

CINEMA AND SUBALTERNITY

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SUBALTERN

- populations that are socially, politically and geographically outside of the hegemonic power structure of the colony and of the colonial homeland.
- "history told from below"
- the lower classes and the social groups who are at the margins of a society—a subaltern is a person rendered without agency due to his or her social status.^[2]

SUBALTERN STUDIES

- south Asian historians who explored the political-actor role of the men and women who comprise the mass population—rather than the political roles of the social and economic elites
- colonial history as told from the perspective of the proletariat, using the concept of social classes as being determined by economic relations

SUBALTERN

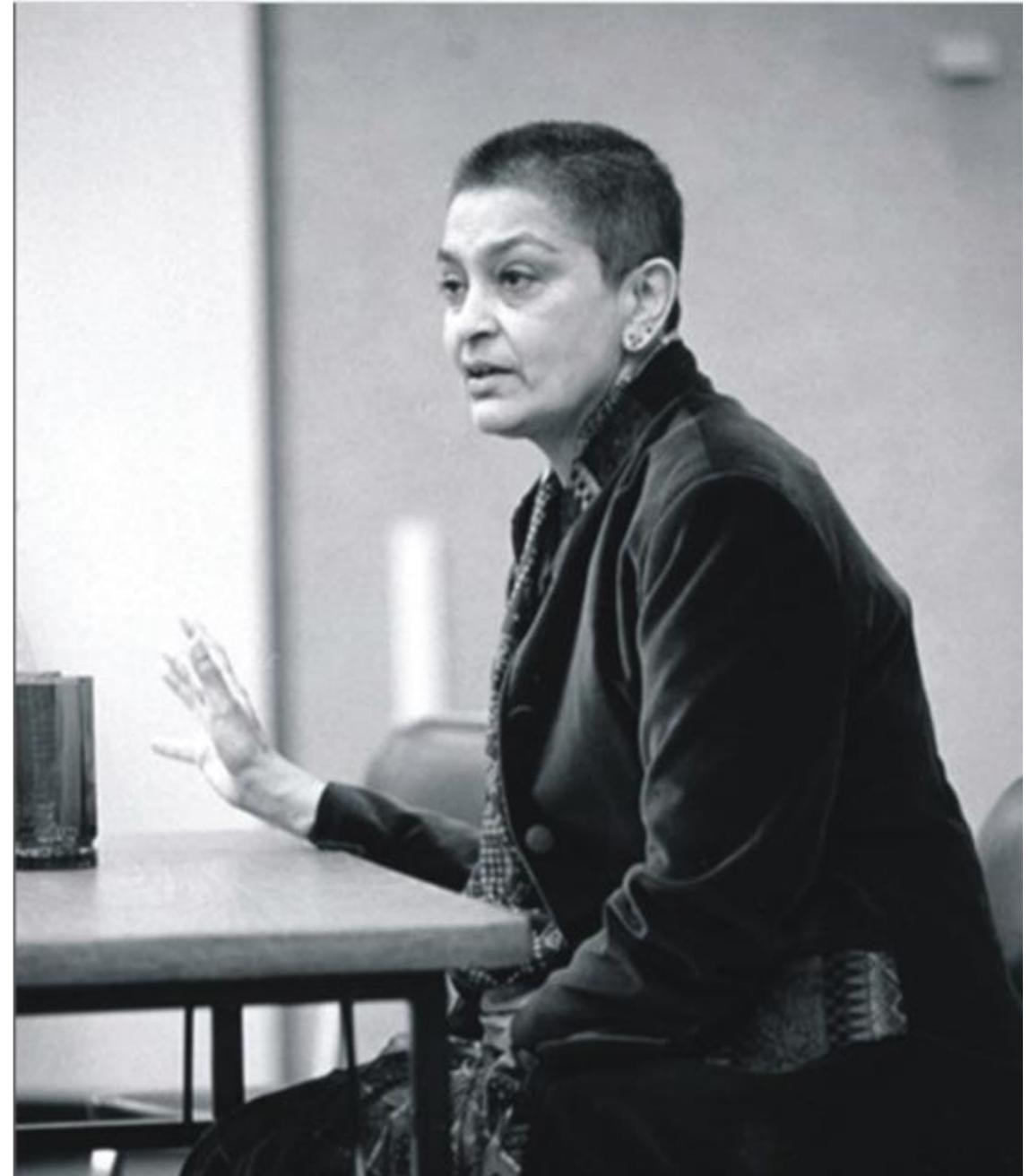
- cultural hegemony
- groups that are excluded from a society's established structures for political representation and therefore denied the means by which people have a voice in their society.



