



# RE-TAKES

personality  
or  
foreign  
film  
language

*john  
mowitt*

# Re Takes Postcoloniality And Foreign Film Languages

**G. Arunima, Patricia Hayes, Premesh  
Lalu**



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

**Re-takes** John Mowitt, A sustained theoretical reevaluation of film languages both visual and verbal **Blood Circuits** Jonathan Risner, 2018-08-01 Examines how recent Argentine horror films engage with the legacies of dictatorship and neoliberalism Argentina is a dominant player in Latin American film known for its documentaries detective films melodramas and auteur cinema In the past twenty years however the country has also emerged as a notable producer of horror films Blood Circuits focuses on contemporary Argentine horror cinema and the various cinematic pleasures it offers national and transnational audiences Jonathan Risner begins with an overview of horror film culture in Argentina and beyond He then examines select films grouped according to various criteria neoliberalism and urban rural and suburban spaces English language horror films gore and affect in punk horror films and the legacies of the last dictatorship 1976 1983 While keenly aware of global horror trends Risner argues that these films provide unprecedented ways of engaging with the consequences of authoritarianism and neoliberalism in Argentina Blood Circuits is an important and much needed contribution to the fields of Latin American cinema and popular culture and genre film studies with a focus on horror cinema It offers original and innovative directions that will pave the way for new studies in different areas of film studies the internationalization of horror that unfolds a problematic relationship between the United States and the Global South the use of punk horror as a form of affect and the development of new kinds of pleasures and displeasures in the spectator Victoria Ru talo coeditor of Latsploitation Exploitation Cinemas and Latin America **Love and Revolution in the Twentieth-Century Colonial and Postcolonial World** G. Arunima, Patricia Hayes, Premesh Lalu, 2021-10-27 This book addresses emancipatory narratives from two main sites in the colonial world the Indian and southern African subcontinents Exploring how love and revolution interrelate this volume is unique in drawing on theories of affect to interrogate histories of the political thus linking love and revolution together The chapters engage with the affinities of those who live with their colonial pasts crises of expectations colonial national convulsions memories of anti colonial solidarity even shared radical libraries It calls attention to the specific and singular way in which notions of love of the world were born in a precise moment of anti colonial struggle a love of the world for which one would offer one s life and for which there had been little precedent in the history of earlier revolutions It thus offers new ways of understanding the shifts in global traditions of emancipation over two centuries **Freedom and Confinement in Modernity** A. Kordela, D. Vardoulakis, 2011-05-09 Kafka s literary universe is organized around constellations of imprisonment Freedom and Confinement in Modernity proposes that imprisonment does not signify a tortured state of the individual in modernity Rather it provides a new reading of imprisonment suggesting it allows Kafka to perform a critique of a modernity instead **Identity, Place, and Subversion in Contemporary Mizrahi Cinema in Israel** Yaron Shemer, 2013-07-29 In Identity Place and Subversion in Contemporary Mizrahi Cinema in Israel Yaron Shemer presents the most comprehensive and systematic study to date of Mizrahi Oriental Jewish or Arab Jewish films produced in Israel in the

last several decades Through an analysis of dozens of films the book illustrates how narratives characters and space have been employed to give expression to Mizrahi ethnic identity and to situate the Mizrahi within the broader context of the Israeli societal fabric The struggle over identity and the effort to redraw ethnic boundaries have taken place against the backdrop of a long standing Zionist view of the Mizrahi as an inferior other whose Levantine culture posed a threat to the Western oriented Zionist enterprise In its examination of the nature and dynamics of Mizrahi cinema defined by subject matter the book engages the sensitive topic of Mizrahi ethnicity head on confronting the conventional notion of Israeli society as a melting pot and the widespread dismissal of ethnic divisions in the country Shemer explores the continuous marginalization of the Mizrahi in contemporary Israeli cinema and the challenge some Mizrahi films offer to the subjugation of this ethnic group He also studies the role cultural policies and institutional power in Israel have played in shaping Mizrahi cinema and the creation of a Mizrahi niche in cinema In a broader sense this pioneering work is a probing exploration of Israeli culture and society through the prism of film and cinematic expression It sheds light on the play of ethnicity class gender and religion in contemporary Israel and on the heated debates surrounding Zionist ideology and identity politics By charting a new territory of academic inquiry grounded in an interdisciplinary theoretical framework the study contributes to the formation of Mizrahi Cinema as a recognized and vibrant scholarly field

**Thinking with an Accent** Pooja

Rangan,2023-02-21 A free ebook version of this title is available through Luminos University of California Press s Open Access publishing program Visit [www.luminosoa.org](http://www.luminosoa.org) to learn more Everyone speaks with an accent but what is an accent Thinking with an Accent introduces accent as a powerfully coded yet underexplored mode of perception that includes looking listening acting reading and thinking This volume convenes scholars of media literature education law language and sound to theorize accent as an object of inquiry an interdisciplinary method and an embodied practice Accent does more than just denote identity from algorithmic bias and corporate pedagogy to migratory poetics and the politics of comparison accent mediates global economies of discrimination and desire Accents happen between bodies and media They negotiate power and invite attunement These essays invite the reader to think with an accent to practice a dialogical and multimodal inquiry that can yield transformative modalities of knowledge action and care

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 After the Avant-garde Randall Halle,Reinhild Steingröver,2008 Filmmaking in Germany and Austria has changed dramatically with digitalization and the use of video and the Internet Introducing the work of filmmakers this volume offers an assessments of the intent and effect of their productions and describes overall trends *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

*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

**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

**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

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. The Routledge Handbook of Indigenous Film Ernie Blackmore, Kerstin Knopf, Wendy Gay Pearson, Corina Wieser-Cox, 2024-11-27 The Routledge Handbook of Indigenous Film is dedicated to bringing the work of Indigenous filmmakers around the world to a larger audience. By giving voice to transnational and transcultural Indigenous perspectives, this collection makes a significant contribution to the discourse on Indigenous filmmaking and provides an accessible overview of the contemporary state of Indigenous film. Comprising 37 chapters by an international team of contributors, the Handbook is divided into six parts: Decolonial Intermedialities and Revisions of Western Media; Colonial Histories; Trauma Resistances; Indigenous Lands; Communities; Bodies; Queer Cultures; and Border Crossings; Youth Cultures; and Emancipation. Art, Comedy, and Music. Within these sections, Indigenous and non-Indigenous experts from around the world examine various aspects of Indigenous film: cultures, analyze the works of Indigenous directors and producers worldwide, and focus on readings, contextual, historical, political, aesthetic, and activist of individual Indigenous films. The Handbook specifically explores Indigenous film in Canada, Mexico, the United States, Central and South America, Northern Europe, Australia, New Zealand, the Pacific, and the Philippines. This richly interdisciplinary volume is an essential resource for students and scholars of Indigenous Studies, Cultural Studies, Area Studies, Film and Media Studies, Feminist and Queer Studies, History, and anyone interested in Indigenous cultures and cinema.

**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 pronoun 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* Succeed s 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*

**Sound, Music, Affect** Marie Thompson, Ian Biddle, 2013-03-14 A wide ranging collection of essays combining sound studies with affect studies from an international and interdisciplinary cast of scholars

*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

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