

Editorial

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Abstract

This issue of *CINEJ* focuses on a variety of topics: American tourism to Mexico and 1950s Hollywood film, cinematic pedagogy of Gilles Deleuze and Manoel de Oliveira, United Arab Emirates building a national cinema, crowdfunding in documentaries, flying scenes in Steven Spielberg's films, Rudaali in film narrative, a brief history of motorcycle in cinema, romantic relief in the Hollywood Blockbuster, filmosphy of Turkish cinema and flash animation as a counter cultural tool.

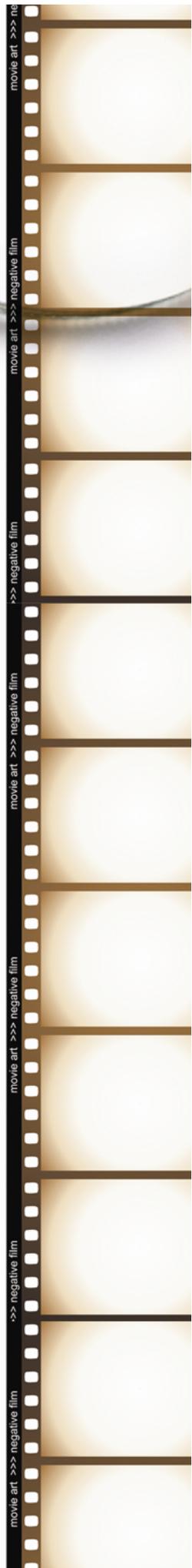
Keywords: Hollywood, pedagogy, crowdfunding, Rudaali, Deleuze, blockbuster, Turkish cinema



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Editorial

Murat Akser

It has been nearly four years since the inception of *CINEJ Cinema Journal*. We have started as a joint venture with University of Pittsburgh and Kadir Ahs University academic staff. In time the initial editors went their own way, changed institutions and continue to teach and publish across the world. 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 have been lucky to be the editor of *CINEJ*. After four years the time has come to pass the torch and give the role, duties and responsibilities of the editor of *CINEJ* to another. This is an open call for the editorial search for the *CINEJ*.

For the last two issues we have expanded our sections and included book reviews. So far we have received books from every major publisher. I thank them and all the willing book reviewers in this issue.

As always there have been eleven articles of finest caliber in this issue. Stefanie Muller examines American films from the early 1950s which feature journeys to Mexico. Through their journeys to and across the border, American films call the wider relationship between the US and Mexico into question as national identities are constructed through travel, landscape and touristic encounters. Susana Viegas aims to approach cinema, philosophy, and pedagogy from a double perspective: from the work of the Portuguese filmmaker, Manoel de Oliveira, and from the philosophical praxis of Gilles Deleuze.

Alia Yunis looks at the past 10 years when the United Arab Emirates (UAE) has been aggressively pioneering at a national, government-financed level the production of local films

while also courting Hollywood producers as a financier and production center. Dugan Nicholls examines the raced, gendered, and classed world of UFO-related media with the intention of assessing its potential as a form of resistance. He uses as a case study the largest crowdsourced documentary of all time, *Sirius* (2013), which explores exotic technologies and the exploits of ufologist, Dr. Steven Greer.

Emilio Audissino frames Steven Spielberg's cinema with the flight as a recurring theme. Flying scenes involve either a realistic flight –by aircraft – or a magical flight – by supernatural powers. Reetamoni Das and Dr. Debarshi Prasad Nath Kalpana examine how Lajmi tries to discover a language through which the subaltern may speak and in *Rudaali* it is the language of tears. Tears that have been eternally associated with the female become the unique language of the feminine to speak for themselves in *Lajmi* and *Devi*. In the cultural terrain where language of man is the norm *Rudaali* is an exception.

Sandra Martinez and Antonio Sanjuán study bikers, gangs, heroes and villains, women, cops, races. After an exhaustive compilation and categorization of more than 2,500 movies, this article explores the biker image on films through the most representatives. Esmá Kartal looks at the Hollywood action blockbuster from a feminist perspective. Since these films are often identified with male genres, they feature male protagonists, causing them to mostly appeal to male audiences. Nevertheless, to attract female spectators as well, blockbusters incorporate female characters and what I like to call “romantic relief” into their narrative.

Basak Goksel Demiray re-thinks *A Long Story/Uzun Hikaye* under the guidance of Daniel Frampton’s perspective of “filmosophy” which theorises film as a ‘being’ independent from any external effect, and acknowledges that film has a ‘mind’ and is ‘able to think’ in its own way. Murat Akser discusses the Turkish adaptation of media of communication as social practice and

as a means of social resistance and cultural expression. Its main focus is on internet use and especially around the use of humorous animated stories on the web.

Once again we are together as the crew of *CINEJ* and I dream that this journal will become a long standing tradition in academic publication. I thank all the founders, the University of Pittsburgh staff, the writers, peer reviewers, book reviewers and publishers. *The best is yet to come.*