



# ASIAN CINEMAS

A Reader & Guide

Dimitris Eleftheriotis

Gary Needham

# Asian Cinemas A Reader And Guide

**Lin Feng, James Aston**



## **Asian Cinemas A Reader And Guide:**

*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 **Asian Cinemas** Dimitris Eleftheriotis, Gary Needham, 2006 Asian cinema is an area of increasing interest in Anglo US film studies while Asian films are now widely distributed and popular with western audiences The fascination with Asian cinema must be examined in the context of a complex and often problematic relationship between western scholars students viewers and Asian films This book therefore 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 in order to investigate the limitations of Anglo US theoretical models and critical paradigms By engaging the 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 which will be explored in depth and detail The advantage of such an approach is that it works with the dynamics of familiarity unfamiliarity and resists the temptation to construct Asian cinemas as a gallery of exotic objects that might be particularly fascinating but remain deeply distant and foreign Features A comprehensive study of Asian cinemas including Hong Kong Japan China India Turkey and Taiwan An accessible guide for the study and research of Asian cinema which addresses undergraduate and postgraduate students and researchers Each section contains a contextualising introduction Includes key texts by Ackbar Abbas Rey Chow David Desser Dimitris Eleftheriotis Nezih Erdo *A Companion to Eastern European Cinemas* Anikó Imre, 2012-08-07 *A Companion to Eastern European Cinemas* showcases twenty five essays written by established and emerging film scholars that trace the history of Eastern European cinemas and offer an up to date assessment of post socialist film cultures Showcases critical historical work and up to date assessments of post socialist film cultures Features consideration of lesser known areas of study such as Albanian and Baltic cinemas popular genre films cross national distribution and aesthetics animation and documentary Places the cinemas of the region in a European and global context Resists the Cold War classification of Eastern European cinemas as other art cinemas by reconnecting them with the main

circulation of film studies Includes discussion of such films as *Taxidermia* *El Perro Negro* *12 08 East of Bucharest* *Big T Il* and *Breakfast on the Grass* and explores the work of directors including Tam s Alm si Walerian Borowczyk Roman Polanski Jerzy Skolimowski Andrzej u3awski and Karel Vachek amongst many others      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      **Turkish Cinema 1970-2007** Ekkehard Ellinger,Kerem Kayi,2008 This handbook on Turkish cinema tries to provide a basis for those who are interested in Turkish cinema in general and for those who wish to do research in the field of Turkish cinema It comprises two parts a bibliography and a study on the history of Turkish cinema With around 6000 entries and two or three times as many cross references the bibliography forms part one and includes for the first time all kinds of non Turkish and Turkish publications on the history of Turkish cinema directors actors films and film festivals from 1970 to 2007 Part two is a comprehensive study focusing on various aspects and subjects of Turkish cinema including its beginnings genres directors producers films etc      **Chinese Martial Arts Cinema** Stephen Teo,2015-11-13 This is the first comprehensive fully researched account of the historical and contemporary development of the traditional martial arts genre in the Chinese cinema known as wuxia literal translation martial chivalry a genre which audiences around the world became familiar with through the phenomenal crossover hit *Crouching Tiger Hidden Dragon* 2000 The book unveils rich layers of the wuxia tradition as it developed in the early Shanghai cinema in the late 1920s and from the 1950s onwards in the Hong Kong and Taiwan film industries Key attractions of the book are analyses of The history of the tradition as it began in the Shanghai cinema its rise and popularity as a serialized form in the silent cinema of the late 1920s and its eventual prohibition by the government in 1931 The fantastic characteristics of the genre their relationship with folklore myth and religion and their similarities and differences with the kung fu sub genre of martial arts cinema The protagonists and heroes of the genre in particular the figure of the female knight errant The chief personalities and masterpieces of the genre directors such as King Hu Chu Yuan Zhang Che Ang Lee Zhang Yimou and films such as *Come Drink With Me* 1966 *The One Armed Swordsman* 1967 *A Touch of Zen* 1970 71 *Hero* 2002 *House of Flying Daggers* 2004 and *Curse of the Golden Flower* 2006

