



"Identity, Projection and the Other"

International Conference on Film Studies

9 February, 2019

Preliminary Programme

09:00 – 09:30 Registration

09:30 – 11:00 Parallel Sessions

Session 1A:

Claudia Hachenberger, FAU Erlangen-Nürnberg (Germany)

Narcos and the Promotion of an U.S. (Informal) Cultural Empire

Marta García Carrión, Universidad de Valencia (Spain)

An Exotic Otherness: Spanish Representation in French Classic Silent Film

Alexandre Nakahara, University of Sao Paulo (Brazil)

The Representation of Brazilian Nationals in Japanese Film: Saudade's Realism in the Danchi

Session 1B:

Konrad Gunesch, American University in the Emirates (UAE)

Comparing Arts and Sports Novels and Films for Conveying Artists' and Athletes' Gender Relations, Generational Conflicts and Identity Searches: Transpirations of Running and Inspirations of Painting Revealing Riches of Personal Lessons and Educational Values

Seon-Gi Kim, Yonsei University Graduate School of Communication & Arts (Republic of Korea)

Interrogating the Intersection of Youth Discourses and Gender Politics: The Case of South Korean Films Representing the Crisis of Youth

Jayasmita Dutta Roy, University of Delhi (India)

Eviscerating Patriarchy (With Reference to Cat on a Hot Tin Roof)

Session 1C:

Jessica Yu, University of Melbourne (Australia)

The Fantasy of a Post-Race Utopia in *To All the Boys I've Loved Before*

Laura Waringer, Florida State University (USA)

This is Me: Race, Identity and Revisionist History in *The Greatest Showman*

Richard Smith, University of Sydney (Australia)

Cinematic Parallelism After the Nation: Angela Schanelec's the Dreamlike Path

Session 1D:

Gabriele Biotti, Independent Scholar (Italy)

Archival Law and Strength of the Otherness. Some Notes About Identity Frameworks and Ghostly Effects in Stanley Kubrick's the Shining (1980)

Charles Hicks, Peru State College (USA)

Masking the Mother: The Function of the Mask in the Slasher Film Genre

Marianna Trimarchi, IULM University (Italy)

Fear and the City: Constructing the Phobic Other in Transnational Film Narratives

Session 1E:

Eleni Sideri, University of Macedonia (Macedonia)

European Cinema as Cinema of the Other: Constructing Identity in Regional Coproduction Markets

Natasza Różycka, University of Łódź (Poland)

There's No Poland Without Sahara! Image of the Other in the polish colonial films

Annika Schönwitz, Leibniz University of Hanover (Germany)

Translocality and Denationalization in Cary Joji Fukunaga's *Beasts of No Nation* (2015)

11:00 – 11:30 Tea/Coffee

11:30 – 13:00 Parallel Sessions

Session 2A:

Yehuda Sharim, University of California (USA)

Displacement, Film, and the Future

Anat Tzom Ayalon, Tel Aviv University (Israel)

Faceless Voices of Refugees over the Mediterranean: Trauma and Ethics in Philip Scheffner's Documentary - Havarie (Germany, 2016)

Cemal Salman, University of Istanbul (Turkey)/UCL (UK)

Memory of Voices or the Voice of the Memory: an Outlook on Collective Memory in Recent Turkish Cinema

Lynette Sampson, University of the West Indies

Whose Story? The Role of Independent Documentary Film in Understanding Trinidad's Revolutionary History

Session 2B:

Ariana Cano, California State University (USA)

An Analysis on the Nun (2018) and Its Depiction of the Supernatural Through a Feminist Perspective

Victoria K. Pistivsek, University of East Anglia (UK)

Gender Politics of Fatness: The Femininity and Feminism of Melissa McCarthy's Body

Robyn Muir, University of Nottingham (UK)

Princesses as the Other: Images of Femininity and Masculinity in the Disney Princess Phenomenon

Session 2C:

Amy Doricic, University of British Columbia (USA)

Exploring Ice and Fire: Negotiating Liminal Landscapes Through *Game of Thrones* Tourism

Murièle Weber, University of Zurich (Switzerland)

The Formations of Identity in the Night in Films like *Collateral*, *The Rocky Horror Picture Show*, *Who's Afraid of Virginia Woolf* and *Se7en*

Juliette A. J. Huijgen, Research Center for Material Culture (Netherlands)

Objects as Actors on the Agency of the Objectual Other in Film

Session 2D:

Anita Zawisza, University of Warsaw (Poland)

We Are All Humans: Priests and Nuns in the Service of God and Man. Based on Selected Polish Films

Stephen Brooks, University of Birmingham (UK)

'Loneliness of the Long-Distance Quaker': Representations of Quakers in the Hollywood Westerns High Noon (1952) & Angel and the Badman (1947)

Da Ye Kim, New York University (USA)

