



## Editorial

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This volume of *CINEJ Cinema Journal* has nine articles, and three book reviews. Sara Marino undertakes a textual and visual analysis of *Manderlay*, and draws the connections between democracy, violence, and power. Richard Andrew Voeltz explores the cultural and political aspects of American Cold War through the 1957 aviation film *Jet Pilot*. Michael G. Garber applies theatrical theories of stage genres to the early sound films *Puttin on the Ritz*, and *Free and Easy*, and focuses on the sad clown figure as a symbol of tragicomedy. Uchenna Onuzulike analyzes the audience reactions (of Nigerians in Nigeria, and of Nigerians in South Africa) to different aspects of Nollywood films. Iqbal Shailo examines three contemporary Indian films (*Earth*, *Lagaan*, and *Sarfarosh*), and discusses how socio-cultural and regional differences are narrated through Bollywood films. Minakshi Dutta exemplifies the films of Saikia and Barua, and compares the characteristics of the cinematic projections of the urban life and urban subjectivities. Analyzing the 1987 film *Born in East L.A.*, Özge Karayalçın frames the origins and development of the Chicano Movement in the United States. Volkan Yücel analyzes the film *On the Way to the School* (2008), focusing on the reflections of Turkish politics in the educational system. Ebrahim Berzegar takes two Lynch films, *Mulholland Drive*, and *Inland Empire*, and analyzes how the multilayered and disjointed narratives function in constructing the Lynch worlds.

The book reviews are; *Christophe Honoré: A Critical Introduction* (Gerstner, David A., and Julien Nahmias) by Margaret C. Flinn, *Peter Jackson* (Author: Alfio Leotta) by

María Seijo-Richart, and *Postcolonial Theory and Avatar* (Author: Gautam Basu Thakur) by Kosuke Fujiki.

As announced in the previous volumes of *CINEJ Cinema Journal*, we have decided to broaden the subject 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.

I hope you will appreciate the content of the volume 5.2. 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.