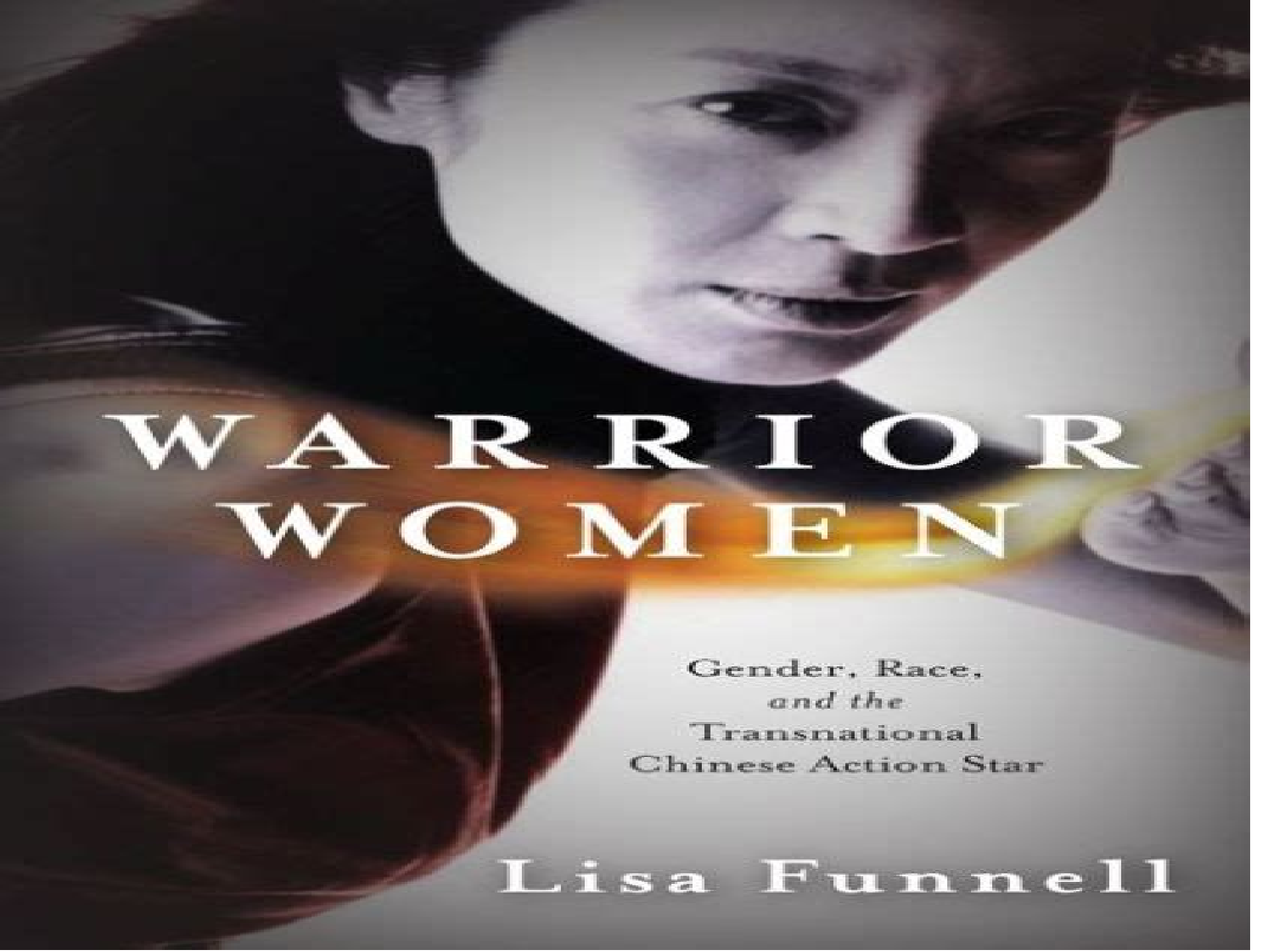




WARRIOR WOMEN

Gender, Race,
and the
Transnational
Chinese Action Star

Lisa Funnell

Warrior Women Gender Race And The Transnational Chinese Action Star

Kyle Barrowman



Warrior Women Gender Race And The Transnational Chinese Action Star:

