Contemporary Global Noir in Post-Colonialism Trans-Cultural Communication

Liaoliao Wu[1]

[1] University for the Creative Arts

Correspondence: Liaoliao Wu, University for the Creative Arts.

Abstract

As globalisation intensifies, the world circulation approach of cinema becomes increasingly complicated. As a general concept, film noir not the exclusive domain of a particular nationality, this type of film is produced and distributed in different cultures and regions around the world. This research attempts to break the binary divisions of cultural studies and film criticism arising from post-colonialism, considering film noir as a worldwide film concept.

Keywords: globalisation, post-colonialism, cultural integration, nationality, film noir

The concept of globalisation is flooding various dictionaries, textbooks, research articles, and online resources nowadays. As 'globalisation studies' is the most sustained critique of the cultural imperialism thesis (Robert, 2018), a move away from the prevailing ethnocentrism towards a global approach, it is an irresistible 'nature' made inevitable by globalisation phenomena. But to some extent, it is also a historical social formation root in the context of imperialism that should be reassessed as such rather than an unavoidable one (Jameson, 2012). Toby Miller et al define it as "intellectual imprecision about what it is supposed to describe (2005: 18)." Globalization research is not stable enough in its descriptive scope, its functional positioning, and is not yet a name that can be described precisely. This imprecision on the basis of the connotation of globalisation-localisation and an evolving of the postcolonial cultural studies triggered the disease that impoverishes the cultural landscape of globalisation. As sociologist Jan Nederveen Pieterse (1997) argued, this was 'not to say that the notion of global cultural synchronization' is irrelevant, but that it is fundamentally incomplete and 'downplays the ambivalence of the globalizing momentum. From this perspective, without addressing the cultural definition of the essence of globalization, it is difficult to promote the world's circulation of culture through the mere passage of instruments and developments.

Divorced from the discipline of military power and congenial ideology during the imperialist period, the current globalised is strikingly different and inconsistent in terms of cultural and artistic trends, and it is difficult to harmonise in a period of putatively liberal globalization. In November 2022, Chat GPT, an artificial intelligence chatbot program developed by the non-profit organisation open Ai officially launched. The information and knowledge Chat GPT provides can be used to inform and contribute to global conversations and discussions (Chat GPT, 2023). Its appearance has sparked a series of discussions that a new wave of the global information revolution has arrived at some content. Nevertheless, opposite the multilingual and comprehensive server is essential to speed up the dialogue between communities by disrupting language barriers and ethnicity, the contradictory (Smith T, 1974) of contemporary globalized modernity, itself inherently, and internally not being appropriately attended. Taking a cinematic perspective, Robert's Meme comparative model and Appadurai's five-dimensional framework (Ethnoscapes, Technoscapes, Financescapes, Mediascapes, and Ldeoscapes) both work to compare and analyse the nationalities absorbed. These models and studies have uncovered a large number of cases where films have been disseminated and homogenised. For example, in 2009, the Chinese

sitcom series *iPartment* received largely unanimous criticism from the industry and the authoritative press. The *Times*, used words 'theft' and 'stealing' to describe it. *The Hollywood Report* criticised it for 'ripping off' entire scenes and dialogue verbatim from the popular 1990s sitcoms and some other American shows. Some Chinese netizens have taken it upon themselves to boycott the work and have set up the *Cpartment* website to expose the truth about its plagiarism. But the drama still reaped huge popularity and profits. The release of two very similar films of different nationalities, cultures and times is considered to be cultural appropriation. Such adaptations that merely break the language barrier. On this paradigm, it is contradictory to carry out an analysis of the study of the world circulation of cinema under globalisation.

Rather than attempting to fill the 'structural deficit' of previous paradigms to complement long-standing past theories, it is possible to begin by identifying the power/knowledge relations that determine which cultural issues are intellectually prioritised. Authors/artists of a certain variety, on both sides or even in worldwide circulation, culturally transmitted, are the key to solving the concerns. The initial phase of any deconstructive project must examine and disrupt the power of the binary relationship, prevent the relationship from producing marginalised outcomes and stop investing in the authority of a particular centre. This study is committed to the deconstruction of binary relations through the relativisation and reformulation of 'noir's ethnicity'.

