

Transnational Cinema and its Effects

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Opinion

Transnational cinema debates consider the development and posterior effect of flicks, playhouses and directors which gauge public boundaries. The conception of international overflows and connection in cinema isn't a new term – judging by film history and the adding number of book titles that now bear its name – but the recent theoretical and classic shift raises new attention and questions. International cinema urges a certain shift down from flicks with a public focus. Ezra and Rowden argue that International cinema “ comprises both globalization (...) and the counter hegemonic responses of filmmakers from former colonizer and third world countries”, and further that the international can link people or institutions across the nations. The international workshop like a cooperation which is joined together through several mediums, similar as cinema. In connection to this, Sheldon Lu has linked what she calls ‘an period of international postmodern artistic product’ in which borders between nations have been blurred by new telecommunications technologies as a means of explaining the shift from public to international cinema. As to this, the telecommunications technologies threatens the conception of a public cinema, as especially the connection powers of the internet links people and institutions and thereby converts public cinema to a international cinema. Ezra and Rowden countries “the vast increase in the rotation of flicks enabled by technologies similar as videotape, DVD and new digital media heightens the availability of similar technology for both film-makers and observers”. International cinema ‘appears to be used and applied with adding frequency and as Higbee and Song Hwee argues, as a longhand for an transnational mode of film product whose impact and reach falsehoods beyond the bounds of the public. The term is sometimes used in a simplified way to indicate transnational coproduction or cooperation between e.g. the cast, crew and position without any real consideration of what the aesthetic, political or profitable counteraccusations of similar international collaboration might mean. Grounded on this proliferation of the term, Higbee

and Song Hwee mention that it has led some scholars to questions whether the term is profitable to use or not. In fact, a panel on international cinema took place at the 2009 Screen Studies Conference in Glasgow where members questioned the term ‘international’ and its critical purpose in film proposition. While the dynamic and frequently antithetical term itself sparks confusion, there remain numerous flicks that effectively represent the nature of international cinema in a multitude of ways, working to unthink Eurocentric film morals. It's important to note that while traditional cinema has the tendency to immortalize double division, World Cinema makes sweats to overcome those binaries to be each- encompassing and inclusive. Despite these sweats, still, the “ flicks most likely to circulate transnationally are those that are more ‘Western-friendly’ ” and have espoused “ familiar stripes, narratives, or themes.” This is frequently done to fulfill the “ desire for delicious, fluently swallowed, apolitical global-artistic morsels,” craved by cult oriented to American Orientalism. The 2012 Oscar-nominated talkie film *The Act of Killing*, directed by Joshua Oppenheimer uses reenactment as a process of memory and critical thinking in there-telling of the Indonesian genocide of 1965. It focuses on one perpetrator, in particular, reconsidering and re-enacting his deeds as an cutthroat, forcing himself and cult to physically and psychologically re-live the literal event. There-enactment provides a physical converse that allows cult and actors likewise to re-live the events that took place, recreating recollections on screen. While the film takes place from the perspective of the perpetrator, fastening on the deeds of those bogged, it wasn't directed by anyone involved or affected, but rather by a white, Western filmmaker. With his sanguineness and Western perspective comes a sense of trust and authority felt by Indonesian elites as well as worldwide cult of which Oppenheimer was apprehensive, using it to his advantage as a filmmaker. This problematic Westernized view frequently shines through in Oppenheimer's questions and commentary throughout what he calls a “ talkie of the imagination”. However well-intentioned, his “ love letter” of a film becomes a “ shock remedy session specified and carried out by a concerned Westerner” rather than an authentic retelling from the Indonesian perspective.

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Received 11 September 2021; Accepted 18 September 2021; Published 23 September 2021

How to cite this article: Adam James. "Transnational Cinema and its Effects." *J Mass Communication & Journalism* 11 (2021): 445.