SUBALTERN

- . . . *subaltern* is not just a classy word for "oppressed", for [the] **Other**, for somebody who's not getting a piece of the pie. . . . In post-colonial terms, everything that has limited or no access to the cultural imperialism is subaltern—a space of difference. Now, who would say that's just the oppressed? The **working class** is oppressed. It's not subaltern. . . . Many people want to claim subalternity. They are the least interesting and the most dangerous. I mean, just by being a discriminated-against minority on the university campus; they don't need the word 'subaltern' . . . They should see what the mechanics of the discrimination are. They're within the hegemonic discourse, wanting a piece of the pie, and not being allowed, so let them speak, use the hegemonic discourse. They should not call themselves subaltern.

Gayatri Chakravorty Spivak



SUBALTERN

- Orientalism (Edward Said) Eurocentric perspective of Orientalism produced the foundations — and the justifications — for the domination of the Other, by means of colonialism.
- "Us" and "Them"
- The Other

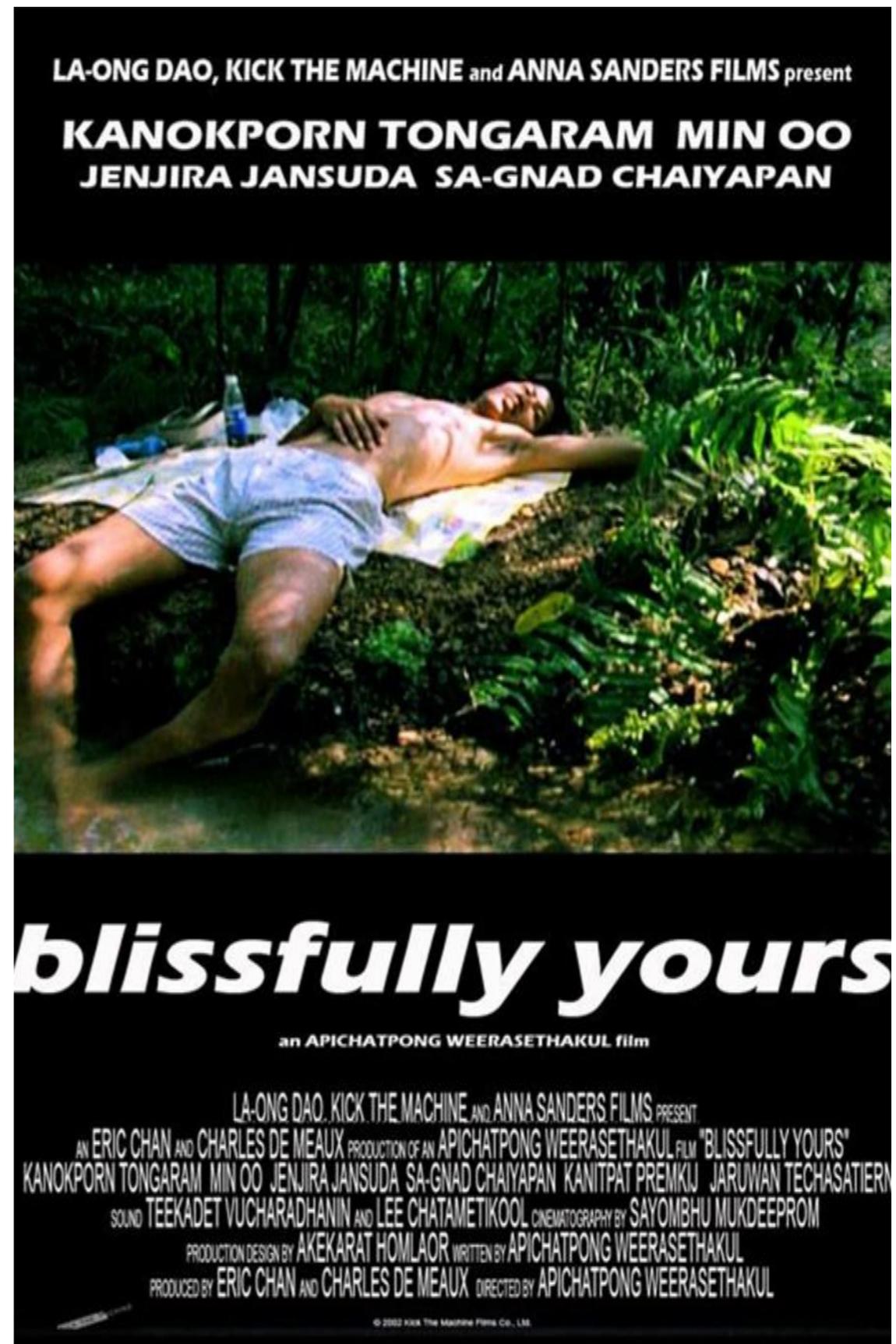
The voice of the subaltern

- Joanne Sharp proposed that Western intellectuals relegate other, non-Western (African, Asian, Middle Eastern) forms of *knowing*—of acquiring knowledge of the world—to the margins of intellectual discourse, by re-formulating said forms of *knowing* as myth and as folklore. Therefore, in order to be heard and known, the oppressed subaltern must adopt Western ways of *knowing*, of thought, reasoning, and language; because of such Westernization, a subaltern people can never express their ways of *knowing* (thought, reasoning, language) and instead must conform expression of their non-Western knowledge of colonial life to Western ways of knowing the world