Popular film, as "one of the most effective apparatuses of subject-formation in our age (Chow, 1998: 104)", whether in the theoretical framework or in practice, absorption of the impact of this imprecision of globalisation is in depth. Currently, world cinema—an increasingly popular term that emphasizes the global aspect of film production is surfacing (Nagib L, 2006), but despite its widespread use, remains a concept without a proper, frontal definition. Opposite its looks like democratic and all-encompassing mission, it is not ordinarily employed in film which on the global range. Traditionally, it has been defined in a restrictive and negative way as 'non-Hollywood cinema'. In other words, there is no single concept of world cinema, and it is difficult to have a term that summarizes it in a uniform way. As a way of organizing and structuring film history and geography, critics and historians have widely adopted the binary division of the world. For instance, *World Cinema: Critical Approaches* (2000), edited by John Hill and Pamela Church Gibson, considers world cinema as an independent theoretical subject, but American cinema is excluded. Chapman James (2003) write the book *Cinemas of the World: Film and Society from 1895 to the Present* state that 'adopts a global perspective on cinema', in fact, the content chapters are divided into Introduction; silent cinema; Hollywood cinema; European Cinemas; world cinemas; and conclusion. The reasons most scholars of such a binary distinction in world cinema were Americanization has been attributed to film in large part (Robert, 2018). Even though, *BoxOffice* (2019) statistics the *Top 20 International Box Office Markets*, ranking as: China ($9.3 billion), Japan ($2.4 billion), South Korea ($1.6 billion), United Kingdom ($1.6 billion), France ($1.6 billion), India ($1.6 billion), the United States still as the world's largest exporter of films (*IBISWorld*, 2019). The long history of cultural hegemony long thanks to a long-standing economic contradictions as well as cultural differences. In this way, the main impetus for the third text is to address the historically positive issue of de-imperialisation by shifting the field of analysis to the third context (Araeen, R & Sardar, Z., 1987). The proposition of the "Third Text Method" which regards non-Hollywood cinema as the world cinema is an attempt to take a step forward in thinking about how to transcend the limits of postcolonial critique. An attempt by scholars to separate American culture through the dichotomy of cinematic culture, so as to divide Americanization from globalization.

Nevertheless, if the problem with the discourse of globalisation is a quick desire to get over, the big problem surrounding postcolonial studies is an obsession with critiquing the West under this dualistic approach to differentiation, severing the historical relationship between globalisation and colonial imperialism. The main method for the reversal of the research in colonial, geographical and historical materialism is to put the history of colonialism and imperialism back into the study and discourse of globalisation, and to suggest that without a grasp of the trajectory of colonialism and imperialism, we cannot adequately explain the fundamental conditions that made globalisation possible, leaving aside involvement in this contradictory process. Said, therefore, began to resist the globalisation of literary studies and the concomitant focus on film and popular culture. He argued that American language and literature departments had lost their footing, abandoning literary texts and European literary history in favour of high theory and 'jargonised subjects of discussion' that were 'not exactly anthropological or sociological or philosophical or psychological, although they seem to bear some traces of all these disciplines (1983)'. In this way, Said contends, the literature department departs from its traditional and intended mission, making the university more vulnerable and, ironically, more susceptible to being co-opted by the forces of global capitalism. The difference is that Chow constructs her arguments and readings deconstructively, and sets up an asymmetrical binary opposition through close film reading, including between comparative literature and cultural studies, between nativism and cosmopolitanism, and between past and present. To sum up, a confrontation appears evolving between the factions of Said, Jameson, and Chow over the scope and mission of the still-emerging field of postcolonial studies.

Since the 1990s, post-colonial theory and the concept of globalisation played a hegemony role in the reselection

and revalidation of classical texts in the film studies system too, especially in general studies. The impact has been directly felt in the study of global cinema today. The discussion of classification in cultural studies and higher education, especially in general studies, western-centred had a wider impact on the level of specific film research worldwide. Even though, a great deal of post-colonial theory and world cinema topics were written by Third World or non-Western authors in recent generations. The need to insert many creations that would not otherwise be classified as classics in the West inevitably led to the questioning and interrogation of the original order of the Western classics. For example, *Crazy Rich Asians* (2018) has received some attention in the West. As the first all-Asian cast blockbuster at a Hollywood blockbuster studio in 25 years, was hailed as a breakthrough in the US and topped the North American box office for three consecutive weeks (*Times*, 2018). It was also a huge success in other predominantly Chinese-American markets, including Singapore, where the film is set (Ibid). With a cast of predominantly Chinese characters, original film soundtracks from a number of Chinese artists and a storyline that emphasises Chinese culture, success in the Chinese market seems to be a natural. But the film's reception in China has been rather mediocre. The film has over 7,500 reviewers on the Chinese film website *Douban*, with a score of 6.0 out of 10 (2018). It has been criticised on *Douban* as an "extreme stereotype". "This so-called Chinese culture, which has been modified by Western tastes, is even less appealing to Chinese people," Shanghai critic Dong Ming said, "It's hard to say whether the film will be popular in China (*News.Sina*, 2018)."

