

FILM AND POLITICS

Editor

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EDITOR'S FOREWORD

Since the dawn of modern cinema in the early twentieth century, film and politics have been inextricably linked. This link, however, has not always been apparent: aside from explicitly political films like 1915's *Birth of a Nation*, films of most genres except for certain documentaries, historical and war films are not typically seen as trying to instill a certain message in their audience. Yet, as is made evident even by the number of articles dealing with the link between film and soft power in this edited book, cinema, even in its most abstract forms, has almost always had some form of ideological background or worldview and has typically sought to introduce political ideas into the minds of the audience without their direct awareness.

The first chapter of this edited book deals with apparently the 'least' political form of film: sci-fi and fantasy: these genres are typically set either many centuries into the future, or in distant, magical realms, but the inspiration behind them always goes back to our world and its goings-on. The second chapter is dedicated to the function of film as a tool of geopolitics and global strategy: here we explore how countries seek to further their goals through the soft power of film. Ideology is the centerpiece of the third chapter, with articles dealing with both the representations of various ideologies on the big screen, and the effects of said ideologies on the films made under their banner. The topic of the fourth chapter are political documentaries and filmmaking: here, our authors focus on the 'most' political on films as well as the process of filmmaking itself in its various political and ideological aspects. Finally, the final chapter deals with the relation between film and history, exploring various historical topics, eras, and personalities through the lens of cinema.

Above all else, it must be emphasized that this edited book, much like the U. S. Constitution in Madison's words, is a work of many heads and many hands. With this in mind, I would first and foremost like to thank my deputy director Zoran Milošević, without whose initiative and leadership this edited book would not have been possible. Second, I would like to thank my friends and colleagues Andrea Jovanović and Sanja Stošić for their distinguished contributions, as well as Dajana Lazarević, without whose earnest work in translation the editing process would have been much harder. Lastly, I would like to thank all our friends and colleagues for contributing their articles on a number of fascinating and diverse topics and making this book what it is.

Ivan Matic

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