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Editorial

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Abstract

Volume 6.2 (2017) includes the articles by Hasan Gürkan, Bahar Muratođlu Pehlivan & Gül Esra Atalay, Andrew Ali Ibbi, Iqbal Shailo, Alon Lazar & Tal Litvak Hirsch, Elloit Cardozo, Floribert Patrick C. Endong, Olugbenga Elegbe, Volkan Yücel & Ziya Toprak, Aslı Daldal, Funda Mardar Kara & řakir Eřitti.

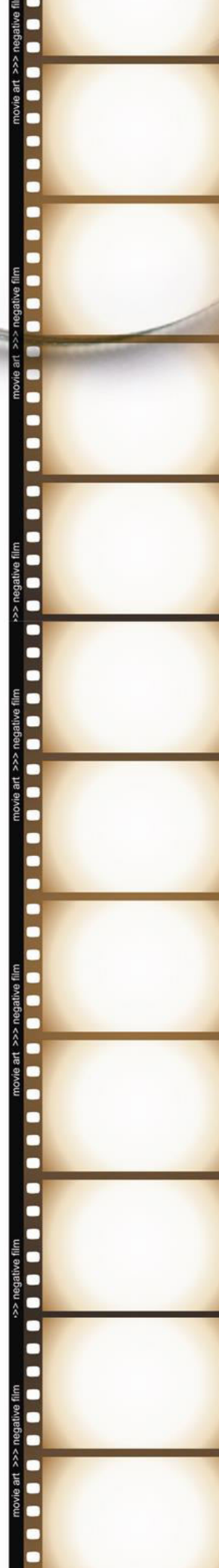
Keywords: Turkish-Austrian Migrant Cinema, Jim Jarmusch and Ecosocialism, Stereotyping, Bollywood, Holocaust Cinema, Panopticon, Nollywood, Nuri Bilge Ceylan



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Editorial

Bengisu Bayrak

I would like to begin this editorial by announcing that CINEJ Cinema Journal has been selected for coverage in the Clarivate Analytics (formerly Thomson Reuters) Emerging Sources Citation Index, and since the beginning of 2017 it has been indexed and abstracted in ESCI. I am thrilled by the good news and I hope that this progress will enhance the academic scope and depth of our journal.

The volume 6.2 is comprised of eleven articles and one book review. Based on the insights of cultural studies, Gürkan's article *Transnational Life: Where'd I be happy? A Research about the Films of Immigrant Directors from Turkey Living in Austria* questions the notion of "identity" for immigrant characters. He analyzes the films concerned and claims that they reflect the familiar relations of Turkish immigrants faced with the cross-cultural problems and creolization. The article supports the claims that postmodern identity is multiple, always contradictory and hybrid as a result of social mobility.

Aestheticizing the Downfall of Industrial Capitalism: Jim Jarmusch's Tale of Intellectual Vampires in Zombies' World by Muratoğlu Pehlivan and Atalay looks into the fictional "vampire world" created by the famous independent director of American Cinema, Jim Jarmusch. The authors apply "multimodal discourse analysis" as a method to their perspective and employ the eco-socialist approach for their argument to disclose the mass consumerism and industrialization presented in the film. According to the authors, "downfall of industrial capitalism, intellectuals versus ordinary people, industrial capitalism vs. genuine science, art and nature" are some of the many conflicts on which the film is constructed.

Andrew Ali Ibbi criticizes Nigerian film industry from the perspective of gender and feminist media studies in his article *Stereotype Representation of Women in Nigerian Films*. Ibbi elaborates how women characters are portrayed and objectified from the male-centered point of view in the Nigerian Film Industry. His critical assessment on “Nollywood” categorizes the stereotypes of women and conclude by calling women to be more active in film making in order to challenge this male dominancy.

Iqbal Shailo in *Bollywood in the Hollywood Era: Narratives of Ultra-nationalism, Terrorism and Violence* points at the power of the corporate film industry. He argues that both Bollywood and Hollywood are the ground, which serve to maintain stability and to reinforce their political regimes. For Shailo, the narratives based on historical conflicts between *them* and *us* provide the themes not only for the geopolitics of both states, and also establish the interconnections between popular culture and colonial politics.

Holocaust Cinema as Depicted by Film Advisory Boards in Five English Speaking Countries surveys Holocaust movies released between the years 1993 and 2015. In their article Lazar and Hirsch states that, in 1993, five English Speaking countries followed the list, which MPAA began providing age justifications for the holocaust films. They explore a number of films about Holocaust gone through the age categorizations, therefore they claim that such “social agencies hold the power to bring closer or deter interested viewers to the memory of the Holocaust, as it is conveyed through media.”

Cardozo examines the film Scare Campaign in *Panoptic Pranksters: Power, Space and Visibility in the Information Panopticon in Scare Campaign*. In the analysis, Cardozo extends Foucault’s concept of the panopticon to “Information Panopticon” of Shoshana Zuboff’s. For Cardozo, “Information Panopticon” implies the surveillance of society by the information

systems of our digitized age and that literal visibility in space may no more be applied to the power relations in current society as depicted in Scare Campaign.

Nollywood in Cameroon: Transnationalization and reception of a dynamic cinematic culture addresses Nollywood as an emerging film industry in last two decades. In this article, Endong explores Cameroonian film market in respect to the influence of the Nigerian film industry, which has become popular in different countries of Africa. He presents three areas of research deriving on the concepts of trans-nationalization and internationalization theory in film studies.

The article titled *Women, Trauma and Stereotype Tradition in Tunde Kelani's Film, Thunderbolt* tracks Nigerian film *Thunderbolt* in the context of representation of women who are exposed to severe mistreatment resulting in trauma in Yoruba Culture. For Elegbe, *Thunderbolt* exemplifies the oppression of women in Yoruba culture which is mostly caused by jealousy, betrayal and cultural superiority in marriages.

In *Cinematic Orientalism: Bab el Oued City & The Time that Remains*, Yücel and Toprak relate two distinct films which both are considered as Arab classics. They firstly compare and contrasts the films in terms of setting, context and characters with relation to each other. Then, the authors discuss the question to which degree and in which way the issues of Orientalism, gender representation, religioned fundamentalism, and homophobia operate in both films.

In her essay *Ceylan's Winter Sleep: From Ambiguity to Nothingness*, Daldal interrogates the philosophical perspective of Ceylan through his films. She presents a critical analysis of his films chronologically and reaches to the point that Ceylan's interest in cinema has shifted from a realistic approach to his subject matter to the postmodernist version of

nihilism. A timely contribution that will open up new debates as Bulent Diken's new book on the director just came out (Diken, Gilloch and Hammond, 2018).

The essay *Women in The Cinema Of Nuri Bilge Ceylan*, draws the picture of the representation of women in Turkish cinema historically, before the main focus of its subject. Then, starting from the first film of the director, *Masdar Kara* and *Eşitti* point the women's positions in each single film of Ceylan to define whether he reproduces or overcomes the gender discrimination in real life.

Finally, Ballas elaborately reviews the book titled *The Orientation of Future Cinema: Technology, Aesthetics, Spectacle* by Bruce Isaac.

I hope you will appreciate the content of the volume 6.2. As the crew of CINEJ Cinema Journal we would like to thank all the authors, peer reviewers, founders, the University of Pittsburgh staff, and the publishers.

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Diken, B., Gilloch, G. P., & Hammond, C. (2018). *The Cinema of Nuri Bilge Ceylan: The Global Vision of a Turkish Filmmaker*. London: I B Tauris.