

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

Peter Decherney, Blake Atwood



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 aural 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 Biltreyest, 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

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 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

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

Transnational Stardom R. Meeuf, R. Raphael, 2013-02-21 Combining a diverse range of case studies with discussion between leading scholars in star studies and transnational cinema this book analyzes stars as sites of cross cultural contestation and the essays in this collection explore how the plasticity of stars helps disparate peoples manage the shifting ideologies of a transnational world

An Annotated Bibliography for Taiwan Film Studies Jim Cheng, James Wicks, Sachie Noguchi, 2016-04-19 Compiled by two skilled librarians and a Taiwanese film and culture specialist this volume is the first multilingual and most comprehensive bibliography of Taiwanese film scholarship designed to satisfy the broad interests of the modern researcher The second book in a remarkable three volume research project An Annotated Bibliography for Taiwan Film Studies catalogues the published and unpublished monographs theses manuscripts and conference proceedings of Taiwanese film scholars from the 1950s to 2013 Paired with An Annotated Bibliography for Chinese Film Studies 2004 which accounts for texts dating back to the 1920s this series brings together like no other reference the disparate voices of Chinese film scholarship charting its unique intellectual arc Organized intuitively the volume begins with reference materials bibliographies cinematographies directories indexes dictionaries and handbooks and then moves through film history the colonial period Taiwan dialect film new Taiwan cinema the 28 incident film genres animated anticommunist documentary ethnographic martial arts teen film reviews film theory and technique interdisciplinary studies Taiwan and mainland China Taiwan and Japan film and aboriginal peoples film and literature film and nationality biographical materials film stories screenplays and scripts film technology and miscellaneous aspects of Taiwanese film scholarship artifacts acts of censorship copyright law distribution channels film festivals and industry practice Works written in multiple languages include transliteration romanized and original script entries which follow universal AACR 2 and American cataloguing standards and professional notations by the editors to aid in the use of sources

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 *The Routledge Companion to World Cinema* Rob Stone,Paul Cooke,Stephanie Dennison,Alex

Marlow-Mann,2017-09-27 The Routledge Companion to World Cinema explores and examines a global range of films and filmmakers their movements and audiences comparing their cultural technological and political dynamics identifying the impulses that constantly reshape the form and function of the cinemas of the world Each of the forty chapters provides a survey of a topic explaining why the issue or area is important and critically discussing the leading views in the area Designed as a dynamic forum for forty three world leading scholars this companion contains significant expertise and insight and is dedicated to challenging complacent views of hegemonic film cultures and replacing outmoded ideas about production distribution and reception It offers both a survey and an investigation into the condition and activity of contemporary filmmaking worldwide often challenging long standing categories and weighted often politically motivated value judgements thereby grounding and aligning the reader in an activity of remapping which is designed to prompt rethinking *Spectacle in Classical Cinemas* Tom Brown,2015-08-11 Spectacle is not often considered to be a significant part of the style of classical cinema Indeed some of the most influential accounts of cinematic classicism define it virtually by the supposed absence of spectacle Spectacle in Classical Cinemas Musicality and Historicity in the 1930s brings a fresh perspective on the role of the spectacular in classical sound cinema by focusing on one decade of cinema the 1930s in two modes of filmmaking musical and historical films and in two national cinemas the US and France This not only brings to light the special rhetorical and affective possibilities offered by spectacular images but refines our understanding of what classical cinema is and was

American Documentary Filmmaking in the Digital Age Lucia Ricciardelli,2014-11-20 American Documentary Filmmaking in the Digital Age examines the recent challenges to the conventions of realist documentary through the lens of war documentary films by Ken Burns Michael Moore and Errol Morris During the twentieth century the invention of new technologies of audiovisual representation such as cinema television video and digital media have transformed the modes of historical narration and with it forced historians to assess the impact of new visual technologies on the construction of history This book investigates the manner in which this contemporary Western crisis in historical narrative is produced by a larger epistemological shift in visual culture Ricciardelli uses the theme of war as depicted in these directors films to focus her study and look at the model s of national identity that Burns Morris and Moore shape through their depictions of US

military actions She examines how postcolonial critiques of historicism and the advent of digitization have affected the narrative structure of documentary film and the shaping of historical consciousness through cinematic representation

