

INTRODUCTION:
CROSSING BORDERS, ESTABLISHING DIALOGUES
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The 14th issue of *Cinema – Journal of Philosophy and the Moving Image* is dedicated to the theme of *Film and Non-western thought*. Non-Western thought is a term that has been used in the last decade, mainly in the field of political thought and international relations, aiming to convey traditions of thought that do not belong to Western and European philosophical canons. More than a geographical delimitation, non-Western thought aims at describing structures of thought born outside the European philosophical context. With this issue, we intend to integrate these traditions within the field of film and philosophy, broadening the very term ‘philosophy’ to incorporate non-Western rooted forms of thinking. These include the rich thought traditions of Asia, Africa, and Native America, as well as the rest of the world. The way these traditions produce and are embedded in specific films or film theories can help us overcome the hegemony of Western worldviews, integrating the rich diversity of human thought in the field of cinema. The main aim was to enable an encounter between different systems of thought and cinema, deepening and exploring the way in which ideas, connections, and visions of the world outside of western philosophy are embodied in specific films, either through their devices and aesthetic options, or in terms of content. Ideas can take many forms, moving images being one of them. The way ideas coming from non-Western tradition are embedded in films is also a way of contributing to giving voice to worldviews outside of Western philosophy, bringing to light new and rich approaches of great relevance in this era in which we need to build bridges, establish dialogues, and open the doors to world views outside the Western canon.

The essays comprised in this volume give voice precisely to this claim, offering alternative views on broader themes, such as the relationship between art and thought, image and word, humans and nature, empathy in film, the Anthropocene, post-colonialism, as well as more specific matters, such as the question of temporality, the idea of ‘realism’, the question of euthanasia, infanticide, melancholy, and identity, ‘epistemicide’, femicide, drawing on perspectives that encompass Eastern systems of thought such as Buddhism, Taoism and Confucianism, passing through Islamic views incorporated in Sufism, or new approaches to the issue of colonialism and ecocriticism taking an amerindian perspective. These issues appear in films and works from different geographies and traditions such as China, Japan, South Korea, Turkey, Iran, Colombia,

Thailand, but also Portugal and the United States of America, which somehow incorporate and reflect non-western thoughts and approaches.

Yun-hua Chen and Clemens von Haselberg's "The Real and The Imaginary: Reworking the Boundaries in the Light of Recent Chinese-language Cinema" takes contemporary Chinese-language and related cinema to discuss the Western dichotomies, such as actuality and virtuality, or reality and imagination on screen, by bringing into play concepts derived from Buddhism, Daoism, and Chinese literary and aesthetic traditions. Within this framework Yun-hua Chen and Clemens von Haselberg establish a dialogue between Western and non-Western traditions of thought, by discussing the limitations of Bazin's and Kracauer's notion of realism in the light of Buddhist and Daoist more nuanced approaches, and specifically, by opening a dialogue, through specific films, between Zhuangzi's ideas and Merleau-Ponty's phenomenology of the body, on the one hand, and the Buddhist idea of impermanence with the concepts of Gilles Deleuze and Félix Guattari, on the other.

Continuing within Chinese thinking "Living Time: Re-evaluating Cinematic Empathy Through Li Zehou" by James Batcho provides a non-Western insight into the concept of cinematic empathy, by drawing mainly on the theories of Chinese scholar Li Zehou. Batcho takes Li's writings to propose a cinema of 'sensory empathy' with an emphasis on the audible and temporal, more than the visual, opposing the Western dependence on 'transcendence and immortality' with the Chinese 'sensuous human world', 'immanent and undivided'. Key to this conception of 'empathetic cinema' is Li's sense of 'emotionalized time' as a 'historical accumulation of emotion and experience, which is a fundamental characteristic of Chinese art and Confucian aesthetics. To further develop Li's notions as expressed in cinema, Batcho analyses films from Abbas Kiarostami, Salomé Lamas, Chloe Zhao, João Salaviza, Terrence Malick and Apichatpong Weerasethakul, that, according to the author embody, at different levels, these notions of 'sensory empathy' and 'emotionalized time'.

