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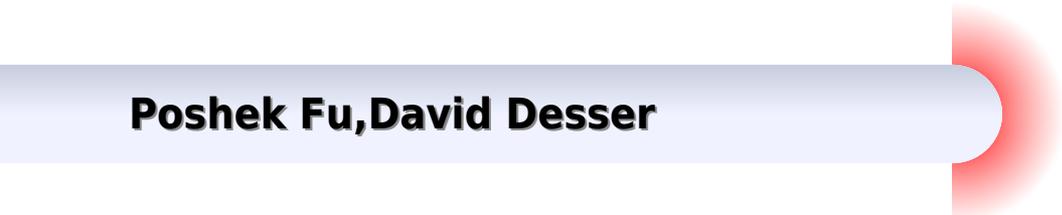
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Asian Cinemas

Poshek Fu, David Desser



Asian Cinemas:

Asian Cinemas Dimitris Eleftheriotis, Gary Needham, 2006-03-31 The West's current fascination with Asian cinema must be viewed in the context of a complex and often problematic relationship between Western scholars, students, viewers and Asian films. This book examines a number of detailed case studies such as the films of Ozu, Bruce Lee, Hong Kong and Turkish cinema, Hindi melodramas, Godzilla films, Taiwanese directors and Fifth Generation Chinese cinema and uses them to investigate the limitations of Anglo-U.S. theoretical models and critical paradigms. By engaging readers with familiar areas of critical discourse such as postcolonial criticism, national cinema, genre, authorship and stardom, the book aims to introduce within such contexts the unfamiliar case studies that will be explored in depth and detail. [The Asian Cinema Experience](#)

Stephen Teo, 2013 This book explores the range and dynamism of contemporary Asian cinemas covering East Asia, China, Japan, South Korea, Hong Kong, Taiwan, Southeast Asia, Thailand, Singapore, Malaysia, South Asia, Bollywood and West Asia, Iran in order to discover what is common about them and to engender a theory or concept of Asian Cinema. It goes beyond existing work which provides a field survey of Asian cinema, probing more deeply into the field of Asian Cinema, arguing that Asian Cinema constitutes a separate pedagogical subject and putting forward an alternative cinematic paradigm. The book covers styles including the works of classical Asian Cinema masters and specific genres such as horror films and Bollywood and Anime, two very popular modes of Asian Cinema, spaces including artistic use of space and perspective in Chinese cinema, geographic and personal space in Iranian cinema, the private erotic space of films from South Korea and Thailand and the persistence of the family unit in the urban spaces of Asian big cities in many Asian films and concepts such as Pan-Asianism, Orientalism, Nationalism and Third Cinema. The rise of Asian nations on the world stage has been coupled with a growing interest both inside and outside Asia of Asian culture of which film is increasingly an indispensable component. This book provides a rich, insightful overview of what exactly constitutes Asian Cinema. *The Routledge Companion to Asian Cinemas*

Zhen Zhang, Sangjoon Lee, Debashree Mukherjee, Intan Paramaditha, 2024-07-04 Balancing leading scholars with emerging trendsetters, this Companion offers fresh perspectives on Asian cinemas and charts new constellations in the field with significance far beyond Asian cinema studies. Asian cinema studies at the intersection of film, media studies and area studies has rapidly transformed under the impact of globalization, compounded by the resurgence of a variety of nationalist discourses as well as counter discourses, new socio-political movements and the possibilities afforded by digital media. Differentiated experiences of climate change and the COVID-19 pandemic have further heightened interest in the digital everyday and the renewed geopolitical divide between East and West and between North and South. Thematized into six sections, the 46 chapters in this anthology address established paradigms of scholarship and viewership in Asian cinemas like extreme genres, cinephilia, festivals and national cinema while also highlighting political and archival concerns that firmly situate Asian cinemas within local and translocal milieus. Underrepresented cinemas of North Korea, Bangladesh, Laos

Indonesia Malaysia Taiwan Thailand and Cambodia appear here amidst a broader cross regional comparative approach An ideal resource for film media cultural and Asian studies researchers students and scholars as well as informed readers with an interest in Asian cinemas

