

# [To what extent does cinema provide an opportunity for non-western nations and peo...](https://assignbuster.com/to-what-extent-does-cinema-provide-an-opportunity-for-non-western-nations-and-peoples-an-opportunity-to-export-their-culture-across-the-globe/)

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Cultural Translation through Film for Non-Western Countries Cultural translation, especially with regards to the concept of cross-cultural encounter, refers to the transformation, change, and appropriation of a specific culture in different economic, political, social, and cultural contexts (Gabriel, 2011: p344). Specifically, cultural translation deals with the transportation of non-western culture to the West and to the rest of the world. This, in effect, is ideological appropriation projected toward a power relationship that is trans-cultural in nature. As such, non-western cultures will be represented by Western translators and, in this case, they assume cultural authority over non-western cultures that they represent. For instance, the cultural identity represented in cinema is usually a discourse that is over-determined and is constructed from the perspective of a Westerner. Therefore, Western translators play an important role in constructing a global frame of epistemology, where the cultural translation intellectual locus lies outside these non-Western countries, rather than inside them (Gabriel, 2011: p344).
Cowen (2000: p337) argues that Western opinion-makers and cinema critics are complicit in translating the culture of non-Western countries into a discourse that is self-serving, thus constricting the ability of non-western cultures to export their culture to the West by dominating and having authority over them. Non-Western culture in film, therefore, is influenced by the ideology and perceptions of the West and their culture is represented as " the other" by the West. However, in the globalization era, new translational interactions have allowed non-Western cultures to translate themselves, as well as how the West translates them. In this era, filmic discourse has grown into the most effective vector of cross-cultural translation. Rather than transposing non-Western cultures to the West and to other regions, filmic discourse also translates non-Western culture into global signification systems (Cowen, 2000: p337). However, to effectively translate their culture through cinema, non-Western cultures must show their unique aspects, while also translating their culture in a manner that can be understood by Western cultures.
References
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Gabriel, T. (2011). Towards a Critical Theory of Third World Films. In P. Williams, & L. Chrisman, Colonial Discourse and Postcolonial Theory (pp. 340-358). Harlow : Pearson Education.