory into a new postmodern phase Karyn Ball s introduction

reframes debates about psychoanalysis within trauma studies Bettina Bergo's essay revisits the historical development of hysteria as Freud's model for traumatic anxiety in both men and women Dorothea Olkowski also focuses on traumatic anxiety but problematizes Freud's masculinist and scientific premises Sarah Murphy and Susannah Radstone examine the disciplinary effects of public confession and testimony while Ball and Kligerman critique Deleuze's post psychoanalytic Cinema books and Gerhard Richter's haunted October 18 1977 Cycle respectively as testimonies to the latent impact of traumatic history For Astrid Deuber Mankowsky philosophy serves ineluctably as a medium of testimony in Sarah Kofman's autobiographical writings about ambivalence toward her biological Jewish mother and guilty love for the French woman who adopted Sarah during the Nazi occupation Drucilla Cornell also explores conflicted self narrations among transnationally adopted children and their parents The collection concludes with essays by Juliet Flower MacCannell Lauren Berlant and John Mowitt on the politics of traumatic identification in the public sphere *Native Americans on Film* M. Elise

Marubbio, Eric L. Buffalohead, 2013-02-22 An essential book for courses on Native film indigenous media not to mention more general courses A very impressive and useful collection Randolph Lewis author of Navajo Talking Picture The film industry and mainstream popular culture are notorious for promoting stereotypical images of Native Americans the noble and ignoble savage the proud challenged sidekick the ruthless warrior the female drudge the princess the sexualized maiden the drunk and others Over the years Indigenous filmmakers have both challenged these representations and moved past them offering their own distinct forms of cinematic expression Native Americans on Film draws inspiration from the Indigenous film movement bringing filmmakers into an intertextual conversation with academics from a variety of disciplines The resulting dialogue opens a myriad of possibilities for engaging students with ongoing debates What is Indigenous film Who is an Indigenous filmmaker What are Native filmmakers saying about Indigenous film and their own work This thought provoking text offers theoretical approaches to understanding Native cinema includes pedagogical strategies for teaching particular films and validates the different voices approaches and worldviews that emerge across the movement Accomplished scholars in the emerging field of Native film studies Marubbio and Buffalohead focus clearly on the needs of this field They do scholars and students of Native film a great service by reprinting four seminal and provocative essays James Ruppert author of *Meditation in Contemporary Native American Literature* Succeeds in depicting the complexities in study teaching and creating Native film Regardless of an individual's level of knowledge and expertise in Native film Native Americans on Film is a valuable read for anyone interested in this topic Studies in American Indian Literatures *New Voices in Arab Cinema* Roy Armes, 2015-01-29 New Voices in Arab Cinema focuses on contemporary filmmaking since the 1980s but also considers the longer history of Arab cinema Taking into consideration film from the Middle East and North Africa and giving a special nod to films produced since the Arab Spring and the Syrian crisis Roy Armes explores themes such as modes of production national cinemas the role of the state and private industry on film international developments in film key filmmakers and the

validity of current notions like globalization migration and immigration and exile This landmark book offers both a coherent historical overview and an in depth critical analysis of Arab filmmaking      **Polyglot Cinema** Verena Berger,Miya Komori,2010 Polyglot Cinema brings together a diverse group of scholars from Europe Canada and the US resulting in a dynamic account of plurilingual migrant narratives in contemporary films from France Italy Portugal and Spain In addition to the close analysis of key films the essays cover theories of translation and language use as well as central paradigms of cultural studies especially those of locality globality and post colonialism The volume marks a transdisciplinary contribution to the question of cultural representation within film studies      **Concentrationary Cinema** Griselda Pollock,Max Silverman,2012-01-01 Since its completion in 1955 Alain Resnais s *Night and Fog* *Nuit et Brouillard* has been considered one of the most important films to confront the catastrophe and atrocities of the Nazi era But was it a film about the Holocaust that failed to recognize the racist genocide Or was the film not about the Holocaust as we know it today but a political and aesthetic response to what David Rousset the French political prisoner from Buchenwald identified on his return in 1945 as the concentrationary universe which now actualized might release its totalitarian plague any time and anywhere What kind of memory does the film create to warn us of the continued presence of this concentrationary universe This international collection re examines Resnais s benchmark film in terms of both its political and historical context of representation of the camps and of other instances of the concentrationary in contemporary cinema Through a range of critical readings *Concentrationary Cinema* explores the cinematic aesthetics of political resistance not to the Holocaust as such but to the political novelty of absolute power represented by the concentrationary system and its assault on the human condition

