

# 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.<sup>[2]</sup>

# 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

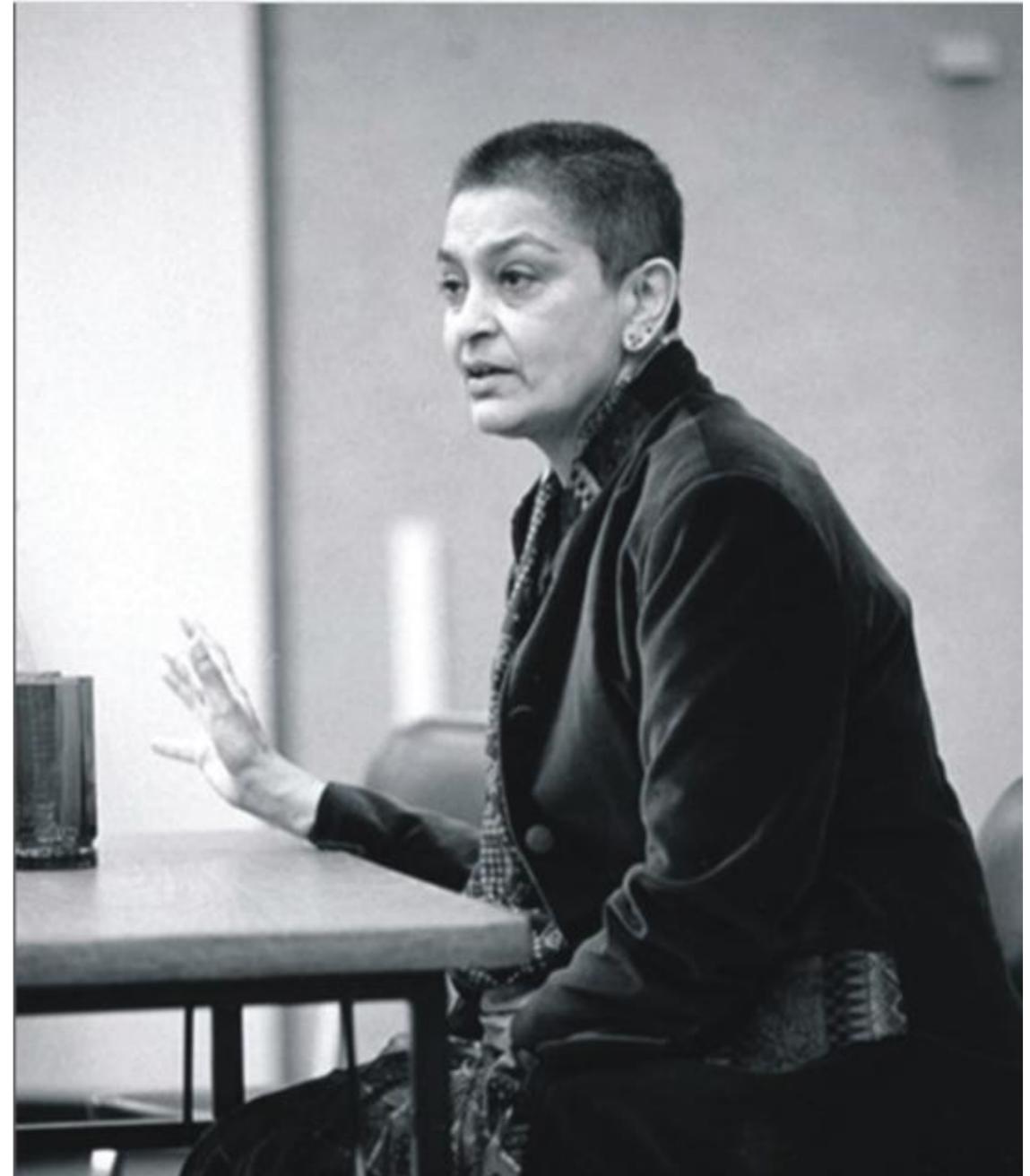
- cultural hegemony
- groups that are excluded from a society's established structures for political representation and therefore denied the means by which people have a voice in their society.



