

China Forever The Shaw Brothers And Diasporic Cinema

China ForeverA Film Buff's Guide to the Shaw BrothersTranspacific AttachmentsQueer Sinophone CulturesA General History Of The Chinese In SingaporeChinese National CinemaJapanese and Hong Kong Film IndustriesJapanese and Hong Kong Film IndustriesThe Global 1960sModernity and ExclusionMasculinities and Hong Kong CinemaNew England and the Maritime ProvincesThe Palgrave Handbook of Asian CinemaWorldly DesiresAsk for the MoonHistorical Dictionary of Taiwan CinemaThe Oxford Handbook of Chinese CinemasMelancholy Madness (A Coroners Casebook)Fighting StarsIndustrial Networks and Cinemas of India Poshek Fu Jim Li Lily Wong Howard Chiang Chong Guan Kwa Yingjin Zhang Yau Shuk-ting, Kinnia Shuk-ting, Kinnia Yau Tamara Chaplin Joel S Kahn Laikwan Pang Stephen J. Hornsby Aaron Han Joon Magnan-Park Brian Hu Meredith Lewis Daw-Ming Lee Carlos Rojas Michelle McCann Kyle Barrowman Monika Mehta

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the transnational history and cultural politics of the shaw brothers movie empire

the figure of the chinese sex worker who provokes both disdain and desire has become a trope for both asian american sexuality and asian modernity lingering in the cultural

imagination sex workers link sexual and cultural marginality and their tales clarify the boundaries of citizenship nationalism and internationalism in transpacific attachments lily wong studies the mobility and mobilization of the sex worker figure through transpacific media networks illuminating the intersectional politics of racial sexual and class structures transpacific attachments examines shifting depictions of chinese sex workers in popular media from literature to film to new media that have circulated within the united states china and sinophone communities from the early twentieth century to the present wong explores asian american writers articulation of transnational belonging early hollywood s depiction of chinese women as parasitic prostitutes and chinese cinema s reframing the figure as a call for reform cold war era use of prostitute and courtesan metaphors to question nationalist narratives and heteronormativity and images of immigrant brides against the backdrop of neoliberalism and the flows of transnational capital she focuses on the transpacific networks that reconfigure chineseness complicating a diasporic framework of cultural authenticity while imaginations of a global community have long been mobilized through romantic erotic and gendered representations wong stresses the significant role sex work plays in the constant restructuring of social relations chineseness the figure of the sex worker shows is an affective product as much as an ethnic or cultural signifier

the sinophone framework emphasises the diversity of chinese speaking communities and cultures and seeks to move beyond a binary model of china and the west indeed this strikingly resembles attempts within the queer studies movement to challenge the dimorphisms of sex and gender bringing together two areas of study that tend to be marginalised within their home disciplines queer sinophone cultures innovatively advances both sinophone studies and queer studies it not only examines film and literature from mainland china but expands its scope to encompass the underrepresented sinophone world at large in this case taiwan hong kong malaysia singapore and beyond further where queer studies in the u s europe and australia often ignore non western cultural phenomena this book focuses squarely on sinophone queerness providing fresh critical analyses of a range of topics from works by the famous director tsai ming liang to the history of same sex soft core pornography made by the renowned shaw brothers studios by instigating a dialogue between sinophone studies and queer studies this book will have broad appeal to students and scholars of modern and contemporary china studies particularly to those interested in film literature media and performance it will also be of great interest to those interested in queer studies more broadly

a general history of the chinese in singapore documents over 700 years of chinese history in singapore from chinese presence in the region through the millennium old hokkien trading world to the waves of mass migration that came after the establishment of a british settlement and through to the development and birth of the nation across 38 chapters and parts readers are taken through the complex historical mosaic of overseas chinese social economic and political activity in singapore and the region such as the development of maritime junk trade plantation industries and coolie labour the role of different bangs clan associations and secret societies as well as chinese leaders the diverging political allegiances including sun yat sen s revolutionary activities and the national salvation movement leading up to the second world war the transplanting of traditional chinese religions the changing identity of the overseas chinese and the developments in language and education policies publishing arts and more with pride in our past legacy for our future as its key objective this volume aims to preserve the singapore chinese story history and heritage for future generations as well as keep our cultures and traditions alive therefore the book aims to serve as a comprehensive guide for singaporeans new immigrants and foreigners to have an epitome of the singapore society this publication is supported by the national heritage board s heritage project grant related link s

