



# Representing The Women Cinema

**Doru Pop**



## **Representing The Women Cinema:**

**Women and Turkish Cinema** Eylem Atakav, 2013 Since 2000 there has been a considerable effort in Turkish cinema to come to terms with the military's intervention in politics and subsequent national trauma. It has resulted in an outpouring of cinematic texts. This book focuses on women and Turkish cinema in the context of gender politics, cultural identity and representation. The central proposition of this book is that enforced depoliticisation introduced after the coup is responsible for uniting feminism and film in 1980s Turkey. The feminist movement was able to flourish precisely because it was not perceived as political or politically significant. In a parallel move in the films of the 1980s there was an increased tendency to focus on the individual on women's issues and lives in order to avoid the overtly political. *Women and Turkish Cinema* provides a comprehensive view of cinema's approach to women in a country which straddles European and Middle Eastern cultural conceptions, identities and religious values and will be an invaluable resource for students and scholars of Film Studies, Gender Studies and Middle East Studies amongst others.

**Women in Polish Cinema** Ewa Mazierska, Elzbieta Ostrowska, 2006-03-01 Polish film has long enjoyed an outstanding reputation but its best known protagonists tend to be male. This book points to the important role of women as key characters in Polish films such as the enduring female figure in Polish culture, the Polish Mother, female characters in socialist realistic cinema, women depicted in the films of the Polish School of Solidarity heroines and women in the films from the postcommunist period. Not less important for the success of Polish cinema are Polish women filmmakers, four of whom are presented in this volume: Wanda Jakubowska, Agnieszka Holland, Barbara Sass and Dorota Kdzierzawska, whose work is examined.

**Women Through the Lens** Shuqin Cui, 2003-02-28 *Women Through the Lens* raises the question of how gender, especially the image of woman, acts as a visual and discursive sign in the creation of the nation-state in twentieth-century China. Tracing the history of Chinese cinema through the last hundred years from the perspective of transnational feminism, Shuqin Cui reveals how women have been granted a privileged visibility on screen while being denied discursive positions as subjects. In addition, her careful attention to the visual language system of cinema shows how woman has served as the site for the narration of nation in the context of China's changing social and political climate. Placing gender and nation in a historical framework, the book first shows how early productions had their roots in shadow plays, a popular form of public entertainment. In examining the Red Classics of socialist cinema as a mass cultural form, the book shows how the utopian vision of emancipating the entire proletariat, women included, produced a collective ideology that declared an end to gender difference. Cui then documents and discusses the cinematic spectacle of woman as essential to such widely popular films as Chen Kaige's *Farewell My Concubine* and Zhang Yimou's *Ju Dou*. Finally, the author brings a feminist perspective to the issues of gender and nation by turning her attention to women directors and their self-representations.

**Lebanese Cinema** Lina Khatib, 2008-08-30 Modern Lebanese cinema can best be explored in the context of the Civil War, in part because almost all the Lebanese films made since its outset in 1975 have been about this

war Lina Khatib takes 1975 Beirut as her starting point and takes us right through to today for this the first major book on Lebanese cinema and its links with politics and national identity She examines how Lebanon is imagined in such films as Jocelyn Saab's Once Upon a Time Beirut Ghassan Salhab's Terra Incognita and Ziad Doueiri's West Beirut In so doing she re-examines the importance of cinema to the national imagination Also and using interviews with the current generation of Lebanese filmmakers she uncovers how in the Lebanese context cinema can both construct and communicate a national identity and thereby opens up new perspectives on the socio-political role of cinema in the Arab world

[The Cinema of Stephanie Rothman](#) Alicia Kozma, 2022-09-20 The rare woman director working in second wave exploitation Stephanie Rothman b 1936 directed seven successful feature films served as the vice president of an independent film company and was the first woman to win the Directors Guild of America's student filmmaking prize Despite these career accomplishments Rothman retired into relative obscurity In *The Cinema of Stephanie Rothman Radical Acts in Filmmaking* author Alicia Kozma uses Rothman's career as an in-depth case study intertwining historical archival industrial and filmic analysis to grapple with the past present and future of women's filmmaking labor in Hollywood Understanding second wave exploitation filmmaking as a transitory space for the industrial development of contemporary Hollywood that also opened up opportunities for women practitioners Kozma argues that understudied film production cycles provide untapped spaces for discovering women's directorial work The professional career and filmography of Rothman exemplify this claim Rothman also serves as an apt example for connecting the structure of film histories to the persistent strictures of rhetorical language used to mark women filmmakers and their labor Kozma traces these imbrications across historical archives Adopting a diverse methodological approach *The Cinema of Stephanie Rothman* shines a needed spotlight on the problems and successes of the memorialization of women's directorial labor connecting historical and contemporary patterns of gendered labor disparity in the film industry This book is simultaneously the first in-depth scholarly consideration of Rothman the debut of the most substantive archival materials collected on Rothman and a feminist political intervention into the construction of film histories