Hollywood and Africa Opio Dokotum,2020-02-05 *Hollywood and Africa* recycling the Dark Continent myth from 19082020 is a study of over a century of stereotypical Hollywood film productions about Africa It argues that the myth of the Dark Continent continues to influence Western cultural productions about Africa as a cognitive based system of knowledge especially in history literature and film *Hollywood and Africa* identifies the colonial mastertext of the Dark Continent mythos by providing a historiographic genealogy and context for the terms development and consolidation An array of literary and paraliterary film adaptation theories are employed to analyse the deep genetic strands of HollywoodAfrica film adaptations The mutations of the Dark Continent mythos across time and space are then tracked through the classical neoclassical and new wave HollywoodAfrica phases in order to illustrate how Hollywood productions about Africa recycle revise reframe reinforce transpose interrogate and even critique these tropes of Darkest Africa while sustaining the colonial mastertext and rising cyberactivism against Hollywoods whitewashing of African history      *Reading Communities* Oana Panaïté,2016-08-17 This volume is the product of a long term collaboration between French and American scholars who share a common preoccupation with reading canonical and contemporary works of literature and cinema in a theoretical and pedagogical context It offers a multipolar approach informed by different historical thematic aesthetic philosophical and formal

perspectives that allows for a more complete and nuanced understanding of the complex relations between artists and works commonly separated by disciplinary boundaries The chapters cover a variety of literary genres and artistic forms such as the novel Madame de Lafayette Gustave Flaubert Andr Weckmann Ahmadou Kourouma Calixthe Beyala and Am lie Nothomb poetry Charles Baudelaire theater Aim C saire Anne H bert the aphorism Blaise Pascal the essay Andr Breton the manifesto mile Zola and film Fran ois Truffaut Ousmane Semb ne while also drawing parallels to works in other languages such as English and German in order to highlight the translingual and intercultural dimensions of the artistic process Cet ouvrage fruit d une collaboration entre universitaires fran ais et am ricains comportant aussi une dimension p dagogique propose un nouveau cadre pour articuler partir de perspectives diverses un dialogue critique historique th matique philosophique et formel entre les uvres classiques et contemporaines fran aises et francophones Consacr principalement la production de langue fran aise et reposant sur un corpus repr sentatif qui rassemble roman Madame de Lafayette Gustave Flaubert Andr Weckmann Ahmadou Kourouma Calixthe Beyala et Am lie Nothomb po sie Charles Baudelaire th tre Aim C saire Anne H bert aphorisme Blaise Pascal essai Andr Breton manifeste mile Zola et cin ma Fran ois Truffaut Ousmane Semb ne le recueil inclut aussi des r f rences aux classiques des autres litt ratures afin de mieux faire ressortir les dimensions translinguistiques et interculturelles des pratiques de cr ation et de r ception

The Dreams of Interpretation Catherine Liu, Rethinking the importance of Sigmund Freud s landmark book The Interpretation of Dreams a century after its publication in 1900 this work brings together psychoanalysts philosophers cultural theorists film and visual theorists and literary critics from several continents in a compilation of the best clinical and theoretical work being done in psychoanalysis today It is unique in convening both theory and practice in productive dialogue reflecting on the encounter between psychoanalysis and the tradition of hermeneutics Collectively the essays argue that Freud s legacy has shaped the way we think about not only psychology and the nature of the self but also our understanding of politics culture and even thought itself Contributors Willy Apollon Gifric Karyn Ball U of Alberta Edmonton Raymond Bellour Centre National de la Recherche Scientifique Patricia Gherovici Philadelphia Lacan Study Group and Seminar Judith Feher Gurewich New York U Jonathan Kahana New York U A Kiarina Kordela Macalester College Pablo Kovalovsky Clinica de Borde Jean Laplanche U of Lausanne Laura Marcus U of Sussex Andrew McNamara Queensland U of Technology Claire Nahon Yun Peng U of Minnesota Gerard Pommier Nantes U Jean Michel Rabat Princeton U Laurence A Rickels U of California Santa Barbara Avital Ronell New York U Elke Siegel Yale U Rei Terada U of California Irvine Klaus Theweleit U of Freiburg im Breisgau Paul Verhaege U of Ghent Belgium Silke Maria Weineck U of Michigan Catherine Liu is associate professor of comparative literature and film and media studies at the University of California Irvine John Mowitt is professor and chair of cultural studies and comparative literature at the University of Minnesota Thomas Pepper is associate professor of cultural studies and comparative literature at the University of Minnesota Jakki Spicer received her Ph D in cultural studies and comparative literature from the University of Minnesota