**Orientalism and Reverse Orientalism in Literature and Film** Sharmani Patricia Gabriel,Bernard Wilson,2021-06-17

Acknowledging the significance of Edward Said's Orientalism for contemporary discourse the contributors to this volume deconstruct rearrange and challenge elements of his thesis looking at the new conditions and opportunities offered by globalization What can a renewed or reconceptualized Orientalism teach us about the force and limits of our racial imaginary specifically in relation to various national contexts In what ways for example considering our greater cross cultural interaction have clichés and stereotypes undergone a metamorphosis in contemporary societies and cultures Theoretically and empirically this book offers an expansive range of contexts comprising the insights analytical positions and perspectives of a transnational team of scholars of comparative literature and literary and cultural studies based in Australia Hong Kong Japan Malaysia USA Singapore Taiwan and Turkey Working with through and beyond Orientalism they examine a variety of cultural texts including the novel short story poetry film graphic memoir social thought and life writing Making connections across centuries and continents they articulate cultural representation and discourse through multiple approaches including critical content analysis historical contextualization postcolonial theory gender theory performativity intertextuality and intersectionality Given its unique approach this book will be essential reading for scholars of literary theory film studies and Asian studies as well as for those with a general interest in postcolonial literature and film

**A Dictionary of Film Studies** Annette Kuhn, Guy Westwell, 2020-04-28 A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level Offering exhaustive and authoritative coverage this A-Z is written by experts in the field and covers terms concepts debates and movements in film theory and criticism national international and transnational cinemas film history movements and genres film industry organizations and practices and key technical terms and concepts Since its first publication in 2012 the dictionary has been updated to incorporate over 40 new entries including computer games and film disability ecocinema identity portmanteau film Practice as Research and film in Vietnam Moreover numerous revisions have been made to existing entries to account for developments in the discipline and changes to film institutions more generally Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries The dictionary also has 13 feature articles on popular topics and terms revised and informative bibliographies for most entries and more than 100 web links to supplement the text

**A Companion to Chinese Cinema** Yingjin Zhang, 2012-04-23 A Companion to Chinese Cinema is a collection of original essays written by experts in a range of disciplines that provide a comprehensive overview of the evolution and current state of Chinese cinema Represents the most comprehensive coverage of Chinese cinema to date Applies a multidisciplinary approach that maps the expanding field of Chinese cinema in bold and definitive ways Draws attention to previously neglected areas such as diasporic filmmaking independent documentary film styles and techniques queer aesthetics star studies film and other arts or media Features several chapters that explore China's new market economy government policy and industry practice placing the intricate relationship between film and politics in a historical and international context Includes overviews of Chinese film studies in Chinese and English publications

**Sport in Films** Emma Poulton, Martin Roderick, 2019-05-30 Sport offers everything a good story should have: heroes and villains triumph and disaster, achievement and despair, tension and drama. Consequently, sport makes for a compelling film narrative and films in turn are a vivid medium for sport. Yet despite its regularity as a central theme in motion pictures, constructions and representations of sport and athletes have been marginalised in terms of serious analysis within the longstanding academic study of films and documentaries. In this collection, it is the critical study of film and its connections to sport that are examined. The collection is one of the first of its kind to examine the ways in which sport has been used in films as a metaphor for other areas of social life. Among the themes and issues explored by the contributors are: Morality tales in which good triumphs over evil; The representation and ideological framing of social identities including class, gender, race and nationality; The representation of key issues pertinent to sport including globalization, politics, commodification, consumerism and violence; The meanings spoken by films and the various readings which audiences make of them. This is a timely collection that draws together a diverse range of accessible, insightful and ground-breaking new essays. This book was published as a special issue of *Sport in Society*.