**Cinema Studies: The Key Concepts** Susan Hayward, 2006-04-18 Ranging from Bollywood superstar Amitabh Bachchan to Quentin Tarantino and from auteur theory to the Hollywood Blockbuster *Cinema Studies The Key Concepts* has firmly established itself as the essential guide for anyone interested in film Covering an impressive range of key genres movements theories and production terms this third edition includes a fully updated bibliography and has been revised and expanded to include new topical entries such as female masquerade silent cinema exploitation cinema art direction national cinema political cinema Authoritative yet accessible *Cinema Studies The Key Concepts* is undoubtedly a must-have guide to what is both a fascinating area of study and arguably the greatest art form of modern times

**Latin American Cinema** Lisa Shaw, Stephanie Dennison, 2014-10-01 Renewed interest in Latin American film industries has opened a host of paths of scholarly exploration Productions from different countries reflect particular social attitudes political climates and self-conceptions and must be

considered separately and as a whole The search for national identity is a key component of Latin American films in a time of decreasing cultural diversity and pressures to westernize Globalization and falling government support have fueled cross border collaborations calling into question the idea of a movie s nationality and leaving some nations film industries on the brink of collapse Whether thriving or barely surviving struggling to remain distinct or embracing globalization on its own terms addressing the government or society Latin American cinema remains vibrant offering a wealth of material to scholars of all stripes These collected essays explore important elements of Latin American cinema and its associated national film industries The first section of essays examines the impact of modernization on both Latin American screen images and the industry itself offering modern and historical perspectives The second section focuses on filmmakers who deal with issues of gender and sexuality whether sexual transgression the role of female characters or societal attitudes towards sex and nudity The final section of essays discusses the relationship between national identity and Latin American film industries how movies are used to create a sense of self Uruguay s ongoing identity crisis and Brazil s use of Hollywood s stereotypical depiction of the country to depict itself Photographs and an annotated bibliography accompany each essay and an index supplements the text

**Routledge Handbook of East Asian Gender Studies** Jieyu Liu, Junko Yamashita, 2019-11-26 The Routledge Handbook of East Asian Gender Studies presents up to date theoretical and conceptual developments in key areas of the field taking a multi disciplinary and comparative approach Featuring contributions by leading scholars of Gender Studies to provide a cutting edge overview of the field this handbook includes examples from China Japan South Korea Taiwan and Hong Kong and covers the following themes theorising gender relations women s and feminist movements work care and migration family and intergenerational relationships cultural representation masculinity and state militarism and gender This handbook is essential reading for scholars and students of Gender and Women s Studies as well as East Asian societies social policy and culture

**A Feminist Counter-History of Latin American Documentary** Lorena Cervera Ferrer, 2025-08-28 A Feminist Counter History of Latin American Documentary provides a new lens through which to revisit the history of Latin American cinema and proposes three approximations to the study of women s documentary produced between the early 1970s and the mid 1990s With a focus on documentaries with clear political intents this book illustrates some of the thematic interests authorial modes production practices formal devices and aesthetic strategies employed by women filmmakers Through analysis of the contexts processes and forms of a selection of films the author shows how these non fiction films shed light on the precarious conditions that characterised women s greater entry into the workforce on the circulation of feminist ideas and on the inevitable questioning of identity that resulted from migration and displacement This volume will appeal to scholars and students interested in women s and feminist cinema documentary history theory and practice and Latin American history and culture

**'Bad' Women of Bombay Films** Saswati Sengupta, Shampa Roy, Sharmila Purkayastha, 2019-12-06 This book presents a feminist mapping of the articulation and suppression of female desire in Hindi

films which comprise one of modern India's most popular cultural narratives. It explores the lineament of evil and the corresponding closure of chastisement or domesticity that appear as necessary conditions for the representation of subversive female desire. The term 'bad' is used heuristically and not as a moral or essential category to examine some of the iconic disruptive women of Hindi cinema and to uncover the nexus between patriarchy and other hierarchies such as class, caste and religion in these representations. The twenty-one essays examine the politics of female desire's from the 1930s to the present day both through in-depth analyses of single films and by tracing the typologies in multiple films. The essays are divided into five sections indicating the various gendered desires and rebellions that patriarchal society seeks to police silence and domesticate.