# 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

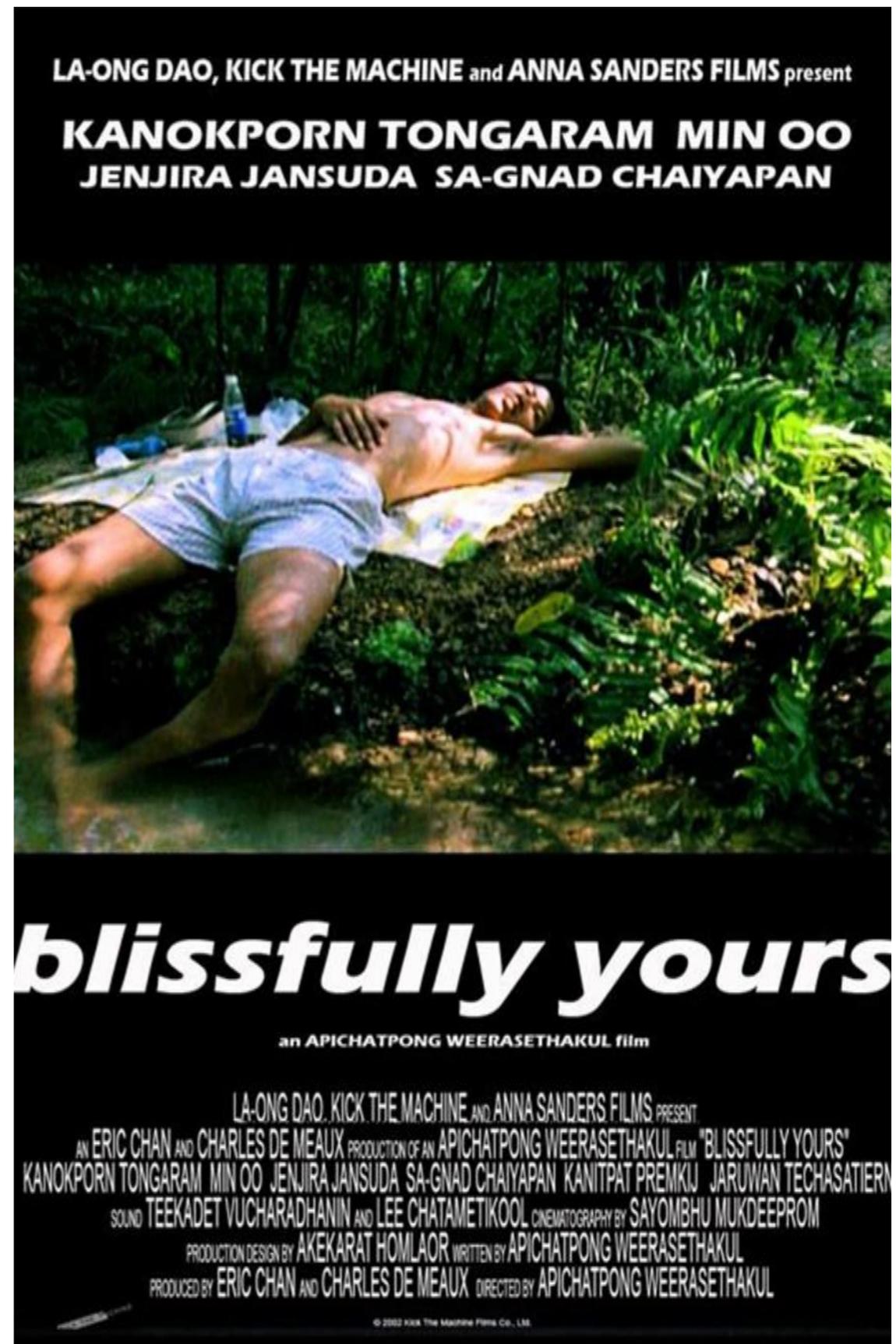
# The voice of the subaltern

- 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.”