“[There is] no need to hear your voice, when I can talk about you better than you can speak about yourself. No need to hear your voice. Only tell me about your pain. I want to know your story. And then I will tell it back to you in a new way. Tell it back to you in such a way that it has become mine, my own. Re-writing you, I write myself anew. I am still author, authority. I am still [the] colonizer, the speaking subject, and you are now at the center of my talk.”

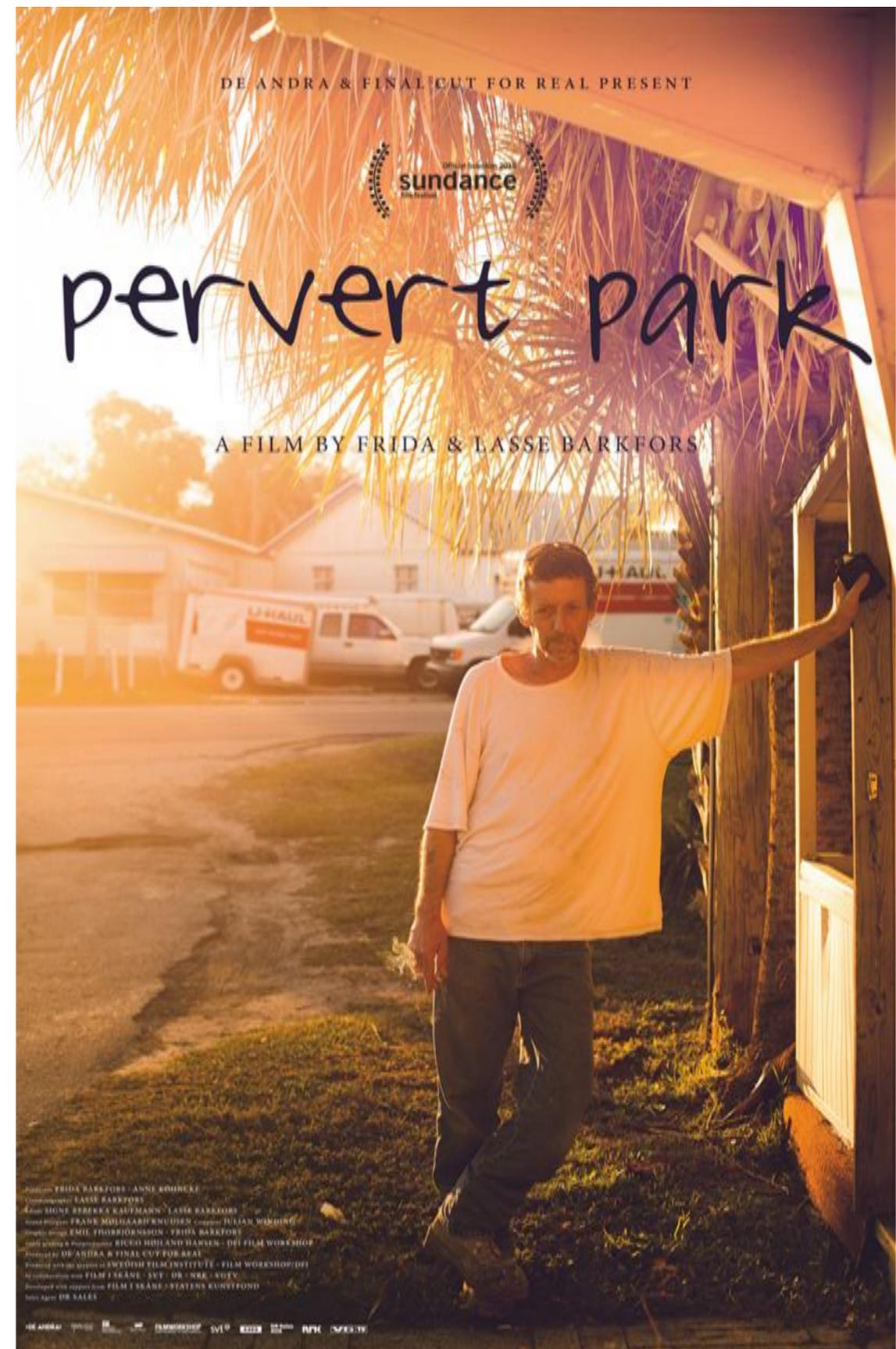
Marginality as a Site of Resistance(1990).