*Gender Inequality*, 2024-06-05. Gender Inequality Issues, Challenges and New Perspectives brings together advancements and empirical studies on gender studies from different parts of the world. Focusing on issues, challenges and new perspectives on gender inequalities in multiple spheres and multiple countries, the book is an interdisciplinary and international compilation of studies on gender that also offers insight into future directions for the field. The book will appeal to those interested in empirical and practical advancements in gender studies, particularly students, teachers and researchers across disciplines as well as professionals, employers and practitioners who are working towards addressing gender inequalities across the world.

*Chinese Women's Cinema*, Lingzhen Wang, 2011-08-30. The first of its kind in English, this collection explores twenty-one well-established and lesser-known female filmmakers from mainland China, Hong Kong, Taiwan and the Chinese diaspora. Sixteen scholars illuminate these filmmakers' negotiations of local and global politics, cinematic representation and issues of gender and sexuality covering works from the 1920s to the present. Writing from the disciplines of Asian women's film and auteur studies, contributors reclaim the work of Esther Eng, Tang Shu Shuen, Dong Kena and Sylvia Chang among others who have transformed Chinese cinematic modernity. *Chinese Women's Cinema* is a unique transcultural interdisciplinary conversation on authorship, feminist cinema, transnational gender and cinematic agency and representation. Lingzhen Wang's comprehensive introduction recounts the history and limitations of established feminist film theory, particularly its relationship with female cinematic authorship and agency. She also reviews critiques of classical feminist film theory along with recent developments in feminist practice, altogether remapping feminist film discourse within transnational and interdisciplinary contexts. Wang's subsequent redefinition of women's cinema and brief history of women's cinematic practices in modern China encourage the reader to reposition gender and cinema within a transnational feminist configuration such that power and knowledge are reexamined among and across cultures and nation states.

*Women Filmmakers*, Jacqueline Levitin, Judith Plessis, Valerie Raoul, 2016-02-29. This wide-ranging volume of new work brings together women filmmakers and critics who speak about what has changed over the past twenty years. Including such filmmakers as Margarethe von Trotta, Deepa Mehta and Pratibha Parmar and such critics as E. Ann Kaplan, this comprehensive volume addresses political, artistic and economic questions vital to the field.

*Mothers, Comrades, and Outcasts in East*

*German Women's Films* Jennifer L. Creech, 2016-08-08 Mothers Comrades and Outcasts in East German Women's Film merges feminist film theory and cultural history in an investigation of women's films that span the last two decades of the former East Germany Jennifer L. Creech explores the ways in which these films functioned as an alternative public sphere where official ideologies of socialist progress and utopian collectivism could be resisted Emerging after the infamous cultural freeze of 1965 these women's films reveal a shift from overt political critique to a covert politics located in the intimate problem-rich experiences of everyday life under socialism Through an analysis of films that focus on what were perceived as women's concerns marital problems motherhood emancipation and residual patriarchy Creech argues that the female protagonist served as a crystallization of socialist contradictions By framing their politics in terms of women's concerns these films used women's desire and agency to contest the more general problems of social alienation and collectivism and to re-imagine the possibilities of self-fulfillment under socialism

**On Women's Films** Ivone Margulies, Jeremi

Szaniawski, 2019-07-25 *On Women's Films* looks at contemporary and classic films from emerging and established makers such as Maria Augusta Ramos Xiaolu Guo Val-rie Massadian Lynne Ramsay Lucrecia Martel Rakhshan Bani Etemad Chantal Akerman or Claire Denis The collection is also tuned to the continued provocation of feminist cinema landmarks such as Chick Strand's *Soft Fiction* Barbara Loden's *Wanda* Valie Export's *Invisible Adversaries* Cecilia Mangini's *Essere donna* Attentive to minor moments to the pauses and the charge and forms bodies adopt through cinema the contributors suggest the capacity of women's films to embrace shape and question the world

**The Routledge Companion to Cinema & Gender** Kristin Hole, Dijana Jelača, E. Kaplan, Patrice Petro, 2016-11-10

Comprised of 43 innovative contributions this companion is both an overview of and intervention into the field of cinema and gender The essays included here address a variety of geographical contexts from an analysis of cinema Islam and women and television under Eastern European socialism to female audience reception in Nigeria to changing class and race norms in Bollywood dance sequences A special focus is on women directors in a global context that includes films and filmmakers from Asia Africa Australia Europe North and South America The collection also offers a solid overview of feminist contributions to thinking on genre from the chick flick to the action or Western film to film noir and the slasher Readers will find contributions on a variety of approaches to spectatorship reception studies and fandom as well as transnational approaches to star studies and essays addressing the relationship between feminist film theory and new media Other topics include queer and trans cinema eco cinema and the post-human Finally readers interested in the history of film will find essays addressing the methodological dimensions of feminist film history essays on silent and studio era women in film and histories of female filmmakers in a variety of non-Western contexts