this introduction to chinese national cinema covers three chinas mainland china hong kong and taiwan historical and comparative perspectives bring out the parallel developments in these three chinas while critical analysis explores thematic and stylistic changes over time as well as exploring artistic achievements and ideological debates yingjin zhang examines how despite the pressures placed on the industry from state control and rigid censorship chinese national cinema remains incapable of projecting a single unified picture but rather portrays many different chinas

focuses on the cooperation between hong kong and japanese cinema from the sino japanese war which broke out in the 1930s up until the early 1970s to re evaluate the significance of this event in the context of asian film history

drawing on first hand materials collected from the chinese and japanese literature as well as interviews with more than twenty filmmakers and scholars kinnia shuk ting yau provides a solid historical account of the complex interactions between japanese and hong kong film industries from the 1930s to 1970s the author describes in detail how japan s

efforts during the 1930s and 1940s to produce a greater east asian cinema led to many different kinds of collaborations between the filmmakers from china hong kong and japan and how such development had laid the foundation for more exchanges between the cinemas in the post war period the period covered by the book is the least understood period of the east asian film history filling the gaps surrounding one of the most important but least understood periods of asian film history this books discusses facts and resources once obscured by controversial issues related to wartime affairs with new insights and perspectives this book is an invaluable source of information for understanding how the current east asian film networks came into existence by looking beyond conventional single case studies and adopting a transnational perspective in tracing the connections between different film industries

the global 1960s presents compelling narratives from around the world in order to de center the roles played by the united states and europe in both scholarship on and popular memories of the sixties geographically and chronologically broad this volume scrutinizes the concept of the sixties as defined in both western and non western contexts it provides scope for a set of analyses that together span the late 1950s to the early 1970s written by a diverse and international group of contributors chapters address topics ranging from the socialist scramble for africa to the naxalite movement in west bengal the troubles in northern ireland global media coverage of israel cold war politics in hong kong cinema sexual revolution in france and cultural imperialism in latin america the global 1960s explores the contest between convention and counter culture that shaped this iconic decade emphasizing that while the sixties are well known for liberation activism and protest against the establishment traditional hierarchies and social norms remained remarkably entrenched multi faceted and transnational in approach this book is valuable reading for all students and scholars of twentieth century global history

this penetrating book re examines the project of modernity it seeks to oppose the abstract idealized vision of modernity with an alternative ethnographic understanding the book defends an approach to modernity that situates it as embedded in particular and historical contexts it examines cases of popular modernism in the united states britain and colonial malaysia drawing out the specific cultural and religious assumptions underlying popular modernism and concludes that modernism is implicated in a diversity of forms of cultural and racial exclusion

this collection of exciting essays explores how the representations and the ideologies of masculinities can be productively studied in the context of hong kong cinema it has two objectives first to investigate the multiple meanings and manifestations of masculinities in hong kong cinema that compliment and contradict each other second to analyze the social and cultural environments that make these representations possible and problematic masculinities and hong kong cinema presents a comprehensive picture of how hong kong mainstream cinematic masculinities are produced within their own socio cultural discourses and how these masculinities are distributed received and transformed within the setting of the market place this volume is divided into three interrelated parts the local cinematic tradition the transnational context and reverberations and the larger production reception and mediation environments the combination of these three perspectives will reveal the dynamics and tensions between the local and the transnational between production and reception and between text and context in the gendered manifestations of hong kong cinema

a significant addition to the growing field of transnational studies new england and the maritime provinces reveals a relationship that although sometimes troubled retains its importance in the current era of globalization