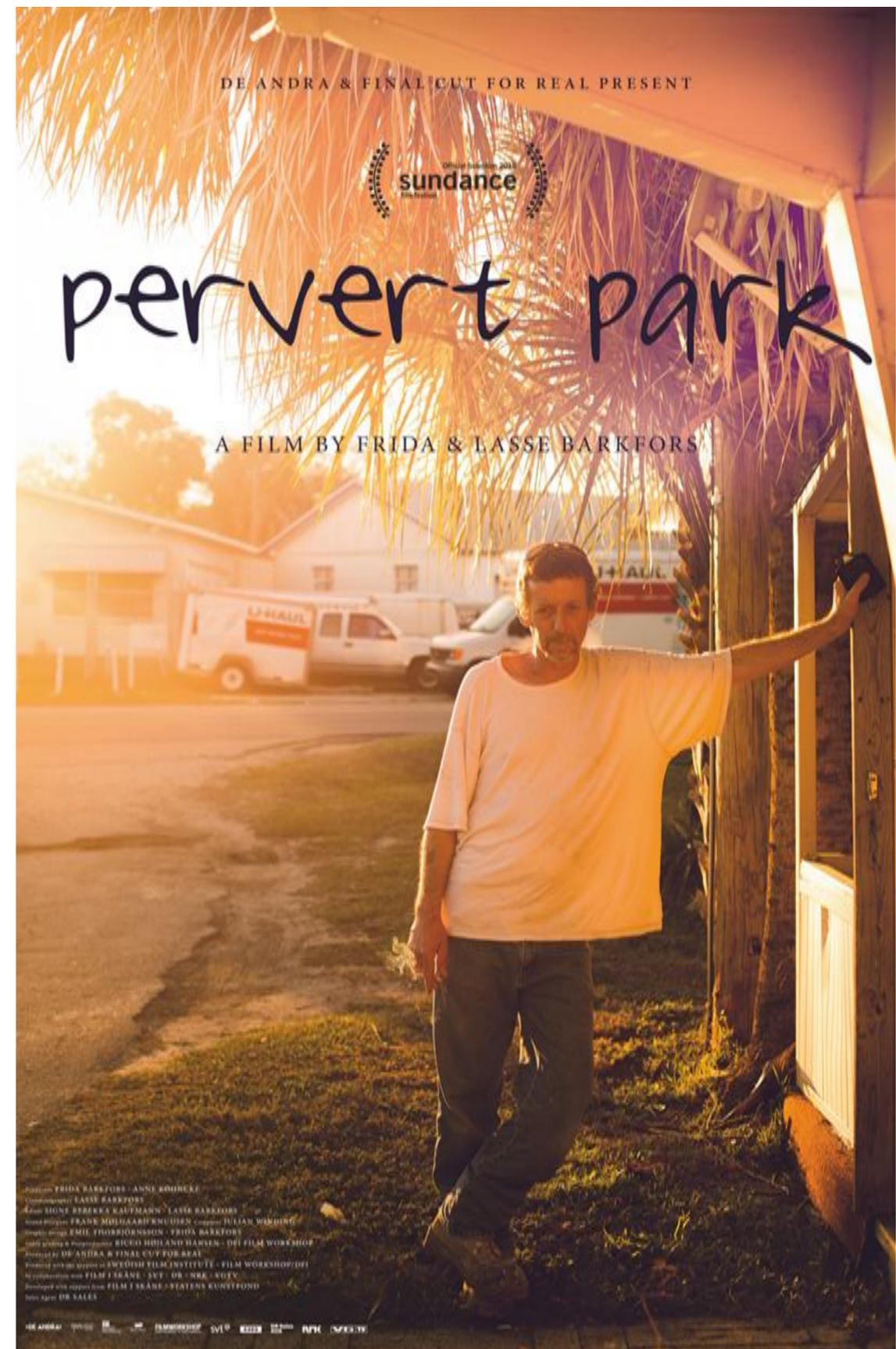
Marginality as a Site of Resistance(1990).

สุดสเนหา (Blissfully Yours)  
( อภิชาติพงศ์ วีระเศรษฐกุล, 2002)





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



Michael  
(2011, Markus Schreiner, Austria )