**Doing Women's Film History** Christine Gledhill, Julia Knight, 2015-10-30

Research into and around women's participation in cinematic history has enjoyed dynamic growth over the past decade A broadening of scope and interests encompasses not only different kinds of filmmaking mainstream fiction experimental and documentary but also

practices publicity journalism distribution and exhibition seldom explored in the past Cutting edge and inclusive Doing Women s Film History ventures into topics in the United States and Europe while also moving beyond to explore the influence of women on the cinemas of India Chile Turkey Russia and Australia Contributors grapple with historiographic questions that cover film history from the pioneering era to the present day Yet the writers also address the very mission of practicing scholarship Essays explore essential issues like identifying women s participation in their cinema cultures locating previously unconsidered sources of evidence developing methodologies and analytical concepts to reveal the impact of gender on film production distribution and reception and reframing film history to accommodate new questions and approaches Contributors include Kay Armatage Eylem Atakav Karina Aveyard Canan Balan C cile Chich Monica Dall Asta Eliza Anna Delveroudi Jane M Gaines Christine Gledhill Julia Knight Neepa Majumdar Michele Leigh Luke McKernan Debashree Mukherjee Giuliana Muscio Katarzyna Paszkiewicz Rashmi Sawhney Elizabeth Ramirez Soto Sarah Street and Kimberly Tomadjoglou International Perspectives on Feminism and Sexism in the Film Industry Sarı, Gülşah,Çetin, Derya,2019-11-22 Gender studies has maintained its status as a heavily researched field However women and their role in cinema is a vastly understudied topic that deals with various aspects of feminism and sexism The function of women in the film industry has evolved over time and proven to be an interesting area of research regarding the transition from sexual icons to respected professionals Feminism is a widely researched subject yet its specific application within cinema is an area that has yet to be studied International Perspectives on Feminism and Sexism in the Film Industry is an essential reference source that examines the representation of women in cinema and provides a feminist approach to various aspects of the film industry including labor production and the cultural impact of women in motion pictures Featuring research on topics such as violence against women feminist film theory and psychoanalysis this book is ideally designed for directors industry professionals writers screenwriters activists professors students administrators and researchers in fields that include film studies gender studies mass media and communications **The New Wave in Turkey's Cinema** Tage T.E. Luxembourg, Mumin Baris, Aygün Şen, Saniye İnce, İlknur Bilir, Bawer Çakır, M. Elif Demoğlu, Zehra Cerrahoğlu Zıraman, Sertaç Koyuncu, Mehmet Göldoğan, 2018 After the collapse of Turkey s domestic popular cinema also known as Yesilcam in the late 1980s cinema in the country entered a new phase Following this painful collapse after a relatively long period of silence a new generation of independent directors along with a few members of the older generation directors who insisted on making films despite the unsuitable conditions emerged This book brings together ten different articles published for the first time each written about a film made after 2000 in Turkey and argues the emergence of a New Wave in the country s cinema In this book you will find A Dead Father and His Children An Introduction by Tage T E Luxembourg and Mumin Baris A Brief Descent into Liquid Fear in Emin Alper s Abluka by İlknur Bilir Alb m A Photographic Representation of Stillness and Social Life in the Provinces by Saniye İnce With or Without You Ana Yurdu in the Context of Existentialist



Feminism by M Elif Demolu Bahoz A Breeze to The Third Cinema by Mehmet G Ido an Bask n The Horror of the Scapegoats by Serta Koyuncu When the coin lands on its edge Yaz Tura A critical look at a critical film by Tage T E Luxembourgeois An Ecocritical Reading Yurt as a Story of Pillage and Homelessness by Ayg n en The new Milli cinema Semih Kaplano lu s Yusuf Trilogy by Mumin Baris Zenne A Movie That Stands Far From The LGBTI s Struggle in Turkey by Bawer ak r 9 The Metaphor of Mahalle Neighbourhood as Country by Zehra Cerraho lu Z raman

*Romanian New Wave Cinema* Doru Pop, 2014-03-08

Modern Romanian filmmaking has received wide international recognition From 2001 to 2011 promising young filmmakers have been embraced as important members of European cinema The country developed a new fervor for filmmaking and a dozen new movies have received international awards and recognition from some of the most important critics worldwide This development sometimes called New Wave cinema is fully explored in this book By using a comparative approach and searching for similarities among cinematic styles and trends the study reveals that the young Romanian directors are part of a larger European way of filmmaking The discussion moves from specific themes motifs and narratives to the philosophy of a whole generation such as Cristi Puiu Cristian Mungiu Radu Muntean Corneliu Porumboiu Tudor Giurgiu and others

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