Globalisation under stereotypes is may inaccurate. Objectively speaking, the formation of world cinema theory today has been influenced by post-colonial theory everywhere. It can be said that even if the world cinema theory developed in the context of globalisation, it still cannot be out of the stage of being swayed by post-colonial culture.

In various countries, this has brought about a return to nationalist/traditionalist art, but simultaneously it has also generated a critical discourse on modernist globalisation that has taken (and still takes) against cultural imperialism. For film productions, maintaining the ethnicity of each nation facilitates the integration of a comprehensive global. This effectively prevents the stereotyping of a certain ethnic group from a certain perspective. It is very important to safeguard ethnicity in artworks without being assimilated into the commercial properties of Hollywood. Historically, modern art became truly international with American Abstract Expressionism and the resulting global homogenisation of art practices in terms of styles, movements, etc. This study argues that critical theory is just beginning to recognise and reflect on the various complexities inherent in the culturally constructed nature of national identity and the implications of the unsettled theories/concepts for the practice of analytical representation.

I would argue that most of the research done with Hollywood in the US at the centre, though under the banner of world cinema, whether dichotomous or not, is fundamentally hard to escape the immersion of colonial culture. So these issues remain particularly important today. Naturally, there are localised flaws in scholarship and cultural transmission in different regions accordingly. In my personal opinion, for instance, as one of the Third World nations, China has a fatal problem in its academic research, which is that it uses Western theories without examining the theories themselves and their internal context. The criticism of Western-centrism is very widespread in overseas Chinese studies. But this broad criticism is hardly useful in the actual production of theory, because it is not adapted to the complexities within the Third World, nor does it understand the history of organic interaction between the First World and the Second and Third Worlds, while structurally distinguishing between types and so on. Rey Chow particularly stresses the need to be especially vigilant about "Chinese -ness" into a westernizing tendency, as it could be inimical to Chinese national identity, for each nation, their own cultural life is part of a bigger picture (1993: 74).

Therefore, in the debate on world cinema and how to produce a cross-cultural contemporary noir for global circulation, Chinese nationality is discussed only as part of the Asian region. It is difficult to see the Chinese perspective in discussions of world cinema, especially in terms of photographic style, narrative style, and religious beliefs in film symbols. But when it comes to analysing Chinese cinema, it is very common for Chinese cinema to be influenced by the cultural invasion of Hollywood.

1988, Iyer traveled around seven Asian countries in an attempt to find evidence of the McDonaldization of world culture, he did discover a plethora of examples of the presence and influence of American popular culture in Asia. However, his study ends with the admission that while Iyer initially thought he would find Western culture in 'conquest of the East', the reality was that the cultural forms had been so adapted and transformed (1988: 381). In response, Arjun Appadurai argued, 'in some ways the product of a confusion between some ineffable McDonaldization of the world and the much subtler play of indigenous trajectories of desire and fear with global flows of people and things (Appadurai 1996: 29)'. It is a necessary path in the process of cultural circulation and cultural appropriation in the context of globalisation. The theorists, represented by John Tomlinson, gradually raised a voice 'Movement between cultural/geographical areas always involves interpretation, translation,

mutation, adaptation, and indigenisation as the receiving culture brings its own cultural resources to bear, in dialectical fashion, upon "cultural imports" (1999: 83)'. In my opinion, this model of cultural hybridity is only more discernible when the theorists break away from rigid notions of cultural homogenization and dominance, emphasize the process of localized reception and cultural hybridization, focus on the creation, and objectify the study.

