



CINEJ CINEMA JOURNAL

ISSN 2159-2411 (PRINT) ISSN 2158-8724 (ONLINE)

Editorial

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Volume 5.1 (2015) | ISSN 2158-8724 (online) | DOI 10.5195/cinej.2015.139 | <http://cinej.pitt.edu>

Abstract

This issue of *CINEJ* focuses on a variety of topics: Coming of age Irish Cinema, homosexuality and honor killing, spatial presentations in Pleasantville, pot-conflict Latin-American cinema, genre and style variety in Bresson films, changing consumption conventions during the Germany reunification, hybrid bodies and health concept in Hollywood films, Bhojpuri culture industry (Mumbai).

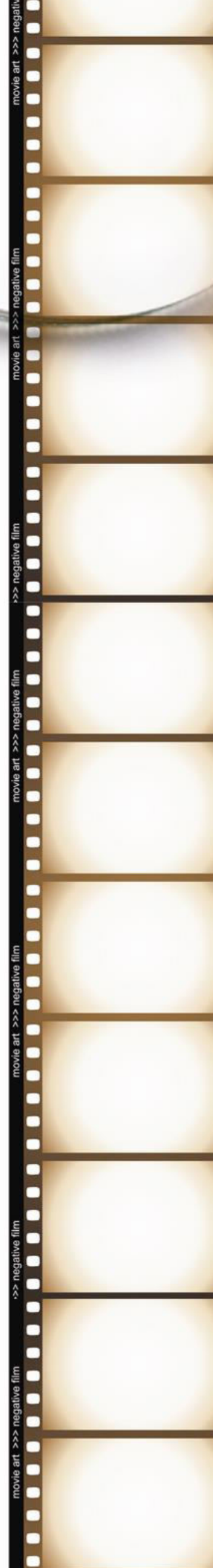
Keywords: Coming of age films, honor killing, Latin-American cinema, Bresson, heterotopia, 'health' concept in Hollywood, Bhojpuri media.



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Editorial

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Likewise volume 4.1, this volume of *CINEJ Cinema Journal* has eight articles and one book review. Four of these articles are directly or indirectly touching on national or local issues related to film making and the film industry – the article on two Latin-American films (D’Argenio), the one on Irish cinema (Menendez-Otero), and the one on Indian media network (Shrivastava) – or the symbolic references related to that specific nation, as the article by Engür. Other articles explore the complex social issues in a society where honor killing still exists (Bergen-Aurand), the spatial presentations (Ersöz-Koç), differences in the visual language of some Bresson films (Alvim), and the ‘germs and health’ issue in Hollywood films (John). The review (Mazzoli) is of the book titled “Post-TV: Piracy, Cord-Cutting, and the Future of Television” from University of Toronto Press, which explores the relationship between the TV audience and the medium itself in the Internet era.

In his article titled ‘Cowboys and kings: the coming of age film in 1990’s Irish Cinema’, Carlos Menendez-Otero explores the financially motivated reasons behind why during the 1990s most of the Iris filmmakers chose to attract international box office audience by coming of age movies.

‘The problem of homosexuality: Desire – in – uneasiness, friendship, family, freedom’ by Brian Bergen-Aurand, examines the complex social issues in honor killing through the Turkish film, ‘Zenne Dancer’.

In ‘Control and resistance in heterotopic spatiality of Pleasantville’, by using M. Foucault’s theory of heterotopia (other spaces) Evrim Ersöz Koç focuses on the heterotopian principles in spatial presentations in Pleasantville.

Analyzing two Latin-American films, *Dias de Santiago* (2004) and *La Sombra del Caminante* (2004) in her article titled ‘Monstrosity and War Memories in Latin American post-conflict cinema’, Maria D’Argenio explores the relationship between war, in/humanity, memory, and trauma in post-conflict Latin-American cinema.

‘Between genres and styles in the films of Robert Bresson’ by Luíza Beatriz Alvim analyzes certain sequences of Bresson films and claims that two of his films (‘A gentle woman’, and ‘Four nights of a dreamer’) includes extracts of different genres such as libertine comedy, and Shakespearean tragedy. Alvim also points to the connections of these Bresson films to Classicism, Rococo, Baroque, and Impressionism.

In her article titled ‘Reinventing consumption traditions through the process of unification of a country: Understanding Good bye Lenin!’, Ece Ceren Engür focuses on the changes in consumption trends and lifestyle through analyzing the film ‘Good bye Lenin!’ (2003), which tells the story of the relationship between a mother and a son, during the German reunification.

‘Of genes and germs: The agenda of health in contemporary Hollywood’ by Elwin John draws the attention to the concept of ‘health’ and the body as a hybrid of flesh and artificial implants, and a kind of battleground as perceived through digital technologies.

The article titled ‘Sleaze, slur... and the search for a sanitized identity: Bhojpuri media at a crossroads’ by Madhusri Shrivasta explores the power and control network in the Bhojpuri culture industry in Mumbai, India, and how domestic migration can have an effect on the revival of interest in a particular media.

As announced in the volume 4.1 of *CINEJ Cinema Journal*, we decided to broaden the subject area of the journal and include photography, as it has inherent relations to cinema. Scholars

who do research on photography and its related subjects such as visual semiotics are welcome to share their articles with our team. We have aimed to be an open access journal inviting scholars who are willing to share their output with the rest of the world in this open source peer reviewed journal.

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