



*Hamid Naficy*

**AN ACCENTED CINEMA**

Exilic and Diasporic Filmmaking

# Accented Cinema

**Miyase Christensen, Neziĥ Erdoğan**

## **Accented Cinema:**

An Accented Cinema Hamid Naficy, 2001 An overview of the filmmaking of postcolonial Third World and other displaced individuals living in the West How their personal experiences of exile or diaspora translate into cinema is a key focus of the text The text presents comprehensive and global coverage of this genre Cinema-monde Michael Gott, 2018-01-23 No detailed description available for Cinema monde **Cinematic Homelands** Mara Antic, 2024-10-04 This book maps an emerging cycle of films made by Iranian diasporic women filmmakers and produced outside of Iran focusing on five significant examples Shirin Neshat's *Women Without Men* 2009 Sepideh Farsi's *Red Rose* 2014 Maryam Keshavarz's *Circumstance* 2011 Ana Lily Amirpour's *A Girl Walks Home Alone at Night* 2014 and Desiree Akhavan's *Appropriate Behaviour* 2014 These films speak to the emergence of feminist concerns surrounding gender relations female subjectivity and sexuality in diasporic filmmaking The book intends to show how the body of recent Iranian diasporic women's films demonstrates a substantial shift within the existing exilic and diasporic paradigm requiring analysis of intersectional relations not only between ethnicity culture and nationality but also gender and sexuality Attending closely to the vibrant feminist film culture generated by Iranian women in diaspora this book aims to interrogate the diversity of women's filmmaking practices and their role in shaping new representations of female subjectivity and the diasporic condition

**Women's New Cinema in Contemporary Turkey** Pinar Fontini, 2025-04-30 For the first time in the history of cinema Turkey witnesses a generation of female directors who occupy their own space within the New Cinema Movement They claim an authority of their own and create a distinct cinema However recent scholarship on the cinema of Turkey predominantly conceptualises contemporary cinema in relation to the patriarchal discourse of male auteurs and recognises its female directors in a tokenistic manner This book is the first academic work recognising this historical moment the flourish of a women's cinema in Turkey which disrupts the dominant discourses and brings another view to look at the post millennial cinema This study identifies the new production methodologies used by the contemporary female directors from Turkey in relation to socio political and cultural dynamics and conceptualises these features under the term Women's New Cinema It also undertakes feminist textual exegesis of selected case studies in these directors work **Transnational Cinema** Elizabeth Ezra, Terry Rowden, 2006 Topics include from national to transnational cinema global cinema in the digital age motion pictures film migration and diaspora tourists and terrorists **Nordic Film Cultures and Cinemas of Elsewhere** Anna Westerstahl Stenport, 2019-09-27 Nordic Film Cultures and Cinemas of Elsewhere introduces a new concept to Nordic film studies as well as to other small national transnational and world cinema traditions Examining overlooked elsewhere the book presents Nordic cinemas as international cosmopolitan diasporic and geographically dispersed from their beginnings in the early silent period to their present 21st century dynamics Exploring both canonical works by directors like Ingmar Bergman and Lars von Trier as well as a wide range of unknown or overlooked narratives of movement synthesis and

resistance the book offers a new model of inquiry into a multi varied Scandinavian cultural lineage and into small nation and pan regional world cinemas **Transnational Cinema at the Borders** Ana Cristina Mendes, John Sundholm, 2018-12-07 In tandem with a postnational imaginary which is nurtured by the ever present promise of deterritorialized mobility and burgeoning migratory fluxes walls and fences separating nation states multiply This is a burning issue even though nation states at the centre of the global order increasingly present themselves as postnational calls for tighter border security undermine utopian notions of both a borderless New Europe and the USA as the Promised Land This collection investigates the urgent issue of borderscapes and the cinematic imaginary by bringing together a range of new approaches in the field of film and media studies crossing over into sociology migration studies and artistic research The contributions focus on the interrelated motifs of borderscapes as they are represented and used in transnational cinematographies from Palestine to Sweden Spain Finland Italy Iran Iraq France the UK and US and as constituting premises of cinematic production The chapters in this book were originally published in the Transnational Cinemas journal **Constellations of the Transnational** , 2015-06-29 In the wake of proliferating discourses around globalisation and culture some central questions around cultural politics have acquired a commonsensical and hegemonic character in contemporary intellectual discourse The politics of difference the possibilities of hybridity and the potential of multiple liminalities frame much discussion around the transnational dimensions of culture and post identity politics In this volume the economic political and social consequences of the focus on culture in contemporary theories of globalization are analysed around the disparate fields of architecture museum discourse satellite television dub poetry carnival and sub national theatre The discourses of hybridity diaspora cultural difference minoritization are critically interrogated and engaged with through close analysis of cultural objects and practices The essays thus intervene in the debate around modernity globalization and cultural politics and the volume as a whole provides a critical constellation through which the complexity of transnational culture can be framed Thinking through the particular the essays limn the absent universality of forms of capitalist globalization and the volume as a whole provides multiple perspectives from which to enter the singular modernity of our times in all its complexity **East European Cinemas** Anikó Imre, 2005-09-14 Eastern Europe has produced rich and varied film cultures Czech Hungarian and Serbian among them whose histories have been intimately tied to the transition from Soviet domination to the complexities of post Communist life This latest volume in the AFI Film Readers series presents a long overdue reassessment of East European cinemas from theoretical psychoanalytic and gender perspectives moving the subject beyond the traditional area studies approach to the region s films This ambitious collection situating Eastern Europe s many cinemas within global paradigms of film study will be an essential work for all students of cinema and for anyone interested in the relation of film to culture and society **Identity** Christopher Chávez, Brian Michael Goss, 2014-10-16 Identity Beyond Tradition and McWorld Neoliberalism refashions the frameworks of discussion of who we are In the Introduction co editors Brian Michael Goss and