สุดสเนหา (Blissfully Yours)
(อภิชาติพงศ์ วีระเศรษฐกุล, 2002)





Pervert
Park
(2014, Frida & Lasse Barkfors, US)



Michael
(2011, Markus Schreiner, Austria)



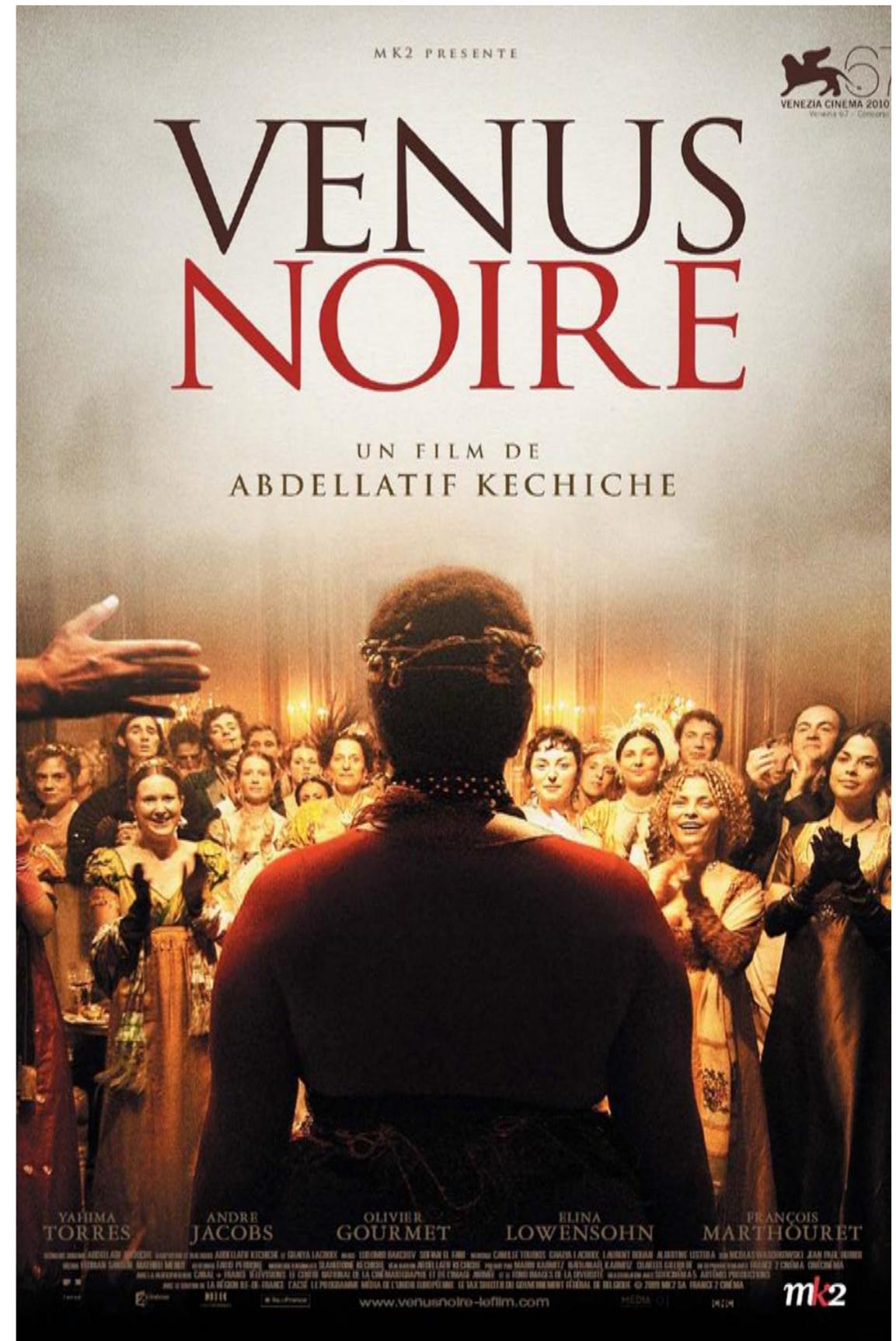
Life Is Good
(2013, Macieja Pieprzycy,
Poland)



Meet the Fokkens
(2011, Gabrielle Provaas,
Rob Schröder, Netherlands)