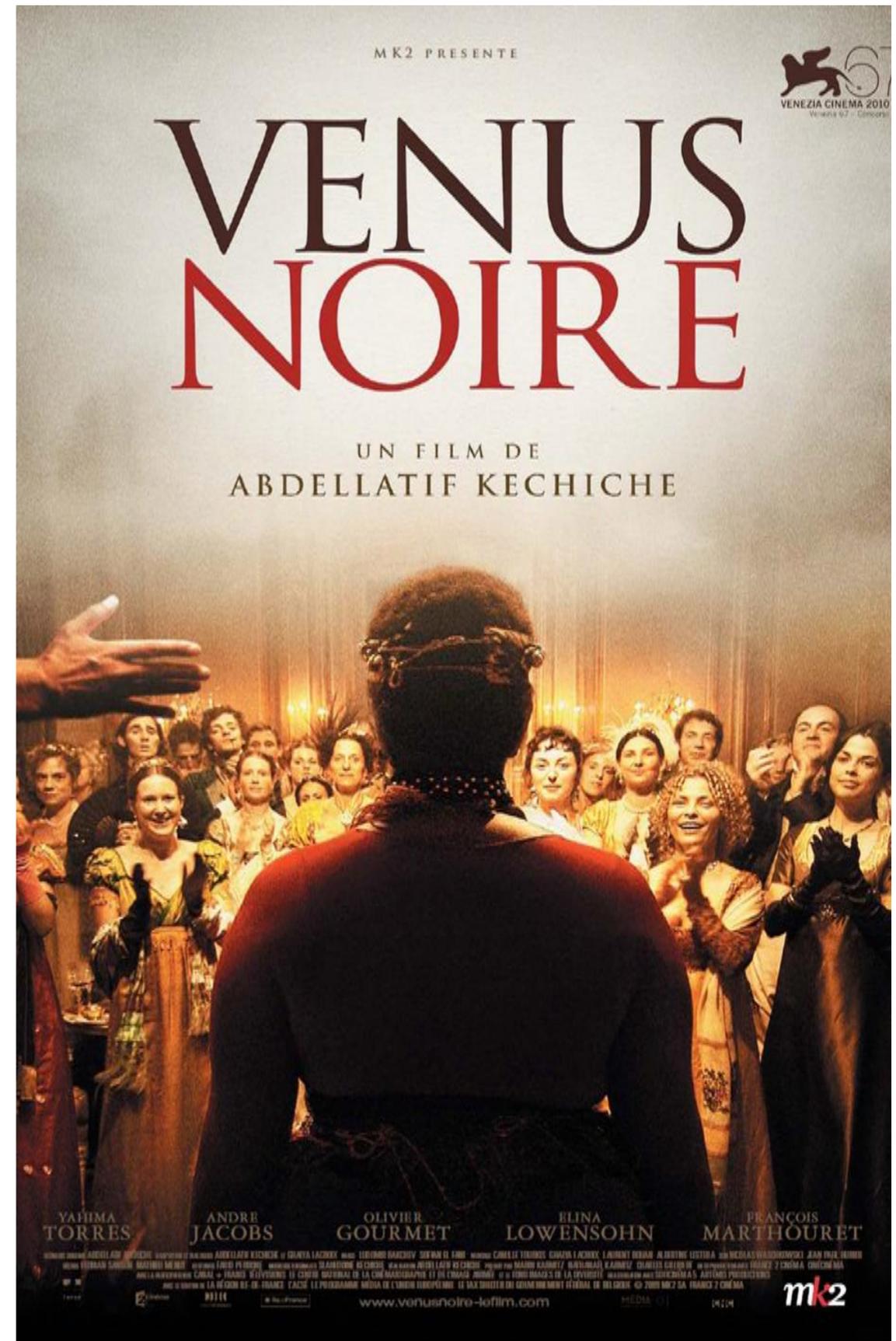




Meet the Fokkens  
(2011, Gabrielle Provaas,  
Rob Schröder, Netherlands)



