

**Postcolonial Cinema Studies**, edited by Sandra Ponzanesi and Marguerite Waller, London, Routledge, 2012, 272 pp., £ 21.99, ISBN 978 0 4157 8229 6

This wide-ranging and illuminating edited collection “charts possible routes to take in thinking about cinema studies and postcolonial studies together” (9). Both these fields are significantly concerned with representation and the book provides a locus for cross-fertilization and fruitful interaction between them. Bridging the gap between postcolonial and cinema studies, Ponzanesi and Waller’s invaluable critical contribution successfully overcomes constraining disciplinary boundaries. This collection explores and closely analyses the significance of the colonization of the imagination by uncovering the legacies of colonialism and imperialism within past and current cinematic representations. Further, it explores the global dimension surrounding the cultural production of cinema in the age of new media and low-cost video-making and the impacts it has upon traditional categories.

*Postcolonial Cinema Studies* is articulated in four main parts and each one is preceded by an introduction; a structure which is cumbersome at times. The first part looks at Empire cinema in the years before World War II; a time when films were instruments to consolidate European imperial projects and to define the relationships between colonized and colonizers. Almost like propaganda – as in the case of *Kif Tebbi* for fascist Italy – these films magnify the role of the imperial conquest and enhance a country’s international profile covering films produced in the age of Mussolini to Soviet times, chapters in Part I engage with early formations of cinematic orientalist narratives, with the production of colonial epistemes in the cinemas of empire which are often debunked through alternative visual and aesthetic codes that these films articulate.

Part II addresses the reconceptualization of imperial/colonial histories, focusing on cinematic representations of resistance, especially in the context of decolonization, and the ways in which cinema represents and narrativizes deterritorialization. In examining liberation movements from Maghreb to Indochina, this section identifies resistance through the figure of colonialism’s other. Chapters are concerned with the significance of shifting powers, shifting territories and the rediscovery of marginal, minor and local realities.

Narrative and visual strategies that contest canonical paradigms are the focus of Part III: ‘Postcolonial aesthetics’. From Lusophone films to postcolonial adaptations, this section offers a sound and insightful critical assessment of postcolonial film-making strategies: visionary cinema, figurative, abstract and original aesthetics. This last section engages with urgent contemporary issues such as mass migration, global markets,

dominant commercial forces and digital technologies. An interesting elaboration (and questioning) of postcolonialism's role today, these chapters explore and theorize novel forms of colonial and imperial power: "the 'colonial' is never really over" and "neo-colonial power relationships reemerge within globalization" (189). A 'postface' to the collection brings these debates into the classroom and raises urgent questions for teaching and studying postcolonial cinema studies.

*Postcolonial Cinema Studies* is a fresh, innovative and significant contribution to scholarship which furthers debates on the relationship between postcolonialism and other critical and epistemological frameworks. Engaging with urgent questions about contemporary neo-colonial powers, the book offers interesting and provocative perspectives on contemporary postcolonial cinema.

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