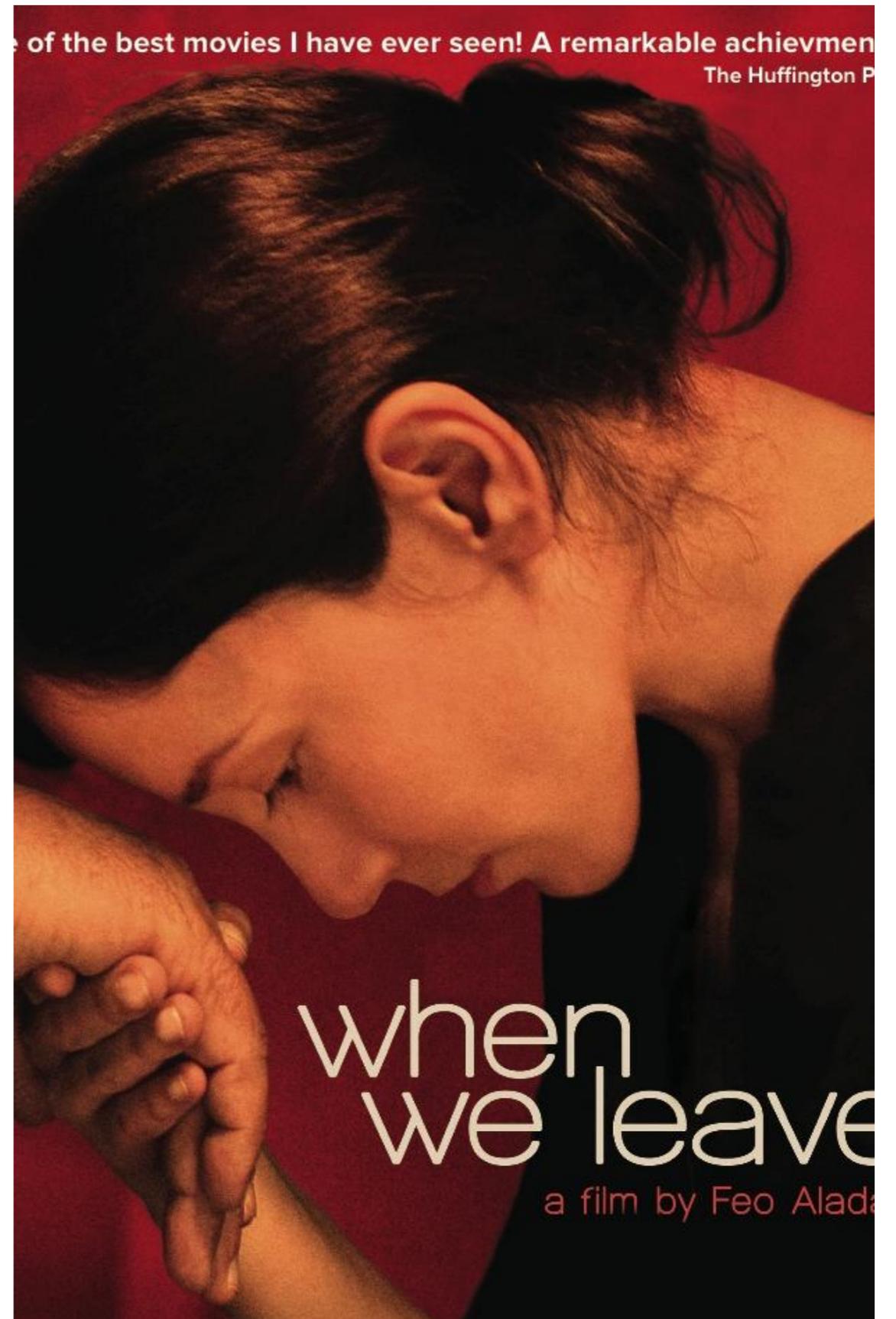
Black Venus
(2010, Abdellatif Kechiche,
France)