Christopher Chavez's grand tour reworks previous concepts of identity in prelude to the volume's global reach. The first section examines the intersection of identity and mass media to wit non ascriptive ideological interpolation in a right wing British broadsheet the rise of beur cinema as an organically European movement and linguistic construction of foreigners in a Thai novel. The second section examines the nation and trans nation. The discussion traverses the Global Latino in advertising discourse the practical theoretical conundrums inscribed in the European Union retorts to the global construction of Italianicity implications of Spain's World Cup triumph in 2010 for the nation's unity and the activism of expatriate Iranian bloggers. The third section of the book addresses social approaches to identity. Matchmakers who coach Israeli daters and a linguistic analysis of female teen conflict on Facebook conclude the trajectory through global sites at which identity is animated in practice within a volume of scholarly originality grounded in the present moment.

**Cinema and Community** Derek Mckiernan, 2008-05-21. Films examined include Slap her she's French Whale rider Distant voices still lives Babette's feast The Magdalene sisters It's a wonderful life Pleasantville American beauty Brassed off The full Monty Billy Elliot Calendar girls School for seduction My son the fanatic East is east Ae fond kiss Yasmin Lost in translation Monsoon wedding Last resort Lilya 4 ever In this world Together The idiots Italian for beginners Includes a filmography

New Turkish Cinema Asuman Suner, 2010-02-15 Victor Nunez writes and directs this noirish Florida set drama Timothy Olyphant stars as Sonny Mann an ex con who is released early from a three year prison sentence and returns to his home town in the hope of turning over a new leaf and putting the past firmly behind him. There he makes contact with his former best friend Dave Josh Brolin who is now a police officer married to Sonny's old flame Ann Sarah Wynter. However despite his resolution to lead a quiet life Sonny soon finds himself in trouble once again as both his criminal past and his unresolved feelings for Ann catch up with him.

**Diaspora**, 2000 **Screen**, 2008 **The Evolution of Film** Janet Harbord, 2007-03-12. How is film changing? What does it do and what do we do with it? This book examines the reasons why we should be studying film in the twenty first century connecting debates from philosophy anthropology and new media with historical concerns of film studies. When the common frameworks for studying film the nation identity representation Hollywood industry have ceased to yield explanatory power how do we conceive of film's doings? In this fresh and innovative book Janet Harbord argues that film no longer represents or stands in for particular cultures but acts isomorphically showing us how the world works. Film here is action energy matter moving across space to forge connections provide encounters and create schisms in our knowledge of others. The book brings together key thinkers of the contemporary in an innovative exchange between film and theory. Marc Auge's concept of non place is brought to bear on and disrupt the category of national cinema. Manuel DeLanda's notion of morphogenesis frames an understanding of film as a process of constant evolution in which the terms of change are immanent to matter itself. And the concept of inertia from Paul Virilio's work allows us to comprehend the different energies of film. Arguing that there is no higher position from which to view the

present either in theory or in film we move blindly and yet with faith discovering the present frame by frame The Evolution of Film demonstrates how this is an intangible yet critical medium in the contemporary mediating relationships to place technology and thought itself The Evolution of Film will be essential reading for students and scholars of film at all levels

**Documenting Identity, Filming/framing the Nation from the Diaspora** Shana M. Higgins,2006

**Intersubjectivities and Popular Culture** Esther Peeren,2008 Peeren s book is a cultural analysis that brings the literary and social theories of Mikhail Bakhtin to bear on artifacts and events from contemporary popular culture in order to theorize gender sexual and racial identities as fundamentally intersubjective Shifting Landscapes Miyase

Christensen,Nezih Erdoğan,2008 Continuity and change are the two major trends that mark European film and media vistas This book presents various accounts of filmic and televisual media text and form mediated politics media policy globalization diasporic media and multiculturalism Beyond "in-between," Travels and Transformations in Contemporary

Turkish-German Literature and Film Adile Esen,2009 This dissertation undertakes an interdisciplinary investigation of recent Turkish German literature and film Focusing on the motif of travel it analyzes the ways in which novels and feature films since unification have constructed notions of identity and borders self and other of Turkey Germany and the fluid boundaries between these ostensibly separate worlds In doing so the dissertation takes as its point of departure Leslie Adelson s

powerful 2003 critique of texts and approaches that would suspend Turkish German subjects between two worlds separating them from German culture rather than situating them in the complex hybrid realities of both Turkey and Germany today

2003, □□□□□□ □□□□□□ □□□□

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