



## Editorial

### Bengisu Bayrak

Niřantařı University, [bengisu.bayrak@nisantasi.edu.tr](mailto:bengisu.bayrak@nisantasi.edu.tr)

Volume 6.1 (2017) | ISSN 2158-8724 (online) | DOI 10.5195/cinej.2017.173 | <http://cinej.pitt.edu>

#### Abstract

This issue of *CINEJ* focuses on a variety of topics: Animated documentary, political cinema, female sexuality, religion, mythology and culture, orientalism, globalization and action movies, Halit Refiř and Turkish cinema.

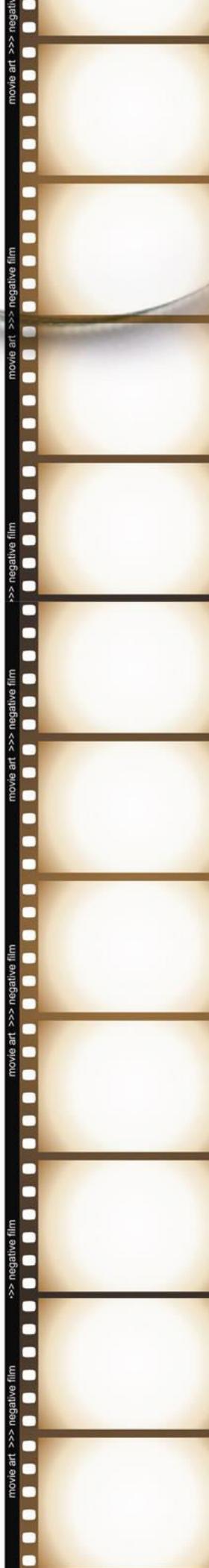
**Keywords:** animated documentary, political cinema, religion and culture, orientalism, globalization, Turkish cinema.



New articles in this journal are licensed under a Creative Commons Attribution 4.0 United States License.



This journal is published by the [University Library System](#) of the [University of Pittsburgh](#) as part of its [D-Scribe Digital Publishing Program](#) and is cosponsored by the [University of Pittsburgh Press](#).



## Editorial

Bengisu Bayrak

The volume 6.1 of *CINEJ Cinema Journal* has seven articles, four book reviews, and one list of books on cinema and media received in 2016.

In his article titled *A hybrid documentary genre: Animated documentary and the analysis of Waltz with Bashir (2008) movie*, Barış Tolga Ekinci analyses Ari Folman's animated documentary with methods of genre criticism and questions the boundaries of documentary and fiction.

*The politics of spectatorship in the Tree of Wooden Clogs* by Ian Dwayne Pettigrew demonstrates how the formal strategies utilized by Olmi negate Moravia's assessment and controvertibly position spectators to re-evaluate their political relationships to those in their range of influence.

Focusing on Muslim females, Ayesha Arfeen explores the representations of same-sex relationships in India in *Same-sex love in Muslim cultures through the lens of Hindustani Cinema*.

Robin Aaron Bright's *Zippo Marx* is written with the observation that the human comedy is the same in any language, and that the writer might not be God, but Satan, who is mocking us; hence it isn't necessary to know another's language completely to be aware that Satan's mockery is universally directed at the unaware, and it's the human author's responsibility to be aware of the mocker.

In *Kingdom of Heaven and its ideological message* Yiou Liu discusses the significance in making the epic film *Kingdom of Heaven* in the wake of 9/11, and its ideological messages.

*Ever heard of EVEL Knievel? James Bond meets the Rural sheriff* by John D. Schwetman, discusses the conflict between the images of international, cosmopolitan hero of James Bond and a local character, a southern American sheriff, at the films directed by Guy Hamilton, *Live and Let Die* (1973) and *The Man with the Golden Gun* (1974).

Murat Akser translates and presents an excerpt from Halit Refiğ's article titled *For Those Who Seek Mastery and Personality*, which was originally published in 1968 in a film magazine.

Max Sexton reviews *HBO Effect* by Dean J. Defino, Dorian Bowen reviews *The Last Laugh: Strange Humors of Cinema* edited by Murray Pomerance, Stephanie Janes reviews *Beyond the Screens: Emerging Cinema and Emerging Audiences* by Sarah Atkinson, and Shannon Blake Skelton reviews *The Architecture of David Lynch* by Richard Martin, and finally Murat Akser lists the books on cinema and media received in 2016.

As announced in the volume 4.1, CINEJ welcomes subject areas that have inherent relations with film arts. Scholars who do research on photography and its related subjects such as visual semiotics are welcome to share their articles with us.

Once again, as the crew of *CINEJ Cinema Journal* we would like to thank all the founders, the University of Pittsburgh staff, the writers, the peer reviewers, and the publishers.