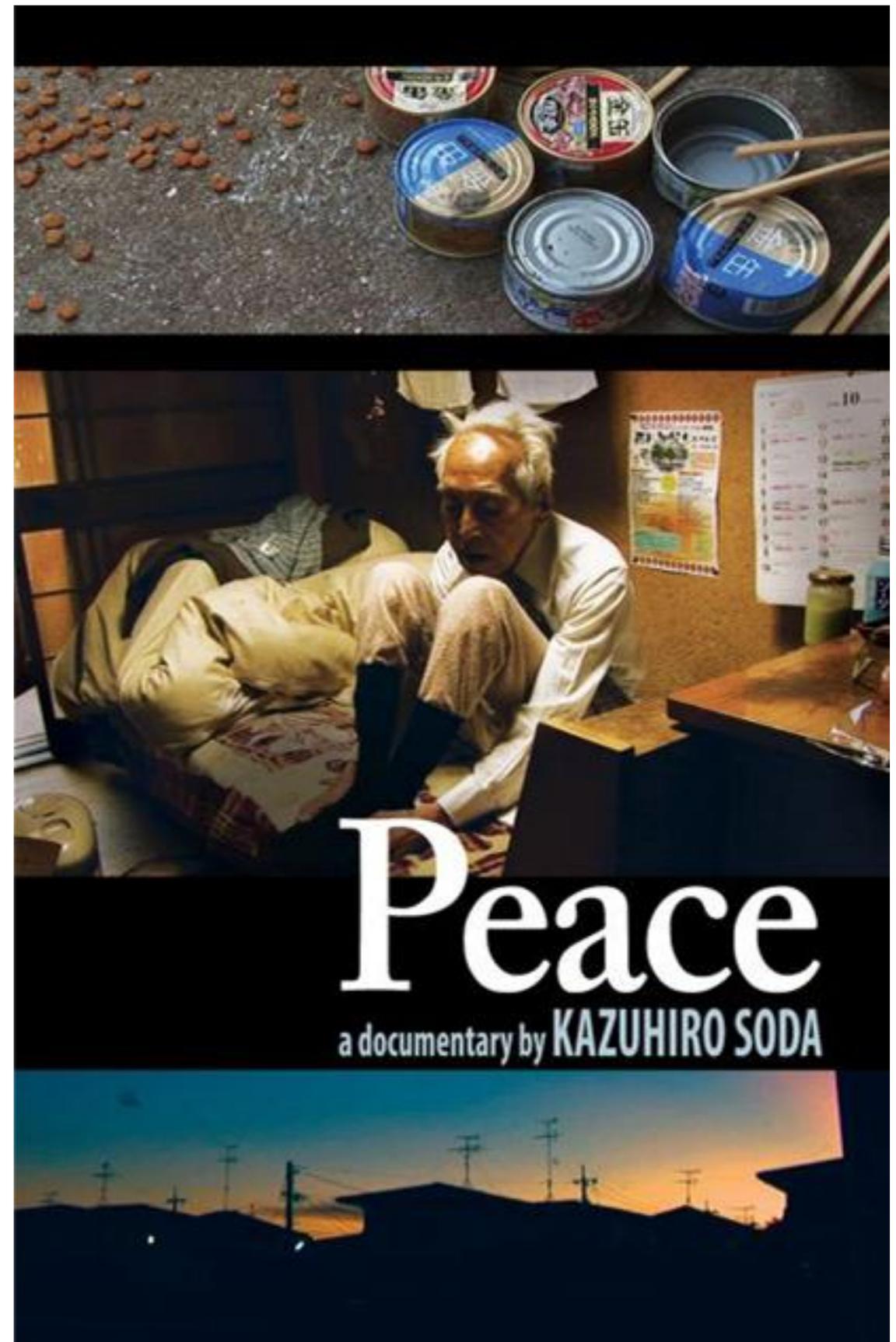


Fortune Teller (2010, Xu Tong ,
China)

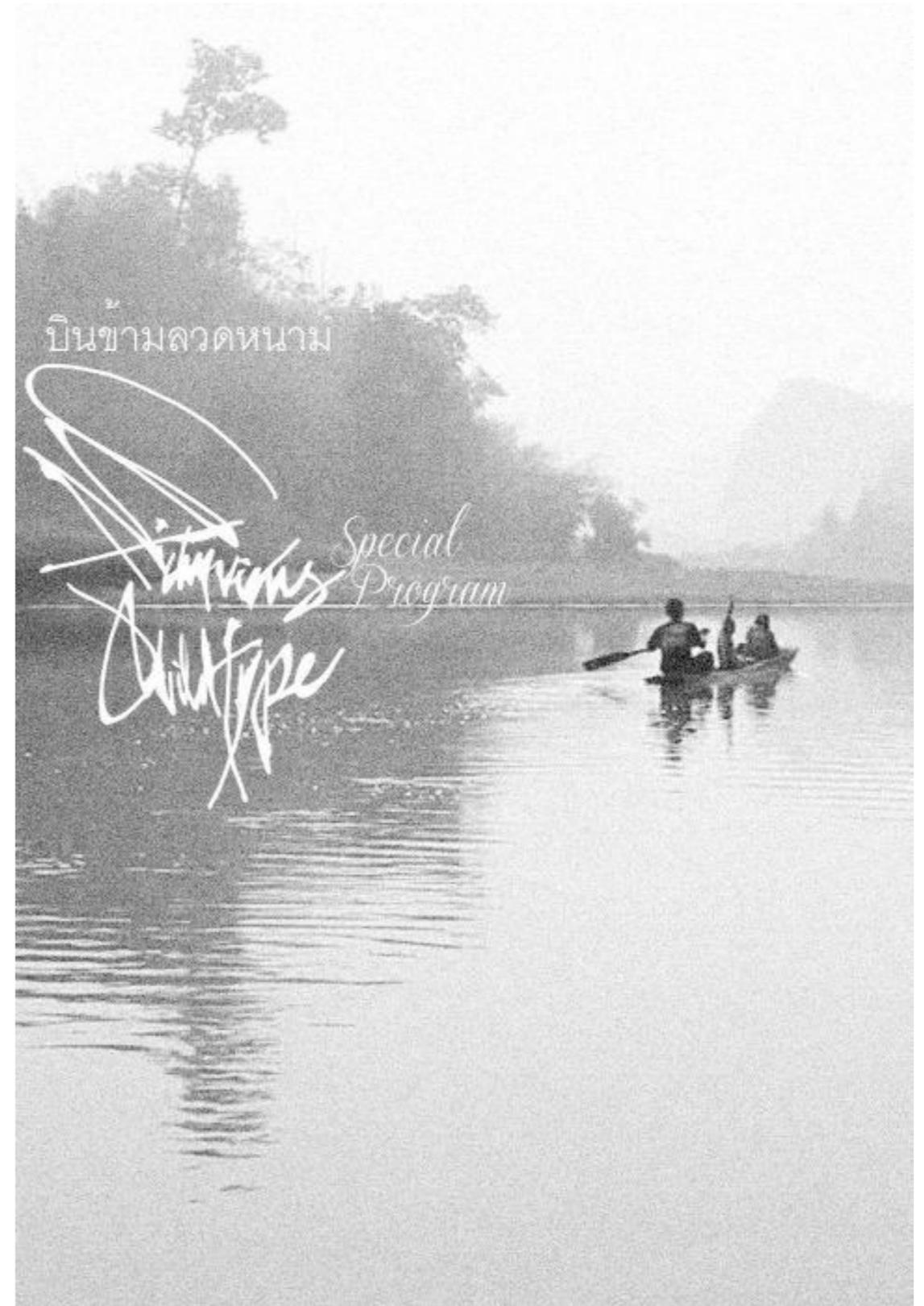
When We Leave
(2010, Feo Aladag, Germany)