In "Daoism as a Cure for the Excesses of Western Modern Science in *Pi* (D. Aronofsky, 1998)" Enric Burgos considers Aronofsky's film in the light of Daoist worldviews, which are here contrasted with Western modern science conceptions and assumptions. Burgos takes Aronofsky's film as the starting point to establish a dialogue between a hyper-rational attitude, with all the disconnection from the living world and the body it entails, and key notions of Daoism, including the central notion of *Dào*, as well as the ideas of *xīn* and *wúwéi*. The author maintains that the dialogue entailed in the film gives rise to a progressive blurring of the initial dichotomies, in a process that also embodies a '*Yīn-Yáng* approach', another pivotal concept in Daoism.

López, Palao-Errando and Francomano's "The logic of pain in talking bodies: An approach to *han* in the films of Hong Sang-soo and Lee Chang-dong" focuses on two South Korean films to explore the concept of *han*. Pivotal to the authors is the way *han* works as a representation of

grief and loss, related to the psychoanalytic notion of melancholia that, at the same time, incorporates both a sense of individual and collective loss that draws upon a colonial legacy.

In “The Sufi Literary Subtext in Kaplanoğlu’s Grain (Buğday)” Zeynep Demircan Şöner investigates on the paramount Sufi influences on Muslim cinema worldwide and, particularly, in the Turkish science fiction movie *Buğday* (2017) by Semih Kaplanoğlu. Kaplanoğlu’s film is taken here as ‘cultural text’, i.e., as an example of the cultural appropriations of Sufism to respond to contemporary cultural challenges and demands, in which post-colonial and political discourses are questioned.

Irina Pelea’s “The Portrayal of Dignified Death, Euthanasia, and Other Rituals of Passage in Japanese Cinema. End-Of-Life Practices and Bereavement in “The Ballad Of Narayama” (1983)” addresses Shōhei Imamura’s *The Ballad of Narayama* to discuss narratives of dignified death, euthanasia, and infanticide, from a Japanese point of view. Drawing on Imamura’s film, Pelea focuses on the Japanese conceptions of infanticide (the (ritualized practice of “*mabiki*” or “*kosute*”) and euthanasia (here in the form of *obasute*), that incorporate specific cultural values and worldviews, stressing how the practices shape and give voice to a conception of the self, personal autonomy, dignity, human and non-human life and death that are totally foreign to Westerners, framing them in a context in which Buddhist and Shinto perspectives combine with extreme living conditions. The low value of human life, its relationship to culture and nature, the place of humans in the grand scheme of life, violence and the hardship of survival are brought to light in this essay, where deep ethical and philosophical issues are also raised and questioned.

Podovac and Kusturica’s “Frontera Verde: Towards Ecocritical-Decolonial Image/Cinema” considers television series *Frontera Verde* (2019) from a decolonial-ecocritical perspective to discuss questions of ‘epistemicide’, femicide and genocide over the Indigenous population of the Amazon region, stressing and discussing, amongst others, the importance of decolonisation of visual/symbolic representation and imagination’, as well as of worldviews and conceptions on the humans-nature relationship, wealth, exploitation of nature and ‘*Buen Vivir*’, taking the perspective of the Indigenous population.

Crossing the globe, from Japan to the Amazon rainforest, passing through traditions of thought as distinct as Daoism, Confucianism, Buddhism, Shintoism, Sufism and the ‘Animist’ perspectives of the Amerindians, the set of essays in this volume, constitutes a valuable contribution to balancing the hegemony of Western approaches and perspectives. Furthermore, it opens doors to a dialogue between visual forms and thought, on the one hand, and political and social issues on the other, encouraging a fruitful discussion between different traditions, in their relationship with specific visual forms and practices.