Acknowledging the 'Others' Within 'Us': He's on Duty (2010) and Reflection of Multiculturalism in South Korean Cinema

13:00 – 13:45 Lunch

13:45 – 15:15 Parallel sessions

Session 3A:

Carly Williams, Sheridan College (Canada)

Achilles: The Homeric Hero of the Iliad of Homer & Wolfgang Petersen's Troy Adapting the Character Through the Centuries

Joshua Kierstead, University of Iowa (USA)

Rethinking Influence: Popular Adaptation as Social Transformation

Wanwarang Maisuwong, University of Lausanne (Switzerland)

Re-Presentation of Thai History Through Animation Cartoon. The Production of Animated Image Based on Historical Background: A Case of Khan Kluay 3d Animation Film (2006)

Session 3B:

Geeta Mishra, Indian Institute Of Technology (India)

Representation of Masculinity and Projection of Other in Selected Hindi Films

Ania Catherine, Dejha Ti, London School of Economics and Political Science (UK)

Her v. Stability: Lesbian Financial Representation in Western Cinema

Kenta Kato, Waseda University (Japan)

Abjection of the Defeated: Politics of Cross-Dressing in Oitsu Owaretsu

Session 3C:

Alejandra Val Cubero, Zayed University (UAE)

Briseur De Tabous! City, Emigration and Rights in the Contemporary Moroccan Cinema

María del Carmen Garrido Hornos, University of Valladolid (Spain)

Identity, Sexuality and Disability: Euthanasia Under Debate in Thea Sharrock's Me Before You (2016)

Renata Gomes Lima, Mary Immaculate College (Ireland)

The Irish Cinemobile – Promoting Inclusion Among Rural Communities Through the National Travelling Cinema

Zhang Na, Ajou University (South Korea)

The Advent of the Vertical Screen Era

Session 3D:

Dima Saqfalhait, SOAS, University of London (UK)

Foregrounding 'Home' in Elia Suleiman's *The Time that Remains*: A Thematic and Aesthetic Influence by Yasujirō Ozu's *Tokyo Story*

Asmat Jahan, Jamia Millia Islamia (India)

Home and the World: Nation in Contemporary Indian Cinema

Kübra Gencal, University of Bielefeld (Germany)

'Are You Turkish? Would You like to Marry Me?': An Analysis of Turkish-German Belongings in Fatih Akin's Movie: *Head-On*

Innocent Ebere Uwah, University of Port Harcourt (Nigeria)

Between Cultural Barriers and Psychological Desires: the 'Osu' Caste System and Identity Performativity in Nollywood

15:15 – 15:30 Tea/Coffee

15:30 – 17:00 Parallel sessions

Session 4A:

Adam L. Miller, Aichi Shukutoku University (Japan)

From Observed to Observer: The Shifting Focus of the Exotic Gaze in Post-War Japanese Cinema

Emma Tarasenko, Novosibirsk State University (Russia)

Theory of Film's Spectator: Passive or Active

Ian Tan, University of Warwick (UK)

The Cinematic Sight/Site of the Other: Levinasian Ethics in the Films of Jean-Pierre and Luc Dardenne

Federica Fabbiani, Independent Scholar (Italy)

Gazes That Matters. Focusing on the Desire Among Women on the Screen

Session 4B:

Sonal Vij, University of East Anglia (UK)

Pakistani Television, Women and the 'Other'

Zebunnisa Hamid, LUMS (Pakistan)

Deconstructing Traditional Notions of Gender in Contemporary Pakistani Cinema

Emad Abouata Amlashi, Marjan Naderzadeh Gavareshki, Eastern Mediterranean University (Cyprus)

Women's Gender Identity Review in Iranian Television Series

Session 4C:

Jack Rutherford, University of Essex (UK)

Drone Warriors: Guerrilla Filmmaking and Cultural Resistance at Standing Rock

Sarah Jilani, University of Cambridge (UK)

Subjectivity and the Material Everyday of Neocolonialism in Ousmane Sembène's *Xala*(1975)

Takao Terui, King's College London (UK)

Self-Other Identification in Interwar Britain: Analysis of Policy Discourse in the Cinematograph Films Acts of 1927/1938

Session 4D:

Panayiota Chrysochou, Independent Scholar (Cyprus)

Re-configuring Oedipal Scenes: Deathly Visitations, Incest, Desire & Absent Mothers in Peter Sasdy's *Hands of the Ripper* & Tom McLoughlin's *The Unsaid*

Michal Tal, Technion-Israel Institute of Technology (Israel)

Minimal Difference: On Literary and Cinematic Manifestations of the Double

Amit Kumar, Jawaharlal Nehru University New Delhi (India)

Dalit's in Hindi Cinema: A Binary of 'Self' and 'Other'

Inès Boufares, University of Sousse (Tunisia)

The Way the Indian Film Industry Tackled the Rise of Hindu Nationalism in the 1990s in Multicultural India Presenter's