

ROUTLEDGE ADVANCES IN FILM STUDIES

Transnational Asian Identities in Pan-Pacific Cinemas

The Reel Asian Exchange

Edited by
Philippa Gates and Lisa Funnell



Transnational Asian Identities Pan Pacific Cinemas

Dorothy Wai Sim Lau



Transnational Asian Identities Pan Pacific Cinemas:

Transnational Asian Identities in Pan-Pacific Cinemas Philippa Gates, Lisa Funnell, 2012-03-12 This collection examines the exchange of Asian identities taking place at the levels of both film production and film reception amongst pan Pacific cinemas The authors consider on the one hand texts that exhibit what Mette Hjort refers to as marked transnationality and on the other the polysemic nature of transnational film texts by examining the release and reception of these films The topics explored in this collection include the innovation of Hollywood generic formulas into 1950 s and 1960 s Hong Kong and Japanese films the examination of Thai and Japanese raced and gendered identity in Asian and American films the reception of Hollywood films in pre 1949 China and millennial Japan the production and performance of Asian adoptee identity and subjectivity the political implications and interpretations of migrating Chinese female stars and the production and reception of pan Pacific co productions

Reorienting Chinese Stars in Global Polyphonic Networks Dorothy Wai Sim Lau, 2021-03-08 This monograph offers a cutting edge perspective on the study of Chinese film stars by advancing a linguaphonic model moving away from a conceptualization of transnational Chinese stardom reliant on the centrality of either action or body It encompasses a selection of individual personalities from the most iconic Bruce Lee Michelle Yeoh and Maggie Cheung to the not yet full fledged Takeshi Kaneshiro Jay Chou and Tang Wei to the newest Fan Bingbing Liu Yifei Wen Ming Na and Sammi Cheng who are exemplary to the star making practices in the designated sites of articulations This volume notably pivots on specific phonic modalities spoken forms of tongues manners of enunciation styles of vocalization as means to mine ethnic and ideological underpinnings of Chinese stardom By indicating a methodological shift from the visual based to aural based vectors it asserts the phonic as a legitimate bearing that can generate novel vigor in the reimagination of Chineseness By exhausting the critical affordability of the phonic this book unravels the polemics of visibility and aurality body and voice as well as onscreen personae and offscreen existence remapping the contours of the ethnic fame making in the global mediascape

Korean Horror Cinema Alison Peirse, 2013-03-14 As the first detailed English language book on the subject Korean Horror Cinema introduces the cultural specificity of the genre to an international audience from the iconic monsters of gothic horror such as the wonhon vengeful female ghost and the gumiho shapeshifting fox to the avenging killers of Oldboy and Death Bell Beginning in the 1960s with *The Housemaid* it traces a path through the history of Korean horror offering new interpretations of classic films demarcating the shifting patterns of production and consumption across the decades and introducing readers to films rarely seen and discussed outside of Korea It explores the importance of folklore and myth on horror film narratives the impact of political and social change upon the genre and accounts for the transnational triumph of some of Korea s contemporary horror films While covering some of the most successful recent films such as *Thirst* *A Tale of Two Sisters* and *Phone* the collection also explores the obscure the arcane and the little known outside Korea including detailed analyses of *The Devil s Stairway* *Woman s Wail* and *The Fox With Nine Tails* Its exploration and definition of the

canon makes it an engaging and essential read for students and scholars in horror film studies and Korean Studies alike

Crossover Cinema Sukhmani Khorana, 2013-10-23 Cinematic products in the twenty first century increasingly emerge from engage with and are consumed in cross cultural settings While there have been a number of terms used to describe cinematic forms that do not bear allegiance to a single nation in terms of conceptualization content finance and or viewership this volume contends that crossover cinema is the most apt contemporary description for those aspects of contemporary cinema on which it focuses This contention is provoked by an appreciation of the cross cultural reality of our post globalization twenty first century world This volume both outlines the history of usage of the term and grounds it theoretically in ways that emphasize the personal poetic in addition to the political Each of the three sections of the volume then considers crossover film from one of three perspectives production the texts themselves and distribution and consumption

Moralizing Cinema Daniel Biltereyst, Daniela Treveri Gennari, 2014-11-20 This volume is part of the recent interest in the study of religion and popular media culture cinema in particular but it strongly differs from most of this work in this maturing discipline Contrary to most other edited volumes and monographs on film and religion Moralizing Cinema will not focus upon films of the representation of biblical figures religious themes in films the fidelity question in movies but rather look beyond the film text content or aesthetics by concentrating on the cinema related actions strategies and policies developed by the Catholic Church and Catholic organizations in order to influence cinema Whereas the key role of Catholics in cinema has been well studied in the USA of literature on the Legion of Decency and on the Catholic influenced Production Code Administration the issue remains unexplored for other parts of the world The book includes case studies on Argentina Belgium France Ireland Italy Luxemburg the Netherlands and the USA