Iranian Cinema in a Global Context Peter Decherney, Blake Atwood, 2014-09-15 Iranian films have been the subject of much critical and scholarly attention over the past several decades and Iranian filmmakers are mainstays of international film festivals Yet most of the attention has been focused on a small segment of Iranian film production auteurist art cinema

Iranian Cinema in a Global Context on the other hand takes account of the wide range of Iranian cinema from popular youth films to low budget underground films The volume also reassesses the global circulation of Iranian art cinema looking at its reception at international festivals in university curricula and at the Academy Awards A final theme of the volume explores the intersection between politics and film with essays on post Khatami reform influences representations of ineffective drug policies and the representation of Jewish characters in Iranian film Taken together the essays in this volume present a new definition of the field of Iranian film studies one that engages global media flows transmedia interaction and a heterogeneous Iranian national cinema

Cinema Against Doublethink David Martin-Jones, 2018-09-28 When is it OK to lie about the past If history is a story then everyone knows that the official story is told by the winners No matter what we may know about how the past really happened history is as it is recorded this is what George Orwell called doublethink But what happens to all the lost forgotten censored and disappeared pasts of world history Cinema Against Doublethink uncovers how a world of cinemas acts as a giant archive of these lost pasts a vast virtual store of the world's memories The most enchanting and disturbing films of recent years Uncle Boonmee Who Can Recall his Past Lives Nostalgia for the Light Even the Rain The Act of Killing Carancho Lady Vengeance create ethical encounters with these lost pasts covering vast swathes of the planet and crossing huge eras of time Analysed using the philosophies of Gilles Deleuze the time image and Enrique Dussel transmodern ethics the multitudinous cinemas of the world are shown to speak out against doublethink countering this biggest lie of all with their myriad false versions of world history Cinema acting against doublethink remains a powerful agent for reclaiming the truth of history for the post truth era

Masculinity in the Contemporary Romantic Comedy John Alberti, 2013-09-11 This volume addresses the growing obsolescence of traditional constructions of masculine identity in popular romantic comedies by proposing an approach that combines gender and genre theory to examine the ongoing radical reconstruction of gender roles in these films Alberti creates a unified theory of gender role change in the movies that combines the insights of both poststructuralist gender and narrative genre theory avoiding binary approaches to the study of gender representation He establishes the current crises in both gender representation and genre development within romantic comedies as examples of experimentation and change towards narratives that feature more egalitarian and less essentialist constructions of gender

The Politics of Age and Disability in Contemporary Spanish Film Matthew J. Marr, 2013 The Politics of Age and Disability in Contemporary Spanish Film examines the onscreen construction of adolescent elderly and disabled

subjects in Spanish cinema from 1992 to the present Applying a dual lens of film analysis and theory drawn from the allied fields of youth age and disability studies this study is set both within and against a conversation on cultural diversity with respect to gender sexual and ethnic identity which has driven not only much of the past decade s most visible and fruitful scholarship on representation in Spanish film but also the broader parameters of discourse on post Transition Spain in the humanities Presenting an engaging and heretofore under explored interdisciplinary approach to images of multiculturalism in what has emerged as one of recent Spain s most vibrant areas of cultural production this book brings a fresh while still complementary critical sensibility to the field of contemporary Peninsular film studies through its detailed discussion of six contemporary films by Salvador Garc a Ruiz Acheró Ma as Santiago Aguilar Luis Guridi Marcos Carnevale Alejandro Amen bar and Pedro Almod var and supporting reference to the production of other prominent and emerging filmmakers

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