Warrior Women Lisa Funnell, 2014-05-21 Considers the significance of Chinese female action stars in national and transnational contexts **Warrior Women** considers the significance of Chinese female action stars in martial arts films produced across a range of national and transnational contexts Lisa Funnell examines the impact of the 1997 transfer of Hong Kong from British to Chinese rule on the representation of Chinese identities Hong Kong Chinese mainland Chinese Chinese American Chinese Canadian in action films produced domestically in Hong Kong and increasingly in cooperation with mainland China and Hollywood Hong Kong cinema has offered space for the development of transnational Chinese screen identities that challenge the racial stereotypes historically associated with the Asian female body in the West The ethnic national differentiation of transnational Chinese female stars such as Pei Pei Cheng Charlene Choi Gong Li Lucy Liu Shu Qi Michelle Yeoh and Zhang Ziyi is considered part of the ongoing negotiation of social cultural and geopolitical identities in the Chinese speaking world **Warrior Women** Lisa Funnell, 2014-05-19 Finalist for the 2014 ForeWord IndieFab Book of the Year Award in the Women's Studies Category Bronze Medalist 2015 Independent Publisher Book Awards in the Women Issues Category Winner of the 2015 Emily Toth Award presented by the Popular Culture Association American Culture Association **Warrior Women** considers the significance of Chinese female action stars in martial arts films produced across a range of national and transnational contexts Lisa Funnell examines the impact of the 1997 transfer of Hong Kong from British to Chinese rule on the representation of Chinese identities Hong Kong Chinese mainland Chinese Chinese American Chinese Canadian in action films produced domestically in Hong Kong and increasingly in cooperation with mainland China and Hollywood Hong Kong cinema has offered space for the development of transnational Chinese screen identities that challenge the racial stereotypes historically associated with the Asian female body in the West The ethnic national differentiation of transnational Chinese female stars such as Pei Pei Cheng Charlene Choi Gong Li Lucy Liu Shu Qi Michelle Yeoh and Zhang Ziyi is considered part of the ongoing negotiation of social cultural and geopolitical identities in the Chinese speaking world **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 **Gender and Action Films 1980-2000** Steven Gerrard, Renée Middlemost, 2022-11-24 Gender

and Action Films 1980 2000 offers insights into the intertwined concepts of gender and action and how their portrayal developed in the Action Movie genre during the final two decades of the twentieth century A necessity for academics students and lovers of film and media and those interested in gender studies **Chinese Stardom in Participatory**

Cyberculture Lau Dorothy Wai Sim Lau, 2018-11-14 As Chinese performers have become more visible on global screens their professional images once the preserve of studios and agents have been increasingly relayed and reworked by film fans Web technology has made searching poaching editing posting and sharing texts significantly easier and by using a variety of seamless and innovative methods a new mode of personality construction has been developed With case studies of high profile stars like Jet Li Jackie Chan and Donnie Yen this ground breaking book examines transnational Chinese stardom as a Web based phenomenon and as an outcome of the participatory practices of cyber fans Fighting Stars Kyle

Barrowman, 2024-09-05 Fighting Stars provides a rich and diverse account of the emergence and legacies of Hong Kong martial arts cinema stars Tracing the meanings and influence of stars such as Bruce Lee Jackie Chan Michelle Yeoh Jet Li Zhang Ziyi and Donnie Yen against the shifting backdrops of the Hong Kong film industry the contributors to this important volume highlight martial arts stars cultural reach both on a local and global scale Each of the chapters written by a host of renowned international scholars focuses on an individual film star considering issues such as martial arts practices and philosophies gender and age national identities and conflicts cinematic genres and aesthetic choices in order to understand their local and transnational cultural influence Historical Dictionary of Chinese Cinema Dan Luo, Tan Ye, Yun

Zhu, 2024-09-23 Motion pictures were introduced to China in 1896 and today China is a major player in the global film industry However the story of how Chinese cinema became what it is today is exceptionally turbulent encompassing incursions by foreign powers warfare among contending rulers the collapse of the Chinese empire and the massive setback of the Cultural Revolution This book covers the cinematic history of mainland China spanning across over one hundred and twenty years since its inception Historical Dictionary of Chinese Cinema Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 200 cross referenced entries on the major filmmakers actors and historical figures representative cinematic productions genre evolution significant events and institutions and market changes This book is an excellent resource for students researchers and anyone wanting to know more about Chinese Cinema *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

Victims, Perpetrators and Professionals Tingting Hu,2021-06-07

This book examines the representation of women in relation to violence in Chinese crime films made on the mainland and in Hong Kong and Taiwan It introduces a new trajectory in the investigation of the cinematic representation of female figures in relation to gender issues by interweaving Western feminist and postfeminist critiques with traditional Chinese sociocultural discourse An in depth narrative identifies three major representations of women the female victim the female perpetrator of violence and the female professional Salience to contemporary society shows up in many ways passive and active all of which reinforce a sense of male dominance and patriarchal power Analysis bridges the gap in the field of female representation in Chinese culture Chinese film studies by systematically examining Chinese crime films as a genre in its own right The depiction of female victimisation at the hands of men in the selected crime films consolidates the notion of women s vulnerability and inferiority as perceived in Chinese gender discourse On the other hand the representation of active female perpetrators of violence and as professional working women presents what may be seen as a postfeminist masquerade a cultural strategy that shows an ostensible impression of female empowerment albeit that it reinforces traditional gender hierarchies in the Chinese gender context While graphic female victimisation is commonly presented female perpetrators of violence and females in professional roles in crime films are shown to remain under the control of male authority leading to the conclusion that Chinese crime films are produced in a context of heavy patriarchal power and misogyny

The Chinese Cinema Book Song Hwee Lim,Julian Ward,2020-04-30 This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China Hong Kong and Taiwan as well as to diasporic and transnational Chinese film making from the beginnings of cinema to the present day Chapters by leading international scholars are grouped in thematic sections addressing key historical periods film movements genres stars and auteurs and the industrial and technological contexts of cinema in Greater China

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