Editorial

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Abstract

This issue of *CINEJ* covers a varity of subjects as follows: authorship in cinema and the birth of the reader; the representation of city in films; creating plot twist through the clash of illusion and reality; the problems that can be caused by translation of dialogues; analysis of Lynch's Mulholland Drive by using Kristeva's concept of intertextuality; the identity of architects in films; new media and film festivals in the digital age; and New Turkish Cinema.

Keywords: Authorship, City, Illusion versus Reality, Translation, Intertextuality, Architect, Film Festivals, New Turkish Cinema.
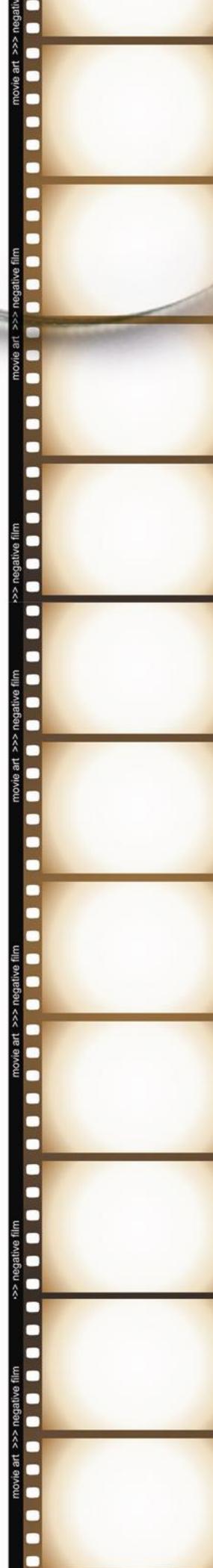
Editorial

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For more than four years, *CINEJ Cinema Journal* has been an open source peer reviewed cinema journal and it has proven itself as a fine caliber academic source.

Since fall 2013, *CINEJ* has expanded its sections and included book reviews. We have been publishing book reviews by major publishers and hopefully we will be sharing new ones in the future issues. As I was offered to take the role and responsibilities of the editor of *CINEJ Cinema Journal*, I would like to broaden the subject area of the journal and include photography as it has an inherent relation to cinema. Scholars who do research on photography and its related subjects are kindly invited to contribute to this open source journal.

This issue consists of eight articles. Başak Gökay Demir analyzes authorship in cinema within the structuralist framework through a deep investigation in the concept of 'author' including its origins. Sertaç Timur Demir examines the representation of 'city' in films. He suggests that with its architectural structures and spatial motifs, the city on the screen can differ from the 'reality' and alter someone's perceptions or expectations. Armand Amini re-thinks on the issue of 'illusion versus reality' through exemplifying *A Beautiful Mind*, *Usual Suspects*, *Inception*, and *Fight Club*; and suggest that this antilogy can be a visual device that works as the plot twist. Andrew Ali Ibbi draws the attention to the potential bias that can be caused by poor translation of the dialogues in African languages into English subtitles. Ebrahim Barzegar examines David Lynch's *Mulholland Drive* using Julia Kristeva's concept of intertextuality and Bakhtin's formalism, and reveals the interrelations between the film and *Sunset Boulevard*, *The Wizard of Oz*, and *Persona*.

Havva Alkan Bala focuses on the representation of architects in films by analyzing seven films and identifies common patterns and motifs. Murat Akser examines the new media and film festivals in the Middle East and points out the effects of the digital revolution on the festivals in terms of production, distribution, and propagation. And finally, Arif Can Güngör redefines the concept of New Turkish Cinema and analyzes its significance in the history of Turkish cinema.

I thank to all the writers and peer reviewers who contributed in this issue, the crew of *CINEJ*, the staff of University of Pittsburgh, and the publishers for their effort, input and support.