

Hassaan Waheed (F2019-462)

The Aesthetics of Hunger and The Aesthetics of Dreaming

Rocha analyzes the situation of Latin America as a tragedy of underdeveloped world. A problem created and propagated by the first world, earlier by traditional colonization. exercised by force and execution of power and now by political and economic ideologies. through continued exoticization and romanticism of primitiveness. While Europe along with the rest of the first world has enjoyed the nostalgia of primitiveness, Latin America has suffered through it. Hence, the writer argues that the Latin America has remained a colony. and colonization has only changed its form with time. This new colonization has left the art malnourished and underdeveloped by keeping it dependent on the first world for appreciation, approval, and acceptance. But this irony is not just confined to the field of arts. it proliferates in all domains of social, political, and economic life of the people and contaminated the very fabric of the society leaving it infected for all levels and for generations.

Writer gives a detailed analysis of Brazilian movement Cinema Novo and what it teaches us about the mindset of its contributors and target audiences as well as the colonizer's perception, especially tackling the questions of violence portrayed and perceived in the movement. Describing its importance writer calls Cinema Novo an ongoing, self-explanatory process that is 'helping us to see reality clearer, freeing us from the debilitating delirium of

hunger'. Addressing its larger objective, universal significance, and global relevance writer also calls it a phenomenon of colonized peoples everywhere and not a privilege of Brazil.

Writer also criticizes the weaknesses of revolutionary art forms and says that 'a poverty of ideas is often confused with ideological manifestos' while challenging it to be mediocre.

Writer warns artist to be aware of the borrowing from the imperialists and therefore keep their reformists concepts distinct by demanding 'a precise identification of what is useful to political activism in revolutionary art; of what is a revolutionary art aimed at opening up new discussions, and of what is a revolutionary art rejected by the Left and instrumentalized by the Right.