Fredric Jameson has greatly contributed to the emergence and development of postcolonial film criticism in China. He suggests that "there are similarities between the status of film and literature in modern society, and that film concentrates on the characteristics of the cultural industry, so that film is, in fact, a textual culture, a cultural phenomenon as important as Shakespeare and Eliot (2012)". From there, the tendency of this essay is to discuss cinema as a national culture within a system of global reference of acculturation in Chinese noir. At the same time, it seeks to refer to the history and reality of the "othering" of Chinese noir in the theoretical context of Western post-colonialism. Also uses the operational experience of Chinese noir cinema and the experience of film-making as an object to validate or reconstruct Western post-colonial theory. Aims to adopts a critical approach that combines textual analysis and ideological discussion, using the localised position of cinema as the critique criterion. As a mode of cultural criticism and film criticism that draws its discursive resources mainly from Western theoretical thinking, Chinese noir cinema expects further integration and transcendence in the areas of critical stance, critical approach, etc.

Accordingly, the transnational circulation, the term was coined to address the issue of national cinema and internationalisation processes from a globalization perspective. Since the late 1980s, it has been used as an analytical tool to provide a more rigorous interpretation of the cultural, economic and social transfers and exchanges taking place in the field of cinema. Progressive globalisation and the desirability of not neglecting domestic film variables have led to the expansion of the term transnational in the last decade, in ways that it has become a key term in the social sciences and contemporary film studies. The aim of related concepts of transnational adaptation, transnational circulation, and even geo-transplantation is precisely to sharpen its significance, to emphasise its relational nature as well as its dynamic capacity to highlight the national film's ability to transcend space in a purposeful fashion. Presumably transnational is beyond the national in some way. Moreover, by prioritising the contingency of national divisions, it achieves greater sensitivity in proposing the limits and continuities of film studies. According to Stern, one can 'explore how creative cultural knowledge and practices are produced locally' (p. 212) around the migration of film phenomena. As Evelyn emphasises in her preface, the potential of the 'transnational' is fundamentally methodological, capable as a term of conveying contemporary dynamics and processes in a more subtle and precise way than the umbrella of globalization (Hu-DeHart, E., 2015). The conditions of transnational are not all contingent, as colonialism happened and Asian 'nations' were accelerated constructed out of the chaos of decolonisation. Under the transnational impact of this globalisation, then, the cultural invasion of nations and nationalities and the development of indigenous cultures are both contradictory and interactive. This has greatly increased, the spread of a certain kind of problem throughout the world. That is to say, the bringing of the nationality into the globality.

When we look at global noir in a transnational context, two contradictory definitions and a historical issue are the first to be made clear. Firstly, most film studies in the world, particularly in Hollywood in the US, consider film noir to be Western-centric and at a time to be the best-selling genre in Hollywood. However, I am more sympathetic to David Deser (2012)'s view that film noir itself arose globally and is a global concept. German expressionism, American detective fiction, and the dissatisfaction of various nationalities around the world with the modernisation process of governments and societies were the primary causes of the idiom. Therefore, the national identity of film noir needs to be taken into account, and its nationalism is intertextually related to global circulation. Secondly, it is an ingrained habit of writers to analyse world cinema from an American perspective. Miriam Hansen in her famous *Classical Cinema as Vernacular Modernism* states that "in many cases describes the defensive formations shaped in competition with and resistance to Hollywood products (2000a: 340)", Hollywood's overwhelming presence in export returns and high praise drowns out the positive presence of many other national films. This is a model of irrelevant cross-country comparison. In the analysis of this essay, the perspective on Hollywood will try to stay within a framework of a comparison of national cinema, although this will be somewhat difficult because of Hollywood's enormous success and the Western-dominated system of film theory. Finally, and most fundamentally issue. I am reluctant to go into the hackneyed debate about the style and genre of film noir. As global noir can be a set of different uses of noir conventions in each nation, I believe that film noir is a genre that can be fully imitated and actively disseminated. The style of national cinema acting on traditional genre films is usually easier than a genre. For example, "a Chinese feature film with the aesthetic of Yasujiro Ozu" can very easily be imagined as a successful portrayal. However, a "Chinese crime film with a film noir style", in this sentence, film noir and crime film is even more of the same class of concept, 'film noir' would not be a rhetorical reference to the crime genre, it would work independently.

Take Diao Yinan, a representative director of Chinese film noir, for example. His films have been repeatedly

defined in recent studies as "Chinese localised film noir". This is due to the Chinese femme fatale, the German Expressionist light and shadows, the heroes of the police or security guards, the murders, and the gory images. These elements are involved in a way that can be replicated. These are the elements that distinguish the crime genre, the street movie, and the drama. A film that collects all the elements found in film noir, and the involvement of these elements works directly on the audience's understanding of the film. This allows for the genre of film noir.

