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### **World Film History Reoriented through Indian Cinema**

*Indian Cinema in the Time of Celluloid: From Bollywood to the Emergency*, Ashish Rajadhyaksha makes an ambitious claim: “Nowhere has the cinema made more foundational a public intervention than in India, and yet the India cinema is consistently presented as something of an exception to world film history. What if, this book asks, film history was instead written from the Indian experience?” My duty in this paper is to find answers to the provocative question posed by Rajadhyaksha and to critically examine the larger implications of his analysis. My hunch is that the trop of “exception” can only be established when one set of experiences is recognized as universal point of measurement against which others are understood; once “exceptions” begin to fly in “most of the world” (to use Partha Chatterjee’s terms), the assumed universality suddenly collapses. It is on the level of the mode of knowledge producing “exceptions” that needs to be called into question. Instead, “Asia as method” is a way to enter and to understand world history, which is always and already multiplied. But as Mizoguchi Yuzo pushes further the question, how does one understand world history from the horizons of various world regions in order to prepare for the next mature moment to arrive at more commonly shared understanding of global history is a necessary humbleness of the intellect at this point of history.