



"Identity, Projection and the Other"

International Conference on Film Studies

9 February, 2019

Programme

08:30 – 09:00 Registration

09:00 – 10:30 Parallel Sessions

Session 1A:

Room 631

Claudia Hachenberger, FAU Erlangen-Nürnberg (Germany)

Latino Otherness in the Netflix series *Narcos*

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

Laura Waringer, Florida State University (USA)

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

Session 1B:

Room 624

Konrad Gunesch, American University in the Emirates (UAE)

Comparing Art and Sports Novels and Films for Artists' and Athletes' Gender Relations, Generational Conflicts and Identity Explorations: Transpirations of Running and Inspirations of Painting Revealing Personal Lessons and Educational Principles

Seon-Gi Kim, Yonsei University Graduate School of Communication & Arts (South 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*)

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)

Session 1C:

Room 633

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)

10:30 – 10:45 Tea/Coffee

10:45 – 12:15 Parallel Sessions

Session 2A:

Room 631

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 (Jamaica)

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

Session 2B:

Room 624

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)

Marianna Trimarchi, IULM University (Italy)

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

Amy Doricic, University of British Columbia (Canada)

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

Session 2C:

Room 633

Richard Smith, University of Sydney (Australia)

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

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*

12:15 – 13:00 Lunch

13:00 – 14:30 Parallel sessions**Session 3A:**

Room 631

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:

Room 624

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

14:30 – 14:45 Tea/Coffee

14:45 – 16:15 Parallel sessions

Session 4A:

Room 631

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 (Northern Cyprus)

Women's Gender Identity Review in Iranian Television Series

Patricia Álvarez Sánchez, Universidad de Málaga (Spain)

Women's Gaze and Desires in Recent Spanish Cinema

Session 4B:

Room 624

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

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

16:30 – 18:00 Parallel sessions

Session 5A:

Room 631

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

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

Session 5B:

Room 624

Ian Tan, University of Warwick (UK)

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

Geeta Mishra, Indian Institute of Technology (India)

Representation of Masculinity and Projection of Other in Selected Hindi Films

Kenta Kato, Waseda University (Japan)

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

Robyn Muir, University of Nottingham (UK)

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