Hollywood films were aimed at a 'family audience', and were subject to close censorship, which prose fiction escaped. The major studios, sensing the potential problems in such suggestive subject matter, translated hard-boiled fiction into a more restrained and less combative idiom. This is why I believe that film noir was born as a fusion of multi-ethnicity and a commitment to presenting raw social issues and expressions in as acceptable a visual way as possible. The development of noir itself into a commercial genre has absorbed highly rich European sources, and these are considered to be fundamental and unshakable factors that characterise the localisation and contribute to classic contemporary film noir.

Ray Chou (1993) points that "The global trauma is 'modernity'", this is advantageous for the introduction of the global noir concept. The term "film noir" refers to a style and genre of crime and mystery films that originated in Hollywood in the 1940s and 1950s. These films were characterized by dark and moody cinematography, complex and morally ambiguous characters, and tense and suspenseful storylines. The scholars James Naremore and Paul Schneider have both produced very detailed statistics on the genres and styles of noir. The 1940s- the late 1950s were recognized as the original flourished of Film Noir. During this time, the post-war decade was an era of the Korean War, the red scare and a return to a consumer economy in America. Thus, the initial occurrence of film noir is thought to be Western and is attributed to the fear of the rise of female power. However, this is not exclusive to the West. The traumatic nature of the concept of film noir can be understood as being universal.

In today's Asian film noir, the Japanese invasion of 1910 and the dictatorial government of Park Chung-hee, which devastated Korean national culture, caused a growing public revolt, and after a long period of looting and appropriation, a stronger desire to escape from being swept up and sacrificed by the tide of history, which inspired a strong tendency to protect local culture and brand. It is also contributed to the development of local cinema and the cohesion of national consciousness as a consequence. The country and its citizens, who had long been educated in slavery, lost their cultural confidence by osmosis. This is reflected in the fact that although Korean cinema followed the lead of Hong Kong, Japanese and American cinema in the early stages of its development, it failed to develop an independent film aesthetic. In the 1970s, when Korea was rebuilding after the war and its economy was expanding, the spirit of artistic expression, aesthetics and cinematic creativity emerged. After long time experiencing, from the beginning of the 21st century to the present, Korean cinema has maintained its high quality development while making breakthroughs in terms of both industrial upgrading and aesthetic identity.

Based on the traditional mood of the nation—The genre is based on the traditional national sentiment of "hate culture", the destruction of private hopes in reality, and the desire to break through, and film noir exudes great energy. Korean film noir, represented by Park Chan-wook, is not only about violence and gore, but the repeated pounding of the moral questioning is the externalisation of violence, and the genre always revolves around the thread of rebellion and revenge. Eroticism, violence and gore are all typical features.

As a typical example, *Sympathy for Lady Vengeance (2005),* in addition to being a huge success, as the final film in the Revenge Trilogy, it is the most important work to establish Park Chan-wook as the master of Korean national film noir. It tells the story of a young girl, Geum-ja, who is known as the "gracious Geum-ja" after being imprisoned for 13 years for kidnapping, during which time she helps everyone in the women's prison act as an angel, piously repenting and atoning for her sins. After her release, Geum-ja to be a different person to revenge. Armed with the evidence of a man's crime, Geum-ja gathers the parents of all the murdered children, holds a private trial and murders him, destroying the evidence. In *Oldboy* (2003)*,* the director challenged the audience with acts of self-harm including stabbing and tongue-cutting, and in *Sympathy for Lady Vengeance (2005)*, the semi-public interrogation scenes are even bloodier. This one-line revenge, filled with absolute violence, illegal, bloody and erotic stories and images, constitutes the mainstay of Korean national noir.

"Chinese noir" refers to a sub-genre of film noir that emerged in China in the early 21st century. This style of filmmaking draws on the conventions of traditional film noir, but incorporates elements of Chinese culture, history, and politics. Chinese noir films often explore themes of corruption, power, and social justice, and are characterized by their dark and moody visual style, complex characters, and suspenseful storylines. Chinese noir films are often set in contemporary China and address social and political issues that are relevant to modern Chinese society. For example, some films in this genre focus on corruption in the government and business sectors, while others explore the impact of globalization and urbanization on Chinese society. The genre has gained popularity in China and has received critical acclaim both domestically and internationally.