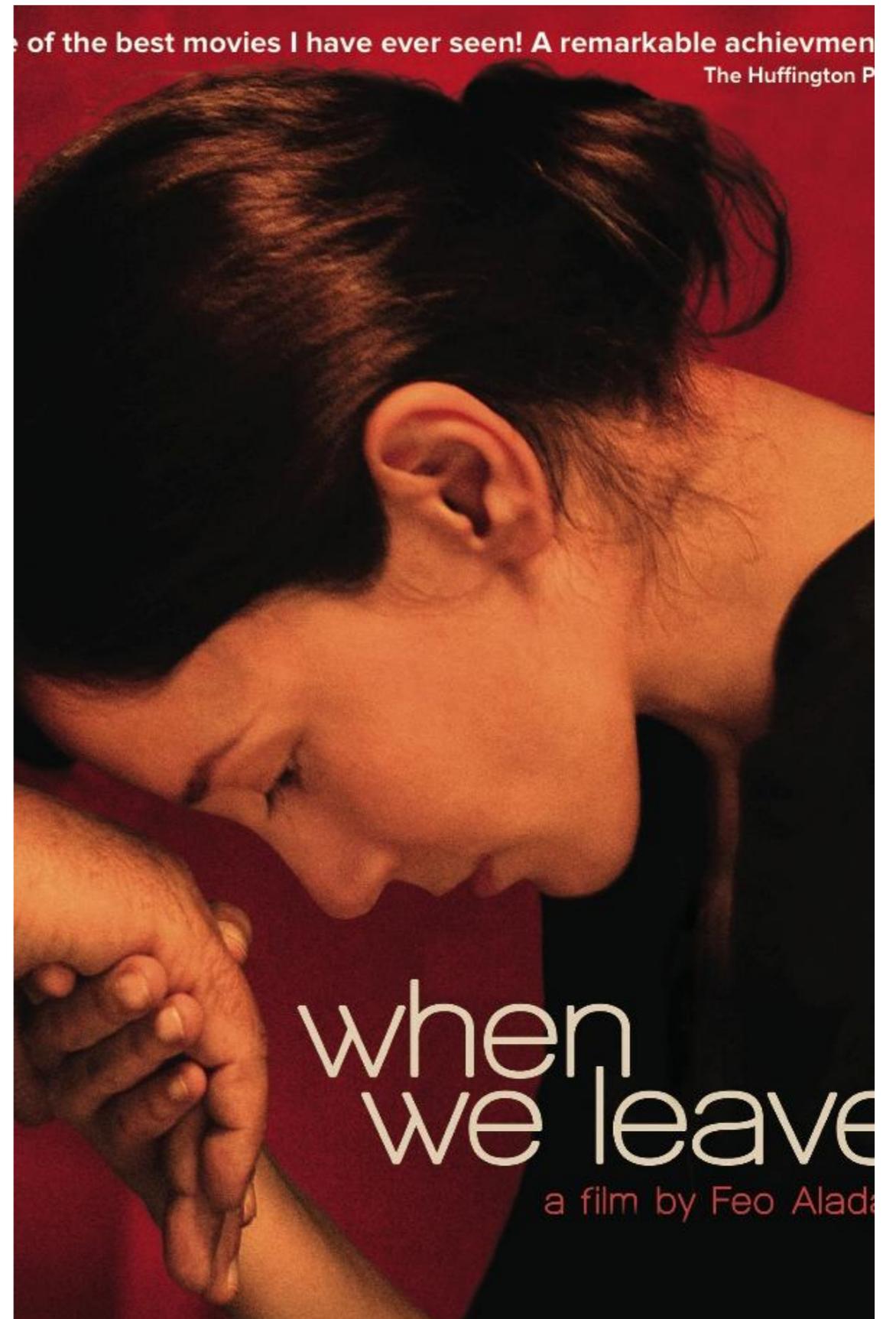
Black Venus  
(2010, Abdellatif Kechiche,  
France)