**Extreme Cinema** Mattias Frey, 2016-03-15 Received an Honorable Mention for the 2017 British Association of Film Television and Screen Studies (BAFTSS) Best Monograph Award. From *Shortbus* to *Shame* and from *Oldboy* to *Irreversible*, film festival premieres regularly make international headlines for their shockingly graphic depictions of sex and violence. Film critics and scholars alike often regard these movies as the work of visionary auteurs, hailing directors like Michael Haneke and Lars von Trier as heirs to a tradition of transgressive art. In this provocative new book, Mattias Frey offers a very different perspective on these films, exposing how they are also calculated products designed to achieve global notoriety in a competitive marketplace. Paying close attention to the discourses employed by film critics, distributors and filmmakers themselves, *Extreme Cinema* examines the various tightropes that must be walked when selling transgressive art films to discerning audiences, distinguishing them from generic horror, pornography and Hollywood product while simultaneously hyping their salacious content. Deftly tracing the links between the local and the global, Frey also shows how the directors and distributors of extreme art house fare from both Europe and East Asia have significant incentives to exaggerate the exotic elements that would differentiate them from Anglo-American product. *Extreme Cinema* also includes original interviews with the programmers of several leading international film festivals and with niche distributors and exhibitors, giving readers a revealing look at how these institutions enjoy a symbiotic relationship with the taboo breakers of art house cinema. Frey also demonstrates how these apparently transgressive films actually operate within a strict set of codes and conventions, carefully calibrated to perpetuate a media industry that fuels itself on provocation.

**Japanese Film and the Challenge of Video** Tom Mes, 2023-05-19 This book explores the phenomenon of V Cinema, founded in Japan in 1989 as a distribution system for direct-to-video movies which film companies began making having failed to recoup their investment in big-budget films. It examines how studios and directors worked quickly to capitalize on niche

markets or upcoming and current trends and how as a result this period of history in Japanese cinema was an exceptionally diverse and vibrant film scene It highlights how although the V Cinema industry declined from around 1995 the explosion in quantity and variety of such movies established and cemented many specific genres of Japanese film Importantly the book argues that film scholars who have long looked down on video as a substandard medium without scholarly interest have been wrong to do so and that V Cinema challenges accepted notions of cultural value providing insight into the formation of cinematic canons and inviting us to rethink what is meant by Japanese cinema

**Alterities in Asia** Leong Yew,2010-11-18 This book investigates the politics of identity in Asia and explores how different groups of people inside and outside Asia have attempted to relate to the alterity of the places and cultures in the region through various modes literary and filmic representation scholarly knowledge and so on and at different points in time Although coming from different perspectives like literary criticism film studies geography cultural history and political science the contributors collectively argue that Asian otherness is more than the dialectical interplay between the Western self and one of its many others and more than just the Orientalist discourse writ large Rather they demonstrate the existence of multiple levels of inter Asian and intercultural contact and consciousness that both subvert as much as they consolidate the dominant Western Core Asian periphery framework that structures what the mainstream assumes to be knowledge of Asia With chapters covering a wealth of topics from Korea and its Cold War history to Australia s Asian identity crisis this book will be of huge interest to anyone interested in critical Asian studies Asian ethnicity postcolonialism and Asia cultural studies Leong Yew is an Assistant Professor in the University Scholars Programme National University of Singapore He is the author of *The Disjunctive Empire of International Relations* 2003