The Palgrave Handbook of Asian Cinema Aaron Han Joon Magnan-Park,Gina Marchetti,See Kam Tan,2018-11-04 This collection offers new approaches to theorizing Asian film in relation to the history culture geopolitics and economics of the continent Bringing together original essays written by established and emerging scholars this anthology transcends the limitations of national borders to do justice to the diverse ways in which the cinema shapes Asia geographically and imaginatively in the world today From the revival of the Silk Road as the belt and road of a rising China to historical ruminations on the legacy of colonialism across the continent the authors argue that the category of Asian cinema from Turkey to the edges of the Pacific continues to play a vital role in cutting edge film research This handbook will serve as an essential guide for committed scholars students and all those interested in the past present and possible future of Asian cinema in the 21st century

Chinese Cinemas Felicia Chan,Andy Willis,2016-05-20 Chinese Cinemas International Perspectives examines the impact the rapid expansion of Chinese filmmaking in mainland China has had on independent and popular Chinese cinemas both in and outside of China While the large Chinese markets are coveted by Hollywood the commercial film industry within the People s Republic of China has undergone rapid expansion since the 1990s Its own production distribution and exhibition capacities have increased exponentially in the past 20 years producing box office success both domestically and abroad This volume gathers the work of a range of established scholars and newer voices on Chinese cinemas to address questions that interrogate both Chinese films and the place and space of Chinese cinemas within the contemporary global film industries including the impact on independent filmmaking both within and outside of China the place of Chinese cinemas produced outside of China and the significance of new internal and external distribution and exhibition patterns on recent conceptions of Chinese cinemas This is an ideal book for students and researchers interested in Chinese and Asian Cinema as well as for students studying topics such as World Cinema and Asian Studies

Migration and Identity in British East and Southeast Asian Cinema Wing-Fai Leung,2023-05-31 An emerging interest in a British East and Southeast Asian identity after decades of political and social exclusion has coincided with periods of economic and political challenges in the UK In Migration and Identity in British East and Southeast Asian Cinema Leung Wing Fai argues that this explosive context has created rich and diverse forms of storytelling and an accented cinematic language By offering close readings of key contemporary films and positioning them in a wider slate of releases by British East and Southeast Asian filmmakers alongside Anglophone film histories in the Global North this book sheds light on a developing field and engenders new ways of understanding British cinema and society The author explores changing representational politics in contemporary cinema and argues for the cinematic visibility of a hitherto silenced community Drawing on theoretical frames from sociological film and cultural studies to critically engage with the textual and visual

language of the case studies Leung claims the place of British East and Southeast Asian Cinema as a film and cultural movement Highlighting diversity among the British East and Southeast Asian community pushing boundaries in its intersectional approach to ethnicity race gender and sexuality and proposing a critical framework for academic studies on diasporic film making in the UK this nuanced and innovative study will interest researchers teachers and students in a range of Humanities and Liberal Arts subjects including Film and Media Studies Regional Area Studies Asia and arts cultural and creative productions from the East and Southeast Asian diaspora

American and Chinese-Language Cinemas Lisa Funnell, Man-Fung Yip, 2014-09-19 Critics frequently describe the influence of America through Hollywood and other cultural industries as a form of cultural imperialism This unidirectional model of interaction does not address however the counter flows of Chinese language films into the American film market or the influence of Chinese filmmakers film stars and aesthetics in Hollywood The aim of this collection is to re consider the complex dynamics of transnational cultural flows between American and Chinese language film industries The goal is to bring a more historical perspective to the subject focusing as much on the Hollywood influence on early Shanghai or postwar Hong Kong films as on the intensifying flows between American and Chinese language cinemas in recent decades Contributors emphasize the processes of appropriation and reception involved in transnational cultural practices examining film production distribution and reception

Chinese Cinema Jeff Kyong-McClain, Russell Meeuf, Jing Jing Chang, 2022-07-12 In Chinese Cinema Identity Power and Globalization a variety of scholars explore the history aesthetics and politics of Chinese cinema as the Chinese film industry grapples with its place as the second largest film industry in the world Exploring the various ways that Chinese cinema engages with global politics market forces and film cultures this edited volume places Chinese cinema against an array of contexts informing the contours of Chinese cinema today The book also demonstrates that Chinese cinema in the global context is informed by the intersections and tensions found in Chinese and world politics national and international co productions the local and global in representing Chineseness and the lived experiences of social and political movements versus screened politics in Chinese film culture This work is a pioneer investigation of the topic and will inspire future research by other scholars of film studies This edited volume offers a much needed account of alternative ways of envisioning Chinese cinema in the special context of China and the world Its vigorous theoretical framework which puts emphasis on interactions in the context of China and the world will complement and update publications in related areas Yiu Wai Chu The University of Hong Kong author of Main Melody Films Hong Kong Directors in Mainland China Chinese Cinema Identity Power and Globalization offers a collection of studies of modern Chinese films and their global connections with a contemporary emphasis Its authors insightful analyses of films famous obscure and new to the twenty first century screen elucidate numerous contextual factors relevant for understanding the history and aesthetics of Chinese cinemas Christopher Rea The University of British Columbia author of Chinese Film Classics 1922 1949