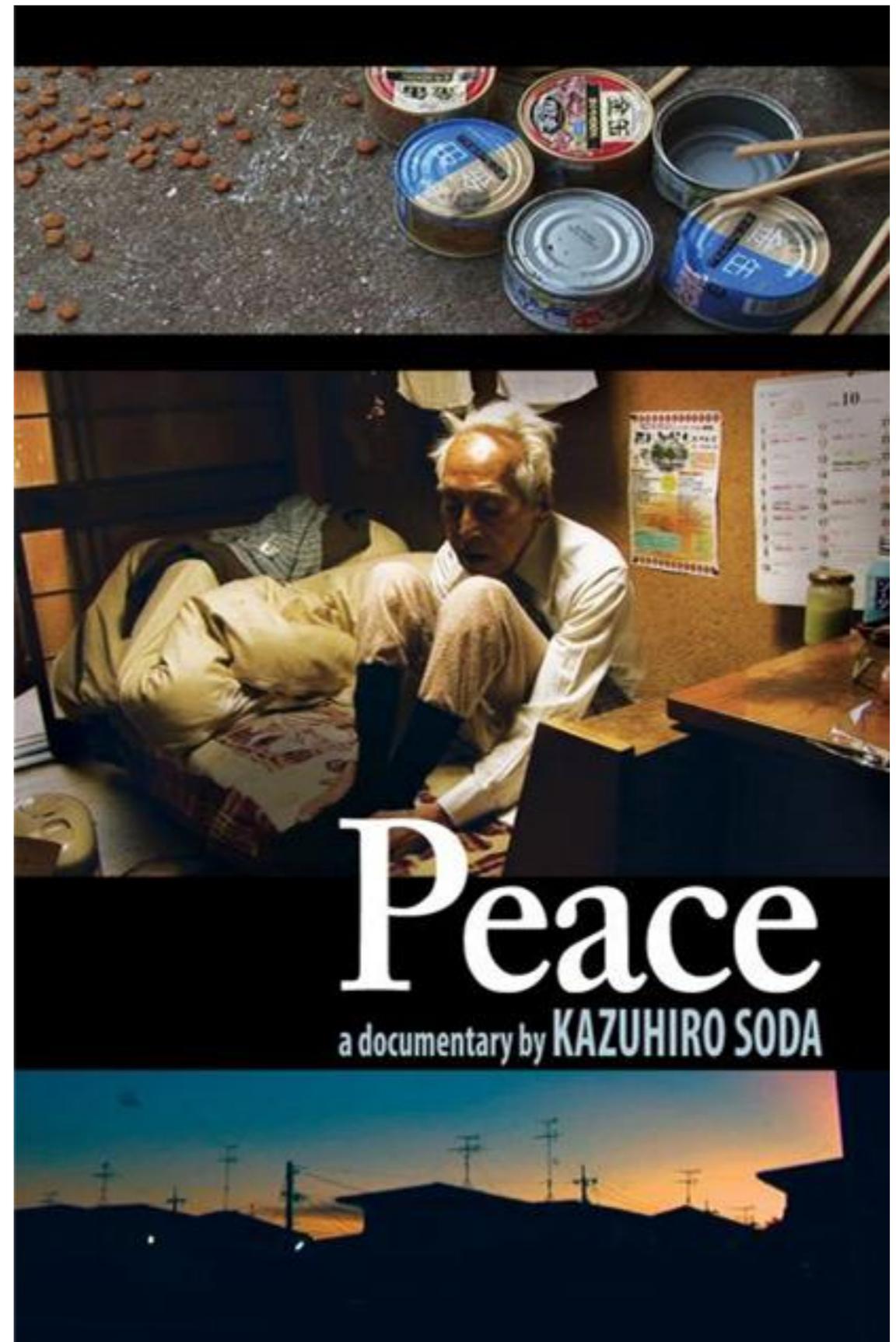


Fortune Teller (2010, Xu Tong ,  
China)

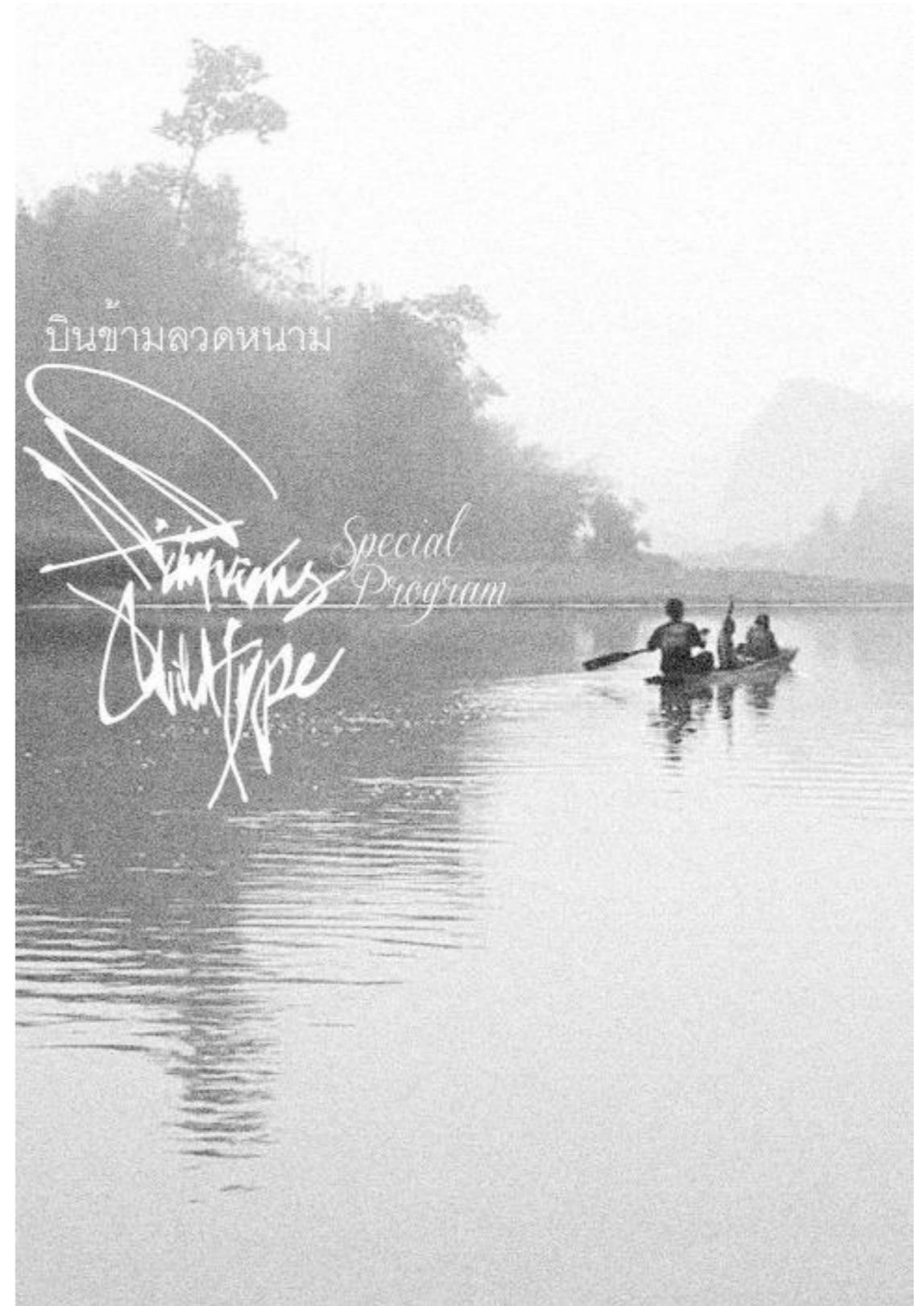
When We Leave  
( 2010, Feo Aladag, Germany)