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

explores how internet use empowers arab citizens

in the 1960s shaw brothers studios revolutionised martial arts filmmaking movie mogul sir run shaw developed a way to churn out lavish blockbusters quickly and cheaply an assembly line approach kept his filmmakers busy but access to an extraordinary pool of resources meant they could ask for the moon this book is a case study exploring how a

brilliant driven entrepreneur and his audaciously creative filmmakers conducted a bold experiment in business and movie making innovation

taiwan was able to solidly build and sustain a film industry only after locally produced mandarin films secured markets in hong kong and southeast asia during the 1960s and 1970s though only a small island with a limited population in its heyday taiwan was among the top 10 film producing countries areas in the world turning out hundreds of martial arts kung fu films and romantic melodramas annually that were screened in theaters across southeast asia and other areas internationally however except for one acclaimed film by director king hu taiwan cinema was nearly invisible on the art cinema map until the 1980s when the films of hou hsiao hsien edward yang and other taiwan new cinema directors gained recognition at international film festivals first in europe and later throughout the world since then many other taiwan directors have also become an important part of cinema history such as ang lee and tsai ming liang the historical dictionary of taiwan cinema covers the history of cinema in taiwan during both the japanese colonial period 1895 1945 and the chinese nationalist period 1945 present this is accomplished through a chronology highlighting the main events during the long period and an introduction which carefully analyses the progression the bulk of the information however appears in a dictionary section including over a hundred very extensive entries on directors producers performers films film studios and genres photos are also included in the dictionary section more information can be found through the bibliography taiwan cinema is truly unique and this book is a good place to find out more about it whether you are a student or teacher or just a fan

what does it mean for a cinematic work to be chinese does it refer specifically to a work s subject or does it also reflect considerations of language ethnicity nationality ideology or political orientation such questions make any single approach to a vast field like chinese cinema difficult at best accordingly the oxford handbook of chinese cinemas situates the term more broadly among various different phases genres and distinct national configurations while taking care to address the consequences of grouping together so many disparate histories under a single banner offering both a platform for cross disciplinary dialogue and a mapping of chinese cinema as an expanded field this handbook presents thirty three essays by leading researchers and scholars intent on yielding new insights and new analyses using three different methodologies chapters in part i investigate the historical periodizations of the field through changing notions of national

and political identity all the way from the industry's beginnings in the 1920s up to its current forms in contemporary hong kong taiwan and the global diaspora chapters in part ii feature studies centered on the field's taxonomical formalities including such topics as the role of the chinese opera in technological innovation the political logic of the maoist film and the psychoanalytic formula of the kung fu action film finally in part iii focus is given to the structural elements that comprise a work's production distribution and reception to reveal the broader cinematic apparatuses within which these works are positioned taken together the multipronged approach supports a wider platform beyond the geopolitical and linguistic limitations in existing scholarship expertly edited to illustrate a representative set of up to date topics and approaches the oxford handbook of chinese cinemas provides a vital addition to a burgeoning field still in its formative stages

bizarre tales of murder and investigation in the drumlins valleys and towns of monaghan in the nineteenth century based upon a casebook just recently discovered that has never been lodged in any archive anywhere this is new information and highlights such cases as the illegitimate half sisters of oscar wilde emily and mary wilde died tragically at drumaconner house while dancing by the fire their deaths are kept quiet so as not to shame sir william wilde the legend of the sleepwalking nun sister mary keogh is discovered drowned in the convent lake near the crannog to this day local legend tells the story of her death

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

this volume points to the limits of models such as regional national and transnational and develops network as a conceptual category to study cinemas of india through grounded and interdisciplinary research it shows how film industries located in disparate territories have not functioned as isolated units and draws attention to the industrial traffic of filmic

material actors performers authors technicians genres styles sounds expertise languages and capital across trans regional contexts since the inception of cinema it excavates histories of film production distribution and exhibition and their connections beyond regional and national boundaries and between places industrial practices and multiple media the chapters in this volume address a range of themes such as transgressive female figures networks of authors and technicians trans regional production links and changing technologies and new media geographies by tracking manifold changes in the contexts of transforming media and inter connections between diverse industrial nodal points this book expands the critical vocabulary in media and production studies and foregrounds new methods for examining cinema a generative account of industrial networks this volume will be useful for scholars and researchers of film studies cinema studies media studies production studies media sociology gender studies south asian studies and cultural studies

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