New Chinese Cinemas Nick Browne, 1994 New Chinese Cinemas analyses the changing

forms and significance of filmmaking in the People's Republic of China, Taiwan and Hong Kong since the end of the Cultural Revolution with a particular emphasis on how film comments on the profound social changes that have occurred in East Asia over the past two decades. Considering in detail both conservative and progressive stances on economic modernisation, it also demonstrates how film has been an important formal structure and social document in the interpretation of these changes. The essays collected here, which were specially commissioned for this volume, also offer extended analyses of the important trends, styles and work that define Chinese filmmaking in the 1980s.

Queer Asian Cinema Andrew Grossman, 2018-10-24
Explore queer themes in films from Hong Kong gangster flicks to Bollywood melodramas. Although Asian films have reached a new height in popularity worldwide, *Queer Asian Cinema: Shadows in the Shade* is the first full-length book in English solely devoted to examining the aesthetics and politics of homosexuality in Asian films. This unique book presents multiple points of view on the portrayal of gay, lesbian and transgendered people in film throughout Asia. From the subversive sadomasochism of Japan's pink films to the hard-boiled world of Hong Kong's gangster movies, *Queer Asian Cinema* analyzes and discusses attitudes toward homosexuality in the full spectrum of Asian film. In addition to studies of the representation of identified gay men, lesbians and transgendered individuals, it reveals the hidden homoerotic subtext of otherwise conventional films. *Queer Asian Cinema: Shadows in the Shade* examines diverse aspects of Asian films, including the political and psychological links between feudal and sadomasochist hierarchies, the inevitable punishment of homoerotic bonds in gangster films, the integration of the homosexual couple into the Confucian family structure in Korean films, the complexities of cross-gender casting, the differences between transvestism and cross-dressing, the definition of male genitalia as obscene. *Queer Asian Cinema: Shadows in the Shade* brings together experts in both film-making and movie criticism, providing a balanced viewpoint to unite the worlds of academic and popular perceptions on this subject. It opens an exciting discussion of this important and largely neglected area of cinematic discourse.

Transnational Chinese Cinemas Sheldon H. Lu, 1997-10-01
Zhang Yimou's first film *Red Sorghum* took the Golden Bear Award in 1988 at the Berlin International Film Festival. Since then, Chinese films have continued to arrest worldwide attention and capture major film awards, winning an international following that continues to grow. *Transnational Chinese Cinemas* spans nearly the entire length of twentieth-century Chinese film history. The volume traces the evolution of Chinese national cinema and demonstrates that gender identity has been central to its formation. Femininity, masculinity and sexuality have been an integral part of the filmic discourses of modernity, nationhood and history. This volume represents the most comprehensive, wide-ranging and up-to-date study of China's major cinematic traditions. It is an indispensable source book for modern Chinese and Asian history, politics, literature and culture.

Renegotiating Film Genres in East Asian Cinemas and Beyond Lin Feng, James Aston, 2020-11-16
This book brings together nine original chapters to examine genre agency in East Asian cinema within the transnational context. It addresses several urgent and pertinent issues, such as the distribution and exhibition practices of

East Asian genre films intra regional creative flow of screen culture and genre s creative response to censorship The volume expands the scholarly discussion of the rich heritage and fast changing landscape of filmmaking in East Asian cinemas Confronting the complex interaction between genres filmic narrative and aesthetics film history and politics and cross cultural translation this book not only reevaluates genre s role in film production distribution and consumption but also tackles several under explored areas in film studies and transnational cinema such as the history of East Asian commercial cinema the East Asian film industry and cross media and cross market film dissemination