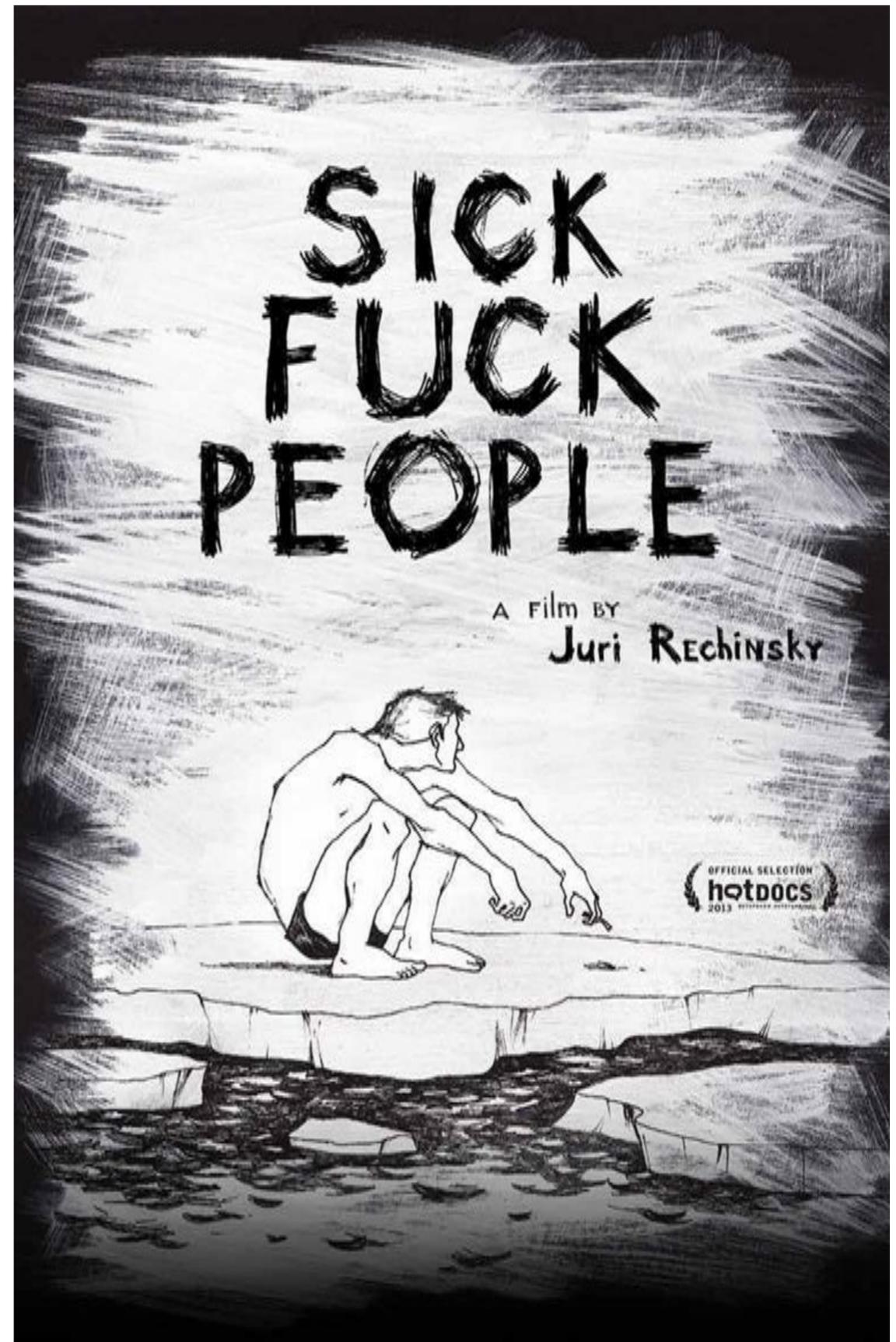
Peace  
(2010, Kazuhiro Soda, JP)