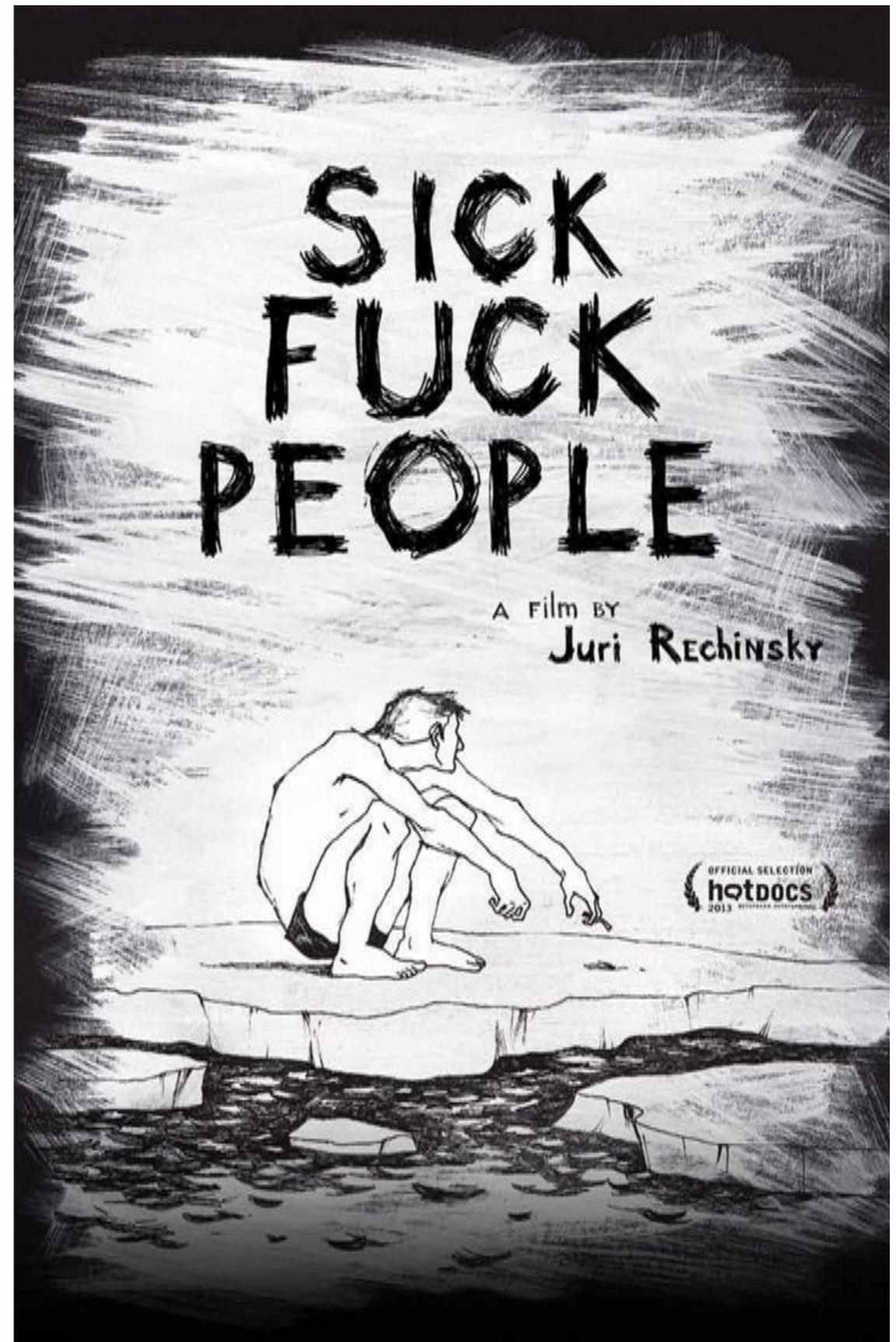
Peace
(2010, Kazuhiro Soda, JP)