Remaking Chinese Cinema
Yiman Wang, 2013-11-01 From melodrama to Cantonese opera from silents to 3D animated film *Remaking Chinese Cinema* traces cross Pacific film remaking over the last eight decades Through the refractive prism of Hollywood Shanghai and Hong Kong Yiman Wang revolutionizes our understanding of Chinese cinema as national cinema Against the diffusion model of national cinema spreading from a central point Shanghai in the Chinese case she argues for a multilocal process of co constitution and reconstitution In this spirit Wang analyzes how southern Chinese cinema huanan dianying morphed into Hong Kong cinema through transregional and trans national interactions that also produced a vision of Chinese cinema Among the book s highlights are a rereading of *The Goddess* one of the best known silent Chinese films in the West from the perspective of its wartime Mandarin Cantonese remake the excavation of a hybrid genre the Western costume Cantonese opera film inspired by Hollywood s fantasy films of the 1930s and produced in Hong Kong well into the mid twentieth century and a rumination on Hollywood s remake of Hong Kong s *Infernal Affairs* and the wholesale incorporation of Chinese elements in *Kung Fu Panda 2* Positing a structural analogy between the utopic vision the national cinema and the location specific collective subject position the author traces their shared urge to infinitesimally approach but never fully and finitely reach a projected goal This energy precipitates the ongoing processes of cross Pacific film remaking which constitute a crucial site for imagining and enacting without absolving issues of national and regional border politics These issues unfold in relation to global formations such as colonialism Cold War ideology and postcolonial postsocialist globalization As such *Remaking Chinese Cinema* contributes to the ongoing debate on trans national cinema from the unique perspective of century long border crossing film remaking

Remapping the Cold War in Asian Cinemas Sangjoon Lee, Darlene Espena, 2025-10-01 This book is about cinema and the cultural Cold War in Asia set against the larger history of the cultural political and institutional linkages between the US Europe and Asia at the height of the Cold War From the popularity of CIA sponsored espionage films in Hong Kong and South Korea to the enduring Cold War rhetoric of brotherly relations in contemporary Sino Indian co production cinema has always been a focal point of the cultural Cold War in Asia Historically both the United States and the Soviet Union viewed cinema as a powerful weapon in the battle to win hearts and minds not just in Europe but also in Asia The Cold War in Asia was properly speaking a hot war with proxy military confrontations between the United States on one side and the Soviet Union and China on the other Amid this political and military

turbulence cataclysmic shifts occurred in the culture and history of Asian cinemas as well as in the latitude of US cultural diplomacy in Asia The collection of essays in this volume sheds light on the often forgotten history of the cultural Cold War in Asia Taken together the volume s fifteen chapters examine film cultures and industries in Asia to showcase the magnitude and depth of the Cold War s impact on Asian cinemas societies and politics By shifting the lens to Asia the contributors to this volume re examine the dominant narratives about the global Cold War and highlight the complex and unique ways in which Asian societies negotiated contested and adapted to the politics and cultural manifestations of the Cold War

A Companion to Chinese Cinema Yingjin Zhang, 2012-03-30 This outstanding anthology offers an encyclopedic coverage of Chinese cinema from multiple angles and will be the standard reference in Chinese cinema studies in the years to come Sheldon Lu University of California Davis Like its editor this Companion is reliable encyclopedic and friendly Traveling from silent melodramas to the urban generation from Mainland China to Hong Kong and Taiwan we now have the docent we need Dudley Andrew Yale University This stunning collection a must read for anyone interested in the complicated dynamics of Chinese cinema past and present features state of the art research by highly respected veteran scholars and brilliant newcomers Paul G Pickowicz University of California San Diego A Companion to Chinese Cinema features a collection of original readings that offer a comprehensive overview of the evolution and current state of Chinese cinema Essays consider Chinese cinema from a variety of historical and geopolitical centers Shanghai Hong Kong and Taiwan and offer a critical examination of major accomplishments of Chinese film studies in various categories film history and geography industry and institution media and arts genre and representation and issues and debates This collaborative project brings together specialists across a range of disciplines to consider Chinese cinema from a variety of methodological approaches and theoretical frameworks This interdisciplinary approach allows for an unprecedented breadth of innovative ideas that facilitate a better understanding of Chinese cinema as it relates to artistic projects social practices political institutions and expanding international markets A Companion to Chinese Cinema offers an important analysis of a growing force in international cinema

