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Editorial

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Abstract

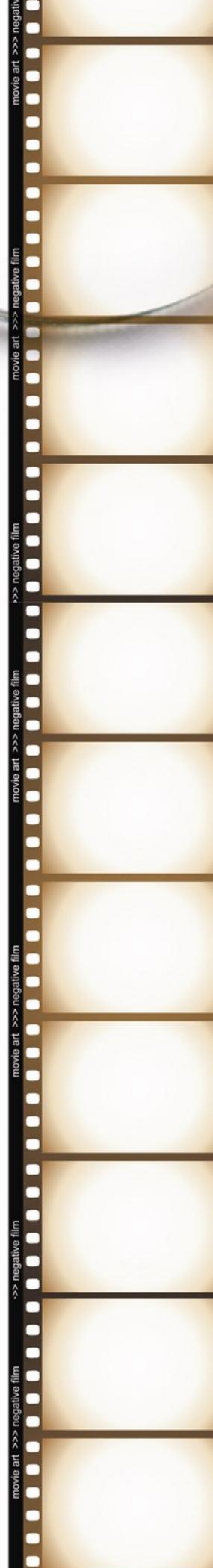
This issue of CINEJ deals with approaches to films from different parts of the world ranging from India and China to Italy and Canada. Detailed analyses on films about Gandhi, docufictions on New York City, reflections of contemporary terror in historical cinema, Chinese Soft Film Movement, road movies, religious identification in films, documemory, Italian neorealism and female performance in Canadian cinema are presented in this issue.

Key Words: Gandhi, Wenders, Canadian, neo realism

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We have an international selection in this issue. Ten articles touch upon a variety of subjects. The existence of a transnational cinema of cultural dialogue is of utmost importance. To this end we initiated and welcomed dialogue between texts and intertexts. The film universe that is out there and the scholarly publications sphere should have this dialogue across nations, continents and cultures (Akser 2011; Akser 2012).

CSHN Murthy at al's article on representations of Gandhi in cinema shed new light to the idea of looking at the same historical events and personalities from different perspectives. Fernando Canet looks at two docufictions. Canet studies the makers of both documentaries and fiction who through hybrid proposals blended strategies from both fields. The case study is the fictional *Chop Shop* made by Ramin Bahrani in 2007 and the documentary *Foreign Parts* by Verena Paravel and J.P. Sniadecki in 2010. Canet finds that both movies try to portray the same reality in the form of the little known Willets Point (Queens, New York City). Both films aim to show the truth behind the reality portrayed by its inhabitants in real life situations.

Tom Vercruyssen focuses on *Season of the Witch* (Sena, 2011). Vercruyssen claims that the film can only be understood by understanding medievalist codes, traditions and (filmic) intertextuality. *Season of the Witch* tries to create new meaning by combining a dominant interpretation of Ingmar Bergman's *The Seventh Seal*, European traditions on representing medieval witchcraft, contemporary perspectives on the crusades and Susan Aronstein's concept of "Hollywood Arthuriana". However, as this demands a lot of medievalist capital to fully understand, *Season of the Witch* in the end may have lost its coherence for the audience he states.

Donna Ong's essay analyses how the 1930s Chinese "Soft Film" movement emerged and developed in film historiography, and finds it is a discursive formation by the Leftists to create an ideological enemy that serves to define its own group's identity through a struggle against an "other". It challenges the naming of "Soft Film" through examining documents beyond the official archive. Unearthing the film writings of Liu Na'ou as the movement's leading figure is a good entry point into excavating the history of the people and films associated with the label "Soft Film". Reconstructing this "reactionary cinema" will reveal previously unknown cultural connections with classical and avant-garde Western film theories, and more importantly renovate the established Chinese film canon of the 1930s.

Erman Pehlivan's article on Wim Wenders road movies. This paper studies Wim Wenders' way of characterization in three parts. The first part states out keywords to define Wim Wenders' wanderers: movement/motion, the journey, homesickness, spatial levels, the Ozu connection. And it mainly focuses on his road trilogy: *Im Lauf der Zeit* (1976), *Falsche Bewegung* (1975), and *Alice in den Städten* (1974), while explaining the stated keywords. The second part only focuses on *Paris, Texas* (1984) and its main character Travis, who might be seen as the ultimate wanderer whom all other Wenders' characters blend in to. The third and the final part takes *Der Himmel Über Berlin* (1987) as 'a vertical road movie' hoping for finding a cure for the worldwide homesickness that all the Wenders' wanderers suffer. Also there are a handful of music references hidden through the paper in homage to director's love for rock 'n' roll music.

Özkan Uğur's essay is conducted to enlighten that idea formulating it as The Substitution Principle in Religion. In order to prove the premise, respectively, etymological meanings of religion, Religion as a concept are mentioned in the first and second section and after explaining The Substitution Principle in Religion and giving related examples von Trier's *Breaking The Waves* is analyzed. The film's protagonist, Christ-like figure Bess played by Emily Watson, changes the object of her devotion, but the term of devotion does not change at all and that finding corresponds to the idea asserted in the essay.

Didem Durak's paper aims to analyze the diverse abstract and cinematic approaches that Guzmán uses to build an image of the issues in contemporary Chile in *Nostalgia for the Light* (2011). Durak argues that Guzmán's documentary investigates the consequences of the dictatorship and the obscurity of constructing a collective memory of the events that happened during and after the coup. In this study, Durak elaborates on the elements of the film such as sound, evidence, narration, etc. I explore the form and the style as well as the text and the content related choices of filmmaker. Whenever possible the analysis here is supported by a shot by shot or sequential analysis.

Esma Kartal tries to redefine Italian neorealism. In this paper, four films that have often been labeled as neorealist will be discussed in light of their makers' views on neorealism and the general characteristics of neorealism as a movement. These films are Roberto Rossellini's *Germania anno zero* (1948), Vittorio De Sica's *Ladri di biciclette* (1948) and *Umberto D.* (1952), and lastly Federico Fellini's *La strada* (1954).

Murat Akser outlines a theory of style and performance in Canadian film based on geography, gender and genre. Akser claims that it is possible to form a theory of Canadian cinema based on theme-genre (strong women, nature as oppressor in dysfunctional family melodramas) in which female characters, as well as their personas, interact with both a physical geography and a social space to define a Canadian identity.

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