Cinema as Weather Kristi McKim, 2013-03-05 How do cinematic portrayals of the weather reflect and affect our experience of the world While weatherly predictability and surprise can impact our daily experience the history of cinema attests to the stylistic and narrative significance of snow rain wind sunshine clouds and skies Through analysis of films ranging from The Wizard of Oz to The Umbrellas of Cherbourg from Citizen Kane to In the Mood for Love Kristi McKim calls our attention to the ways that we read our atmospheres both within and beyond the movies Building upon meteorological definitions of weather's dynamism and volatility this book shows how film weather can reveal character interiority accelerate plot development inspire stylistic innovation comprise a momentary attraction convey the passage of time and idealize the world at its greatest meaning making capacity unlike our weather film weather always happens on time whether for tumultuous romantic violent suspenseful or melodramatic ends Akin to cinema's structuring of ephemera cinematic weather suggests aesthetic control over what is fleeting contingent wildly environmental and beyond human capacity to tame This first book length study of such a meteorological and cinematic affinity casts film weather as a means of artfully and mechanically conquering contingency through contingency of taming weather through a medium itself ephemeral and enduring Using film theory history formalist phenomenological analysis and eco criticism this

book casts cinema as weather insofar as our skies and screens become readable through our interpretation of changing phenomena

Eco-Trauma Cinema Anil Narine, 2014-09-19 Film has taken a powerful position alongside the global environmental movement from didactic documentaries to the fantasy pleasures of commercial franchises This book investigates in particular film's complex role in representing ecological traumas Eco trauma cinema represents the harm we as humans inflict upon our natural surroundings or the injuries we sustain from nature in its unforgiving iterations The term encompasses both circumstances because these seemingly distinct instances of ecological harm are often related and even symbiotic the traumas we perpetuate in an ecosystem through pollution and unsustainable resource management inevitably return to harm us Contributors to this volume engage with eco trauma cinema in its three general forms accounts of people who are traumatized by the natural world narratives that represent people or social processes which traumatize the environment or its species and stories that depict the aftermath of ecological catastrophe The films they examine represent a central challenge of our age to overcome our disavowal of environmental crises to reflect on the unsavoury forces reshaping the planet's ecosystems and to restructure the mechanisms responsible for the state of the earth

Cinema and Language Loss Tijana Mamula, 2013 Cinema and Language Loss provides the first sustained exploration of the relationship between linguistic displacement and visuality in the filmic realm examining in depth both its formal expressions and theoretical implications Combining insights from psychoanalysis philosophy and film theory the author argues that the move from one linguistic environment to another profoundly destabilizes the subject's relation to both language and reality resulting in the search for a substitute for language in vision itself a reversal as it were of speaking into seeing The dynamics of this shift are particularly evident in the works of many displaced filmmakers which often manifest a conflicted interaction between language and vision and through this question the signifying potential and the perceptual ambiguities of cinema itself In tracing the encounter between cinema and language loss across a wide range of films from Billy Wilder's *Sunset Boulevard* to Chantal Akerman's *News from Home* to Michael Haneke's *Caché* Mamula reevaluates the role of displacement in postwar Western film and makes an original contribution to film theory and philosophy based on a reconsideration of the place of language in our experience and understanding of cinema

Spanish Cinema in the Global Context Samuel Amago, 2013-09-11 Across a broad spectrum of media markets and national contexts self reflexivity continues to be a favored narrative mode with wide ranging functions In this book Amago argues that in addition to making visible industry and production concerns within the film text reflexive aesthetics have a cartographic function that serves to map the place of a film geographic and cultural within the global cinemascape and thus to bring into sharper relief images of the national Focusing on films in the contemporary Spanish context that in some way reflect back on themselves and the processes of their own production that purposefully blur the distinction between reality and fiction or that draw attention to the various modes of cinematic exhibition and reception Amago proposes ways in which these movies can be employed to understand

Spanish national cinemas today as imbedded within a dynamic global system Asian Popular Culture in Transition John A Lent, Lorna Fitzsimmons, 2013-02-15 Asian Popular Culture in Transition examines contemporary consumption practices in South Korea China India and Japan and both updates and extends popular culture studies of the region Through an interdisciplinary lens this collection of essays explores how recent advances and shifts in information technologies and globalization have impacted cultural markets fashion the digital generation mobile culture femininity matrimonial advertising and a film actress image and performance Drawing upon a diverse range of sources and methods including historical research content analysis anthropological observation textual analyses and interviews Asian Popular Culture in Transition makes a significant contribution to this growing area of research Given its broad range of countries theories and approaches this book will be of great interest to students and scholars of Asian studies cultural studies media and communication studies and gender studies

Unveiling the Power of Verbal Beauty: An Mental Sojourn through **Transnational Asian Identities Pan Pacific Cinemas**

In a global inundated with screens and the cacophony of quick connection, the profound energy and mental resonance of verbal art usually fade in to obscurity, eclipsed by the continuous onslaught of noise and distractions. Yet, located within the lyrical pages of **Transnational Asian Identities Pan Pacific Cinemas**, a fascinating function of literary beauty that pulses with fresh feelings, lies an remarkable journey waiting to be embarked upon. Published with a virtuoso wordsmith, this enchanting opus instructions visitors on a psychological odyssey, softly exposing the latent potential and profound affect stuck within the delicate web of language. Within the heart-wrenching expanse of this evocative examination, we shall embark upon an introspective exploration of the book is central subjects, dissect its fascinating writing style, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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