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Against the background of the increasingly global nature of the film market and film industry and the emergence of questions of transnationalism, globalisation, cosmopolitanism and world culture, the need undoubtedly arises to revisit the definition of world cinema and to reach a better grasp of how our understanding of the term has developed within the context of film studies and film history.

This is the main aim of the recently published edited collection *Theorizing World Cinema*: to problematise the collocation of world cinema within the disciplines of film studies and film history. In doing so this work presents itself as a new addition to film studies’ re-engagement with the notion of world cinema, joining in this way a series of books published in the last decade which include Dennison and Lim’s edited collection *Remapping World Cinema*, Dina Iordanova’s *Cinema of the Periphery*, Ďurovičová and Newman’s *World Cinema: Transnational Perspectives* and (with a different focus) Karl Schoonover and Rosalind Galt’s *Global Art Cinema*.

As part of the recently launched I.B. Tauris World Cinema book series, *Theorizing World Cinema* offers a new theoretical discussion of the subject in order to relocate some of the most established meanings of world cinema by freeing the term from the negative binary division between Hollywood and “non-Hollywood” cinema, in favour of the adoption of

a polycentric approach. Previously introduced by Lúcia Nagib (2006) as the filmic adaptation of the notion of “polycentric multiculturalism” (Shohat and Stam 1994: 7), polycentric cinema implies a “world made of interconnected cinemas” (2006: 34) as it focuses on the idea of circulation in order to think of world cinema as a “positive, inclusive, democratic concept” (2006: 35). This theoretical argumentation against the binary system is effectively conceptualised in the introduction of the book written by the three editors, Lúcia Nagib, Chris Perriam and Rajinder Dudrah. In fact, it successfully engages with the limits of the discipline, inviting to overcome the Hollywood-centric perspective and to offer viable alternatives to the established understanding of world cinema. This reframing invites the adoption of “a positive and inclusive approach to film studies, which defines world cinema as a polycentric phenomenon with peaks of creation in different places and periods” (p. xxii). In order to address these peaks of creation, from India to South America, *Theorizing World Cinema* comprises twelve chapters – plus the introduction – organised in four “theoretical projects:” the national, the transnational, the diasporic and the realist. This structure is a consequence of the application of the polycentric method to traditional attitudes and new tendencies of film studies, from the theoretical models of transnational cinema to the role played by the notion of realism in the diachronic idea of world cinema. Featuring a series of exemplary case studies analysed by prominent scholars such as John Caughie, Ismail Xavier, Geoffrey Nowell-Smith and Laura Mulvey (to cite a few), the book ultimately

offers a wide array of theoretical approaches surrounding the notion of world cinema. I am thinking here, for instance, of the notion of accented cinema, re-evaluated by Song Hwee Lim in his analysis of Ang Lee's career from a diasporic perspective; or the concept of "minor cinema," deterritorialisation and national identity discussed by Caughie in his account of Scottish cinema and the film *Morven Callar* (2001). Despite not all the contributions succeed in maintaining the excellent premises of the introduction, in particular in terms of methodological innovation, chapters such as Xaviers' "On Film and Cathedrals: Monumental Art, National Allegories and Culture Welfare" and Dudrah's "Beyond World Cinema? The Dialectics of Black British Diasporic Cinema" present a refreshing and welcomed approach able to influence future studies on the topic. Starting from specific case studies such as Taviani's brothers *Good Morning, Babylon* (Xaviers) and *Bhaji on the Beach* (Dudrah), the two chapters open the discussion to the persistence of national elements in world cinema, and to the questions of community and identity. One of the most significant examples of the polycentric approach in the book is Lùcia Nagib's chapter on the corporeal realism of *The Realm of the Senses* (1976) as part of the realistic theoretical project. Nagib successfully shows the advantages of this approach "drawing on local context and traditions, over the arbitrary application of alien (usually Hollywood-based) paradigms to films produced across the globe" (p. 160). Engaging with the European approaches to the film, in particular that of "anti-realism," Nagib demonstrates how matter of ethics and boundaries related to the realistic representation of and the position of the spectator change when moving away from Western philosophy in favour of local cultural context.

An aspect of the book that, arguably, would have benefitted from further development is the

Diasporic theoretical project. In addition to the two good chapters that comprise this section, I felt that a contribution specifically dedicated to the concept of diaspora in film studies and to its relationship with those of national and transnational cinema would have provided a more solid ground for further investigation and contextualizing. This would have allowed the book to offer an important insight on a theoretical approach, which undoubtedly is going to be increasingly pertinent for the discipline.

Despite some minor limitations (mostly due to its nature of edited collection), with its range of chapters *Theorizing World Cinema* is a book that will easily meet the interest of scholars working on different aspects of world and transnational cinema. However, its greatest achievement goes beyond the sum of its contributions: it consists in the invitation to problematise the term "world cinema" and the role it plays in film studies. While doing so, it clearly shows a series of distinctive directions that the discipline can now decide to follow, while moving away from the predominant Hollywood/Western-centric perspective.

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