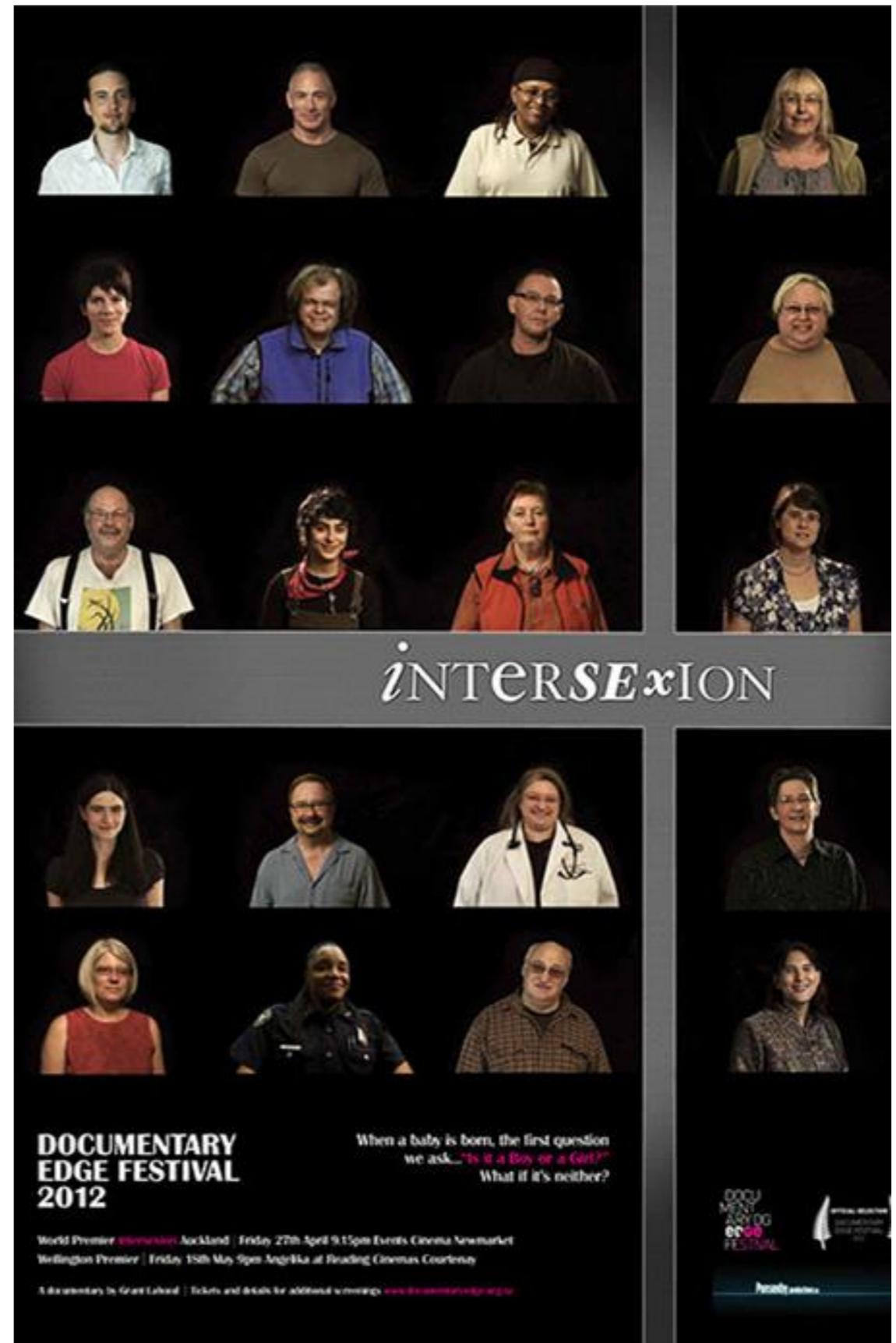
โครงการเกี่ยวก้อย  
มูลนิธิเพื่อนไร้พรมแดน



Sickfuckpeople  
(2013, Juri Rechinsky, Ukraine)



# Intersexion (2012, Grant Lahood, US)



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

