

# China Forever The Shaw Brothers And Diasporic Cine

[#Shaw Brothers](#) [#Hong Kong cinema](#) [#Diasporic film](#) [#Chinese cultural identity](#) [#Kung fu movies](#)

Explore the enduring legacy of Shaw Brothers cinema, examining its profound connections to diasporic Chinese communities and the 'China Forever' spirit embedded within its productions. This analysis delves into how the iconic Hong Kong studio not only shaped martial arts films but also critically reflected and influenced the cultural identity of Chinese people living abroad, showcasing its lasting impact on global cinematic history and the continuous narrative of diasporic experiences.

Researchers and students alike can benefit from our open-access papers.

Thank you for visiting our website.

We are pleased to inform you that the document China Forever Shaw Brothers Impact you are looking for is available here.

Please feel free to download it for free and enjoy easy access.

This document is authentic and verified from the original source.

We always strive to provide reliable references for our valued visitors.

That way, you can use it without any concern about its authenticity.

We hope this document is useful for your needs.

Keep visiting our website for more helpful resources.

Thank you for your trust in our service.

This document is one of the most sought-after resources in digital libraries across the internet.

You are fortunate to have found it here.

We provide you with the full version of China Forever Shaw Brothers Impact completely free of charge.

## China Forever

The transnational history and cultural politics of the Shaw Brothers' movie empire

## Queer Sinophone Cultures

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.

## The Oxford Handbook of Chinese Cinemas

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.

### A General History Of The Chinese In Singapore

*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\(s\)](#)

### Hong Kong Media and Asia's Cold War

Hong Kong was a key battlefield in Asia's cultural cold war. After 1948-1949, an influx of filmmakers, writers, and intellectuals from mainland China transformed British Hong Kong into a hub for mass entertainment and popular publications. While there was no organized movement for independence, largely because of its location directly next to Mao's China, Hong Kong was central in the cultural contest between Communist China, Nationalist Taiwan, and the United States. *Hong Kong Media and Asia's Cold War* discusses how China, Taiwan, and the U.S. fought to mobilize Hong Kong cinema and print media to sway ethnic Chinese in Southeast Asia and across the world. Central to this propaganda and psychological warfare was the emigre media industry. This period was the "golden age" of Mandarin cinema and popular culture. Throughout the 1967 Riots and the 1970s, the emergence of a new, local-born generation challenged and reshaped the Cold War networks of émigré cultural production, contributing to the gradual decline of Hong Kong's cultural Cold War. Through untapped archival materials, contemporary sources, and numerous interviews with filmmakers, magazine editors, and student activists, Po-Shek Fu explores how global conflicts were localized and intertwined with myriad local historical experiences and cultural formation.

### Ask for the Moon

In the 1960s Shaw Brothers Studios revolutionised martial arts filmmaking. Movie mogul Sir Run 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.

### Chinese Films Abroad

This book examines Chinese films made and shown abroad roughly between the 1920s and the 2020s, from the beginning of the international exchange of the Chinese national film industry to the emergence of the concept of soft power. The periodisation of Chinese cinema(s) does not necessarily match the political periods: on the one hand, the technical development of the film industry and the organisation of translation in China, and on the other hand, official relations with China and translation policies abroad impose different constraints on the circulation of Chinese films. This volume deals with the distribution and translation of films from mainland China, Taiwan, Hong Kong, and the Chinese diaspora. To this end, the contributors address various issues related to the circulation and distribution of Chinese films, including co-productions, agents of exchange, and modes of translation. The approach is a mixture of socio-cultural and translational methods. The data collected provides, for the first time, a quantitative overview of the circulation of Chinese films in a dozen foreign countries. The book will greatly interest scholars and students of Chinese cinema, translation studies, and China studies.

### Chinese Cinema

In *Chinese Cinema: Identity, Power, and Globalization*, a variety of scholars explore the history, aesthetics, and politics of Chinese cinema as the Chinese film industry grapples with its place as the second largest film industry in the world. Exploring the various ways that Chinese cinema engages with global politics, market forces, and film cultures, this edited volume places Chinese cinema against an array of contexts informing the contours of Chinese cinema today. The book also demonstrates that Chinese cinema in the global context is informed by the intersections and tensions found in Chinese and world politics, national and international co-productions, the local and global in representing Chineseness, and the lived experiences of social and political movements versus screened politics in Chinese film culture. This work is a pioneer investigation of the topic and will inspire future research by other scholars of film studies. “This edited volume offers a much-needed account of alternative ways of envisioning Chinese cinema in the special context of China and the world. Its vigorous theoretical framework, which puts emphasis on interactions in the context of China and the world, will complement and update publications in related areas.” —Yiu-Wai Chu, *The University of Hong Kong*; author of *Main Melody Films: Hong Kong Directors in Mainland China* “Chinese Cinema: Identity, Power, and Globalization offers a collection of studies of modern Chinese films and their global connections, with a contemporary emphasis. Its authors’ insightful analyses of films—famous, obscure, and new to the twenty-first-century screen—elucidate numerous contextual factors relevant for understanding the history and aesthetics of Chinese cinemas.” —Christopher Rea, *The University of British Columbia*; author of *Chinese Film Classics, 1922–1949*

### The Palgrave Handbook of Asian Cinema

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.

