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Cinemas of the Other: A *Personal Journey with Filmmakers from the Middle East and Central Asia.* Gönül Dönmez-Colin. Bristol and Chicago: Intellect Books, 2006. h / bk 284 pp. ISBN 978-1841501437. Price $57.78.

The "other" has long been fashionable term in social sciences. Especially since the arrival of postmodern and post-colonial theories, the preeminence of the category of center has been undermined to open up more space for the formerly dominated presence of the other. Scholars and theoreticians are now more alert to the representation of others. This pro-other tendency has also changed the trajectory of cinema studies. Cinema scholars and viewers are now more interested in the cinematic representations of other parts of the world.

Film scholar Gönül Dönmez-Colin makes an important contribution to the examination of the others in her book titled *Cinemas of the Other:* A *Personal Journey with Filmmakers from the Middle East and Central Asia.* As the subtitle suggests, she presents a rather personal account of the film world found in Middle East and Central Asia. For her accounts Colin relies on the personal interviews she made with filmmakers during her personal journeys to various parts of Middle East and Central Asia. In her introduction she explains that the 'other' in the title of the book has a dual meaning: "1) the non-western nations of Islamic Middle East and Central Asia that are commonly perceived from a Eurocentric point of view as a distinctly separate entity - remote, alien, mysterious, barbaric, savage [...] 2) the cinemas of these nations [.] oppose [.] dominant mainstream cinema, inside and outside the country." (9) This dual meaning gives readers a chance not only to get familiar with the filmmakers of other regions but also presents them with an account of alternative filmmaking.

Before focusing on the filmmakers of separate countries, Colin gives in the introduction a useful general survey of the history of the cinemas in Middle East and Central Asia. By placing these histories in a political context, she manages to show political factors shaping the trajectory of these cinemas.

After this comprehensive introduction, book devotes the first chapter to two Middle Eastern countries: Iran and Turkey. From Iran she mainly focuses on alternative filmmakers that belong to so-called Iranian New Wave. The long list of directors (from Dairush Mehrjui to Janer Panahi,

from Rakshan Bani-Etenad to Abbas Kiorastami) provides a comprehensive portrait of Iranian filmmaking under political and religious oppression. When it comes to Turkey Colin makes a similar selection and focuses on five Turkish filmmakers - Erden Kıral, Ali Özgentürk, Tayfun Pirselimoğlu, Yeşim Ustaoğlu and Atıf Yılmaz - who favor engaged filmmaking over standard entertainment cinema.

The second part of the book sheds light on a lesser known geography. Previously Soviet-dominated cultural lives and cinemas of Kazakhstan, Kyrgyzystan, Tajikistan, Turkmenistan and Uzbekistan are presented through independent and engaged filmmakers trying to make their voices heard in a non-western framework.

By its attempt to do away with Orientalist preconceptions through first-hand portraits of filmmakers on the periphery, this book deserves to be on the bookshelves of readers and scholars who are interested in genuine, unbiased representations of the other.

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