In my previous study, I summarized the current mainstream features of Sinicized noir in six points from nationality, global, cultural and commercial attributes: 1) The main contradiction is the dissatisfaction of the oppressed underclass and the upper class. The despair presented by the theme often comes from the inability of individuals to change the state system and class oppression, and from the reduction of living space. 2) Under the China Film Administrations, the femme fatale and frustrated detective are heavily localized from the original image. 3) Sex selling has much less plot and visual stimulation due to strict censorship. The graphic nudity scene's purpose is to exacerbate the misery of women, not the sexiness of femme fatale. 4) Sinicized film noir contains the element of black humour. 5) Sinicized film noir embraces a variety of dialects, cultures and regional characteristics. 6) Chinese noir originated from the arthouse and their development trajectories have broadened its audiences. The film censorship system hurts film creation to a certain extent, but it guarantees the total number of viewings of a single film. The above six points can be considered as the Ethnoscapes of Chinese film noir.

These qualities are compared when applied to the model of transnational adaptations, and it is possible to see what it is that localisation essentially cannot spare when it comes to transposing elements of a genre as a whole.

Overall, the global circulation of film noir was facilitated by the distribution of American films overseas and the exchange of artistic and cultural ideas between countries. Today, the influence of film noir can still be seen in contemporary crime and mystery films, and the genre continues to be popular and widely studied by film fans and scholars alike. Chinese noir is a unique and evolving sub-genre of film noir that reflects the cultural and political realities of contemporary China. If the five templates of ethnoscapes, technoscapes, financescapes, mediascapes, and ideoscapes are applied, it would be easier to dig deeper into the ethnoscapes of Chinese noir by looking at the specific political and cultural context of China.

On the basis of the cultural and artistic creation of Asia noir and Hollywood/European noir, or it can be understood as the global noir's ethnic nature and cosmopolitan, the model that identifies Hollywood as a form of cultural imperialism would interpret these films as a form of postcolonial resistance, this approach's controversial as follows. For example, concepts including film noir, femme fatale, uncanny, doppelganger, distinctions between public and private, democracy, popular sovereignty, patriarchalism, and so on all bear the burden of European thought and history. The genealogies of which go deep into the intellectual and even theological traditions of Europe. Even leaving aside for the moment the concept of non-Western-dominated film noir, a category of cinema that is not entirely applicable to the analysis of the Hollywood commercial film system. This binary is widely present in the evolution of world cinema theory. Dichotomies in film Globalism ordering systems imposed and according to which cultural practices are divided into dichotomous models of the same or otherwise. It is imperative to see the global circulation of cinema and cultural magazines in an approach to integration perspective that encompasses both the Third World and the hegemonic cultural parties.

Today, post-colonial theory and the concept of globalisation have had a huge impact and permeate film criticism, artistic creation and literary criticism. It has merged with other theories, traditional film theory, psychology, feminism, and nationalist studies, with these contemporary theories, and has in fact changed the academic landscape of worldwide filmmakers to a considerable extent.

In postcolonial cultural studies and globalisation studies, which are in chaos, the major problem is that their fundamental posture has been a paranoid critique of the West, which has constrained them from engaging in a more expansive subjectivity, as they have continued to extend the previous relationship of jealousy and hatred and actively engaging in a paranoid critique of the West. A critique of the West is necessary, but to limit itself to this would be to enter a blind and leave us with the suspicion that the world has left colonialism and entered a post-colonial era. This said, as long as the primary motivation against contemporary postcolonialism and the powers that have shaped it originate from the West, both in its esteem and in its critique, postcolonial discourse, despite being highly critical, remains trapped within the confines of colonial history and is not yet able to escape its parasitic nature. This imprecision of globalization issues is increasingly present in bibliographic output and academic curricula, dealing with film, creative arts and culture as communication networks spread globally, reflecting on traditional film theories' exhaustion by examining Hollywood's connection worldwide. The rationale behind the proposal to turn to the third text is that it is only through the shifting of the plurality of objects of identity and the establishment of an alternative reference structure to that of colonialism, and that it is only through the dissolution of the politics of jealousy that it is possible to transcend the constraints of various forms of identity politics and to establish authentic connections in a new situation.

In conclusion, globalization has become one of the buzzwords of our time, replacing post-colonialism as the key theoretical prism through which transnational relations are commonly analysed. At a time of unbridled globalisation, with the rapid growth of socio-economic and cultural development between different regions, friction and dialogue between the arts are increasingly inevitable, coming to a stage where they have evolved from a contingent and spontaneous stage with a regional dimension to a global and inevitable stage of

self-consciousness. In this process, the national and global aspects of art also alternate in constant repetition.

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