Beyond the Subtitle Mark Betz, 2009 Examining European art films of the 1950s and 1960s Mark Betz argues that it is time for film analysis to move beyond prevailing New Wave historiography mired in outdated notions of nationalism and dragged down by decades of auteurist criticism Focusing on the cinemas of France and Italy Betz reveals how the flowering of European art films in the postwar era is inseparable from the complex historical and political frameworks of the time

Global Soundtracks Mark Slobin, 2008-09-29 The first volume focusing on film music as a worldwide phenomenon

**Listening with a Feminist Ear** Pavitra Sundar, 2023-08-14 Listening with a Feminist Ear is a study of the cultural politics and possibilities of sound in cinema Eschewing ocularcentric and siloed disciplinary formations the book takes seriously the radical theoretical and methodological potential of listening It models a feminist interpretive practice that is not just attuned to how power and privilege are materialized in sound but that engenders new counter hegemonic imaginaries Focusing on mainstream Bombay cinema Sundar identifies singing listening and speaking as key sites in which gendered notions of identity and difference take form Charting new paths through seven decades of film media and cultural history Sundar identifies key shifts in women's playback voices and the Islamicate genre of the qawwali She also conceptualizes spoken language as sound and turns up the volume on a capacious multilingual politics of belonging that scholarly and popular accounts of nation typically render silent All in all Listening with a Feminist Ear offers a critical sonic sensibility that reinvigorates debates about the gendering of voice and body in cinema and the role of sound and media in conjuring community

Curriculum Studies Handbook - The Next Moment Erik Malewski, 2009-09-10 What comes after the reconceptualization of curriculum studies What is the contribution of the next wave of curriculum scholars Comprehensive and on the cutting edge this Handbook speaks to these questions and extends the conversation on present and future directions in curriculum studies through the work of twenty four newer scholars who explore each in their own unique ways the present moment in curriculum studies To contextualize the work of this up and coming generation each chapter is paired with a shorter response by a well known scholar in the field provoking an intra inter generational exchange that illuminates both historical trajectories and upcoming moments From theorizing at the crossroads of feminist thought and post colonialism to new perspectives that include critical race currere queer southern studies Black feminist cultural analysis post structural policy studies spiritual ecology and East West international philosophies present and future directions in the U S American field are revealed

Representing the Unpresentable Negar Mottahedeh, 2008-02-26 In this pioneering book Negar Mottahedeh explores the central issues of vision and visibility in Iranian culture She focuses on historical and literary texts to understand the use of visual culture and performance traditions in the production of the contemporary nation Tracing the historical mediation and dissemination of ideas for national reform in the modern period of Iran the book examines the various discourses that have constituted the image of the unpresentable Babi as the figure of Iran's Other In her exploration of gender and Iranian cinema the author powerfully argues that this unpresentable image continues to haunt

contemporary Iranian cinema's representations of the nation. As cinema began to displace other forms of representation in Iran, Islamic culture attempted to keep the motion picture industry free from what it perceived to be the taint of foreign values and intervention. With insight and detail, Mottahedeh looks at the revealing ways in which contemporary Iranian cinema has dealt with representing an unrepresentable national modernity articulated through traversals in time and space. These deeply national tropes of traversal shaped the image of the Babi against which nineteenth-century Iran produced its own modernity. This highly original work, signaling a paradigmatic shift in Iranian studies and gender studies, will be an invaluable resource for scholars in cultural Iranian or film studies.

Uncover the mysteries within Explore with is enigmatic creation, **Re Takes Postcoloniality And Foreign Film Languages**. This downloadable ebook, shrouded in suspense, is available in a PDF format ( \*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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