The Pusan International Film Festival, South Korean Cinema and Globalization SooJeong Ahn 2011-11-01 This book provides a political and cultural exploration of the Pusan International Film Festival in South Korea since its inception in 1996 By paying a particular attention to the organizers use of an Asian regionalization strategy SooJeong Ahn reveals how the festival staked out a unique and influential position within a rapidly changing global landscape Very little primary empirical research has been conducted to date on non Western film festivals though PIFF and Tokyo and Hong Kong have swiftly grown more exciting and influential as testing grounds for global cinema innovations The initiation development and growth of PIFF should be understood as resulting from productive tensions in the festival s efforts to serve local regional and national constituencies The book also reflects the complexities of rapid transformation in the South Korean film industry as it has reached out to the global market since the late 1990s SooJeong Ahn worked for the Pusan International

Film Festival between 1998 and 2002 and has completed a Ph D on film festivals at the University of Nottingham Her recent publications include Re imagining the Past Programming South Korean Retrospectives at PIFF in Film International Vol 6 2008 Placing South Korean Cinema into Pusan International Film Festival Programming Strategy in the Global Local Context in What a Difference a Region Makes Cultural Studies and Cultural Industries in North East Asia 2009 Re mapping Asian Cinema The Tenth Anniversary of PIFF in 2005 in Cinemas Identities and Beyond 2010 *Bangladesh Cinema and National Identity* Zakir Hossain Raju, 2014-12-17 Throughout the twentieth and early twenty first centuries cinema has been adopted as a popular cultural institution in Bangladesh At the same time this has been the period for the articulation of modern nationhood and cultural identity of Bengali Muslims in Bangladesh This book analyses the relationship between cinema and modernity in Bangladesh providing a narrative of the uneven process that produced the idea of Bangladesh cinema This book investigates the roles of a non Western national film industry in Asia in constructing nationhood and identity within colonial and postcolonial predicaments Drawing on the idea of cinema as public sphere and the postcolonial notion of formation of the Bangladesh nation interactions between cinema and middle class Bengali Muslims in different social and political matrices are analyzed The author explores how the conflict among different social groups turned Bangladesh cinema into a site of contesting identities In particular he illustrates the connections between film production and reception in Bangladesh and a variety of nationalist constructions of Bengali Muslim identity Questioning and debunking the usual notions of Bangladesh and cinema this book positions the cinema of Bangladesh within a transnational frame Starting with how to locate the beginning of the second Bengali language cinema in colonial Bengal the author completes the investigation by identifying a global Bangladeshi cinema in the early twenty first century The first major academic study on this large and vibrant national cinema this book demonstrates that Bangladesh cinema worked as different public spheres for different publics throughout the twentieth century and beyond Filling a niche in Global Film and Media Studies and South Asian Studies it will be of interest to scholars and students of these disciplines *The Poetics of Chinese Cinema* Gary Bettinson, James Udden, 2016-10-05 This book examines the aesthetic qualities of particular Chinese language films and the rich artistic traditions from which they spring It brings together leading experts in the field and encompasses detailed and wide ranging case studies of films such as Hero House of Flying Daggers Spring in a Small Town 24 City and The Grandmaster and filmmakers including Hou Hsiao hsien Jia Zhangke Chen Kaige Fei Mu Zhang Yimou Johnnie To and Wong Kar wai By illuminating the form and style of Chinese films from across cinema history The Poetics of Chinese Cinema testifies to the artistic value and uniqueness of Chinese language filmmaking **Directory of World Cinema: China 2** Gary Bettinson, 2015-05-29 Since the publication of the first volume of Directory of World Cinema China the Chinese film industry has intensified its efforts to make inroads into the American market The 2012 acquisition of US theatre chain AMC and visual effects house Digital Domain by Chinese firms testifies to the global ambitions of China s powerhouse film industry Yet

Chinese cinema has had few crossover hits in recent years to match the success of such earlier films as Crouching Tiger Hidden Dragon House of Flying Daggers and Kung Fu Hustle Yet even overseas revenue for Chinese movies has dwindled domestic market growth has surged year after year Indeed annual production output remains healthy and the daily expansion of screens in second or third tier cities attracts audiences whose tastes favour domestic films over foreign imports The Cinema of Hong Kong Poshek Fu, David Desser, 2002-03-25 This volume examines Hong Kong cinema in transnational historical and artistic contexts

Decoding **Asian Cinemas**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Asian Cinemas**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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