

Code: FLMD-322:48, BMI-FLMD-322E.18

Course title: Postcolonial Theory and National Cinema

Course convenors: László Strausz

Class time and place: Tuesday 2-3.30pm @ -137

Course type: Seminar

Course content: Throughout the course, we will investigate problems surrounding national cinemas and canons in conjunction with issues of self-representation, self-articulation. The above questions closely correlate with the topics of postcolonial theory, thus during the first part of the semester we will confront the central theoretical concepts of the postcolonial tradition. During the second part of the course, through select case studies the group will investigate how problems of cinematic representation correlate with the issues of visual (de)colonialization. These case studies will include, but are not limited to Black American cinema and the Civil Rights Movement, Latin American cinema of resistance during the late 1960s, post-revolutionary Iranian cinema, questions of postcoloniality in the post-1989 Eastern European cinemas.

1. Nation and the Postnational

- Hjort, Mette—Duncan Petrie (eds): *The Cinema of Small Nations*. Edinburg UP, 2007. Introduction.
- Hjort, Mette—Scott MacKenzie. *Cinema and Nation*. 17-29.

2. Basic concepts of postcolonial theory I.

- Said, Edward: *Orientalism*. London: Vintage Books, 1979. 1-31

3. Basic concepts of postcolonial theory II.

- Shohat, Ella—Robert Stam: *Unthinking Eurocentrism*. London: Routledge, 1994. Introduction.
- Solanas, Fernando—Gettino, Octavio: "Towards a Third Cinema." In: Stam, Robert—Miller, Toby (eds.): *Film and Theory. An Anthology*. Malden, Mass.—Oxford: Blackwell, 2000. pp. 265–286.

4. Canon and postcolonial discourse

- Parry, Benita. "Problems in Current Theories of Colonial Discourse." In. Ashcroft—Griffiths—Tiffin (eds.) *The Post-Colonial Studies Reader*. London: Routledge, 2003. 36-45
- Bhabha, Homi K. "Signs Taken for Wonders." In. Ashcroft—Griffiths—Tiffin. 29-36.

5. The structure of cultural difference

- Bhabha: "The Commitment to Theory" in *Location of Culture*. London: Routledge, 2004. 19-40.

6. Case study 1: Diasporic and Migrant cinema

- Naficy, Hamid. *An Accented Cinema: Exilic and Diasporic Filmmaking*. Princeton UP, 2001. 3-40.

7. Case study 2: Blaxploitation film

- Guerrero, Ed. *Framing Blackness*. Philadelphia: Temple UP,

1993. 69-113.

8. Case study 3: Postrevolutionary Iranian Cinema

- Zeydabadi-Nejad, Saeed. *The Politics of Iranian Cinema*. New York: Routledge, 2010. Ch.4. 104-138.
- Dabashi, Hamid. *Close Up. Iranian Cinema: Past, Present and Future*. London: Verso, 2001. 12-33.
- Mottahedeh, Negar. *Displaced Allegories*. Duke UP, 2008. 1-15.

9. Case study 4: Postcommunism as Postcolonialism?

- Imre, Anikó. *Postcolonial Media Studies in Postsocialist Europe*. *boundary 2*, 41:1 (2014) 113-134.

10. Case study 5: The Balkan, History and Masculinity

- Longinovic, Tomislav. "Balkan Masculinity and Post-Yugoslav War Cinema." In *East European Cinemas*. New York: Routledge, 2005. 36-47.
- Radovic, Milja. "Resisting the Ideology of Violence." *Studies in World Christianity*. Volume 14, 168-179, July 2008.
- Krstic, Igor: "Re-thinking Serbia: A Psychoanalytic Reading of Modern Serbian History and Identity through Popular Culture" *Other Voices*, Volume 2, Issue 2 (March 2002)

11. Case study 6: The Female Body as a Site of Memory

- Parvulescu, Constantin. "The Cold World Behind the Window" *Jump Cut*, 51 (2009),
<http://www.ejumpcut.org/archive/jc51.2009/4months/index.html>

12. Joker class – topic chosen with participants

Requirements: Participants will have to regularly attend the seminars and prepare for classes by familiarizing themselves with the required readings. Each week there will be a short quiz on the readings, which will count towards your final grade. Participants will work on a final research project to be submitted during exam period.

Final assignment: Research paper, the topic of which has to be developed by consulting with me.

Indicative Reading: See above
