

**Título del proyecto:** Transnational Genre Conventions: The Road Movie in Latin American Cinema

**Tipo de proyecto:** individual

**Eta**pa del trabajo: 2013/2014

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**Descripción del proyecto:**

This research project's aim is to produce a comparative analysis of film genre conventions in Road Movies. Frequently understood as films that typically represent American culture, the narrative of travel "on the road" has nevertheless been adapted by film-makers of many national cinemas across the world. The modern audio-visual continuation of the literary tradition of initiation journeys, these films generally use the metaphor of a trip with a search for identity, both as an individual as well as a nation. Consequently, as a film genre whose narrative motif is accurately defined as a "journey as cultural critique, as exploration both of society and of self" (Mazierska/Rascaroli 2006: 4), Road Movies have become an ideal format for the visual depiction of exploration, discovery and the representation of individual and/or trans/national identity. Based on the historical consideration of the Road Movie as a genuinely US-American genre (Cohan/Hark; Sargeant/Watson; Laderman; Frasca; Benoliel/Thoret), this research project will focus on a corpus of films produced mainly by directors from Latin America.

The project will address three main research questions. The first concerns the existence of patterns of in the narrative and visual adaptations of established film genre conventions seen in Latin American Road Movies. In which way and to what extent do these film cultures integrate the classical matrices of US movies (and European models) in their genre film production? The second question relates to the development of specific local/regional transformations of film genre conventions which underline their own cultural context as well as questions of identity and the aesthetic and visual representations of these. How is a foreign format translated into a setting that may serve local audiences as a medium of reflection about identity? To what extent are narrative patterns reshaped and restructured? How do film-makers adapt and translate iconographic traditions like cars and motorbikes as central vehicles of Road Movies into their cultural context? Finally, the third question focuses on a polycentric and transnational film genre theory and the aim of this project to establish a comparative schema of genre conventions in World Cinema.

With regard to current scholarship in the field, the innovative character of the proposed project lies in its transnational and transcultural approach to film genre studies. The aim of this research proposal is therefore to close an existing gap in comparative film studies with a strong focus on a filmic corpus of less considered national cinemas. The results of this project will not only offer a deep insight into little-known film cultures, but also broaden knowledge of the constitution of a popular film genre such as the Road Movie and its multiple and polyphone characteristics within global cinema.

**Bibliografía** (entre 4 y 5 autores centrales):

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