**Tradition, Culture and Aesthetics in Contemporary Asian Cinema** Peter C. Pugsley,2016-02-24 From the critically acclaimed Malaysian film *Sepet* to the on going box office successes of the films created by Hong Kong director Wong Kar Wai cinematic texts from the nations of Asia are increasingly capturing audiences beyond their national boundaries *Tradition Culture and Aesthetics in Contemporary Asian Cinema* explores the rise of popular Asian cinema and provides an understanding of the aesthetic elements that mark these films as Asian cinema Incorporating examples of contemporary films from China Japan Hong Kong Korea Singapore Malaysia and India Peter C Pugsley gives readers a fresh insight into the rapidly developing discourse on popular Asian media The book s chapters focus on the aesthetic features of national cinemas and the intersections of local global encountered in the production distribution and consumption of contemporary Asian films By tracking across some of the most influential countries in Asia the book is able to offer new perspectives into the visual and aural features that create greater understanding between East and West As distribution and technological advances make Asian films more readily available an understanding of the different aesthetics at play will enable readers of this book to recognise key cultural motifs found in cinematic texts from Asia

**Ann Hui's Song of the Exile** Audrey Yue,2010-03-01 With due emphases on diasporic intimacies cine feminism and transcultural literacy



Audrey Yue has written a sensitive and lucid study doing justice to a remarkable film by a remarkable director Rey Chow Duke University This book pushes the boundaries of existing studies on Hong Kong cinema studies Yue provides us with innovative ways of reading intimacy in the diaspora as nostalgia for the familiar or idealised as cultural memories that make up diasporic archives as modes of transformation of kinship Structures as affects produced through new media technologies The book concludes with a self reflexive exploration of teaching Song in Australia By situating the film under the rubric of critical multiculturalism Yue demonstrates how the teaching of postcolonial cinema can be sustained as a political pedagogy that resists the pluralist demands of a neoliberal curriculum This is a carefully researched rigorously analytical and intellectually profound study that will make its mark in the fields of diaspora transcultural communication and cinema studies

Jacqueline Lo Australian National University The resolutely independent filmmaker Ann On wah Hui continues to inspire critical acclaim for her sensitive portrayals of numerous Hong Kong tragedies and marginalized populations In a pioneering career spanning three decades Hui has been director producer writer and actress for more than 30 films In this work Audrey Yue analyses a 1990 film considered by many to be one of Hui s most haunting and poignant works Song of the Exile The semi autobiographical film depicts a daughter s coming to terms with her mother s Japanese identity Themes of cross cultural alienation divided loyalties and generational reconciliation resonate strongly amid the migration and displacement pressures surrounding Hong Kong in the early 1990s Even now more than a decade after the 1997 Handover the film is a perennial favourite among returning Hong Kong emigrants and international cinema students This book examines how Hui challenges the myth of the original home as singular familial and romantic and constructs the second home as a new space for Hong Kong modernity Yue also discusses the teaching of the film in the diaspora demonstrating its potential as an affective and performative text of transcultural literacy and diasporic negotiations in the cross cultural classroom *East Asian Cinemas*

Leon Hunt, Leung Wing-Fai, 2010-10-18 Cinemas from East Asia are among the most exciting and influential in the world They are attracting popular and critical attention on a global scale with films from the region circulating as art house cult blockbuster and extreme cinema or as Hollywood remakes This book explores developments in the global popularity of East Asian cinema from Chinese martial arts through Japanese horror to the burgeoning new Korean cinema with particular emphasis on crossovers remakes hybrids and co productions It examines changing cinematic traditions in Asia alongside the Asianisation of western cinema It explores the dialogue not only between East and West but between different cinemas in the Asia Pacific What do these trends mean for global cinema How are co productions and crossover films changing the nature of Hollywood and East Asian cinemas The book includes in depth studies of Park Chan woek *Infernal Affairs* *Seven Samurai* and *Princess Mononoke* *Cult Cinema*

Ernest Mathijs, Jamie Sexton, 2012-03-30 *Cult Cinema* an Introduction presents the first in depth academic examination of all aspects of the field of cult cinema including audiences genres and theoretical perspectives Represents the first exhaustive introduction to cult cinema Offers a scholarly treatment of a hotly contested

topic at the center of current academic debate Covers audience reactions aesthetics genres theories of cult cinema as well as historical insights into the topic

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