

## Editorial

Dear All,

The theme of the present issue of *Film Journal*, “Terms That Matter: Naming and Labelling in English-Speaking Cinema”, broaches the topic of naming practices in an around film. Guest editors David Roche and Jean-François Baillon have put together a coherent body of articles on the subject by scholars with varying interests in film studies. We all know how much naming is an existential matter, and the import that these signifiers bear, as Jacques Lacan has underlined. In the cinema, as David Roche points out in his introduction, names and naming may derive from a certain randomness, be it film titles or actors’ and characters’ names, which must often bow before marketing strategies and imagined audiences. The studies on Marilyn Monroe and Alfonso Cuarón’s updated *Great Expectations* are cases in point. Very often, naming *is* labelling, as genre formation proves. It is not unsurprising that several authors deal with genres that have difficulty being recognized, like the “Southern” or catch-all formations like *film noir*, docudramas or superhero films that seem continually to reinvent themselves. This may indeed be a characteristic of generic formations which, while applying their supposed formulas, like the “Western”, are repeatedly transformed by a new series of films. I thank the guest editors and contributing authors to this issue and also the reviewers from *Film Journal*’s reading committee, who as always provided thorough reading and sound observations.

As you know, *Film Journal* has opened up sections for book reviews and occasional papers over the past few years, the contact details for which are located on the website. From the 2018 issue, it will be starting a section on “New research and conference reports”, which will seek to present ongoing trends in film studies in the academic world on research, new projects and new theoretical concerns in film from English-speaking countries. It will also encourage updates on the state of research on Anglophone film in different countries. Reports should highlight important and interesting papers and discussions, and focus on the particular contribution of the conference, seminar or research group to the field of film studies. Inquiries and proposals should be sent to the Assistant Editor, Fabrice Lyczba.

I write with some sadness as this is indeed the last issue that I shall publish as editor of *Film Journal*. It has been a wonderful adventure and over the last six years great changes have been implemented in the structure, functioning and layout of the journal. I shall not go into details, as the journal is there to be read and enjoyed in its current state.

I shall leave *Film Journal* with at least two forthcoming issues in preparation. It will be the task of the future editor in chief to bring them to fruition. He or she will have the willingness of the excellent people on the editorial board, currently consisting of Assistant Editor Fabrice Lyczba and Occasional Papers editor, Nicole Cloarec. I thank them deeply for their warm cooperation and tireless work. My thanks go to the guest editors who have contributed to issues during my time as Editor in chief to the journal and to those who are preparing forthcoming issues. I thank the members of the Editorial Committee and the International Advisory Committee for their support, and for their advice and suggestions when necessary.

Special thanks, too, to all contributors to *Film Journal* and to the reading committee. Their thorough readings and comments contribute greatly to the quality of the journal.

As always, proposals for theme issues should be sent to the editor in chief, and proposals for the other sections to the respective editors. Colleagues who wish to be part of *Film Journal's* reading committee should contact the Editor.

My very best wishes to the future Editor of *Film Journal*, to its writers and readers.

*Penny Starfield*  
Editor