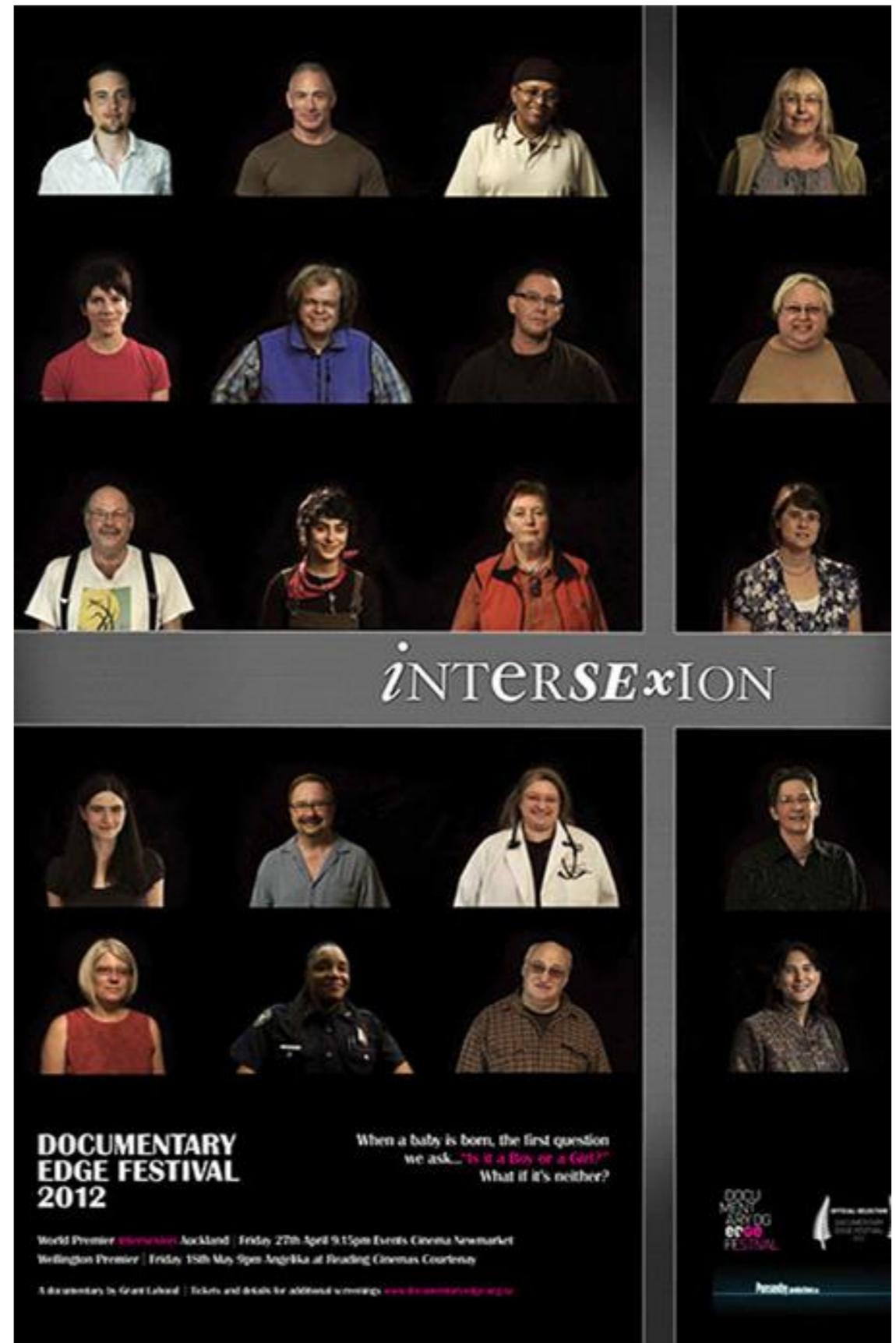
โครงการเกี่ยวก้อย
มูลนิธิเพื่อนไร่พรมแดน



Sickfuckpeople
(2013, Juri Rechinsky, Ukraine)



Intersexion (2012, Grant Lahood, US)



Land of Silence and Darkness
(1971, Werner Herzog,
Germany)