### Hong Kong History

This book aims at providing an accessible introduction to and summary of the major themes of Hong Kong history that has been studied in the past decades. Each chapter also suggests a number of key historical figures and works that are essential for the understanding of a particular theme. However, the book is by no means merely a general survey of the recent studies of Hong Kong history; it tries to suggest that the best way to approach Hong Kong history is to put it firmly in its international context.

### Divided Lenses

*Divided Lenses: Screen Memories of War in East Asia* is the first attempt to explore how the tumultuous years between 1931 and 1953 have been recreated and renegotiated in cinema. This period saw traumatic conflicts such as the Sino-Japanese War, the Pacific War, and the Korean War, and pivotal events such as the Rape of Nanjing, Pearl Harbor, the Battle of Iwo Jima, and the bombings of

Hiroshima and Nagasaki, all of which left a lasting imprint on East Asia and the world. By bringing together a variety of specialists in the cinemas of East Asia and offering divergent yet complementary perspectives, the book explores how the legacies of war have been reimagined through the lens of film. This turbulent era opened with the Mukden Incident of 1931, which signaled a new page in Japanese militaristic aggression in East Asia, and culminated with the Korean War (1950–1953), a protracted conflict that broke out in the wake of Japan's post–World War II withdrawal from Korea. *Divided Lenses* explores the ways in which events of the intervening decades have continued to shape politics and popular culture throughout East Asia and the world. The essays in part I examine historical trends at work in various "national" cinemas, including China, Taiwan, Japan, Korea, and the United States. Those in part 2 focus on specific themes present in the cinema portraying this period—such as comfort women in Chinese film, the Nanjing Massacre, or nationalism—and how they have been depicted or renegotiated in contemporary films. Of particular interest are contributions drawing from other forms of screen culture, such as television and video games. *Divided Lenses* builds on the growing interest in East Asian cinema by examining how these historic conflicts have been imagined, framed, and revisited through the lens of cinema and screen culture. It will interest later generations living in the shadow of these events, as well as students and scholars in the fields of cinema studies, cultural studies, cold war studies, and World War II history.

### Cities in Motion

A social history of cosmopolitanism in Southeast Asia's ethnically diverse port cities, seen within the global context of the interwar era.

### Martial Arts Cinema and Hong Kong Modernity

At the core of *Martial Arts Cinema and Hong Kong Modernity: Aesthetics, Representation, Circulation* is a fascinating paradox: the martial arts film, long regarded as a vehicle of Chinese cultural nationalism, can also be understood as a mass cultural expression of Hong Kong's modern urban-industrial society. This important and popular genre, Man-Fung Yip argues, articulates the experiential qualities, the competing social subjectivities and gender discourses, as well as the heightened circulation of capital, people, goods, information, and technologies in Hong Kong of the 1960s and 1970s. In addition to providing a novel conceptual framework for the study of Hong Kong martial arts cinema and shedding light on the nexus between social change and cultural/aesthetic form, this book offers perceptive analyses of individual films, including not only the canonical works of King Hu, Chang Cheh, and Bruce Lee, but also many lesser-known ones by Lau Kar-leung and Chor Yuen, among others, that have not been adequately discussed before. Thoroughly researched and lucidly written, Yip's stimulating study will ignite debates in new directions for both scholars and fans of Chinese-language martial arts cinema. "Yip subjects critical clichés to rigorous examination, moving beyond generalized notions of martial arts cinema's appeal and offering up informed scrutiny of every facet of the genre. He has the ability to encapsulate these films' particularities with cogent examples and, at the same time, demonstrate a thorough familiarity with the historical context in which this endlessly fascinating genre arose." —David Desser, professor emeritus, University of Illinois at Urbana-Champaign "Eschewing a reductive chronology, Yip offers a persuasive, detailed, and sophisticated excavation of martial arts cinema which is read through and in relation to rapid transformation of Hong Kong in the 1960s and 1970s. An exemplar of critical genre study, this book represents a significant contribution to the discipline." —Yvonne Tasker, professor of film studies and dean of the Faculty of Arts and Humanities, University of East Anglia

### Monsoon Marketplace

Provides vivid accounts of commercial and leisure spaces that captivated the public imagination in the past but have since been destroyed, forgotten, or refurbished. *Monsoon Marketplace* uncovers the entangled vernacular cultures of capitalist modernity, mass consumption, and media spectatorship in two understudied postcolonial Asian cities across three crucial historical moments. Juxtaposing Manila and Singapore, it analyzes print and audiovisual representations of popular commercial and leisure spaces during the colonial occupation in the 1930s, national development in the 1960s, and neoliberal globalization in the 2000s. Engaging with the work of creators including Nick Joaquin, Kevin Kwan, and P. Ramlee, it discusses figures of female shoppers in 1930s Manila, languid expatriates in 1930s Singapore, street hawkers in 1960s Singapore, youthful activists in 1960s Manila, call center agents in 2000s Manila, and super-rich investors in 2000s Singapore. Looking at the historical transformation

of Calle Escolta, Avenida Rizal, Raffles Place, and Orchard Road, it focuses on Crystal Arcade, the Manila Carnival, the Great World and New World Amusement Parks, and Change Alley, all of which had once captivated the public imagination but have since vanished from the cityscape. Instead of treating capitalism, media, and modernity as overarching systems or processes, the book examines how their configurations and experiences are contingent, variable, pluralistic, and archipelagic. Diverging from critical theories and cultural studies that see consumerism and spectatorship as sources of alienation, docility, and fantasy, it explores how they create new possibilities for agency, collectivity, and resistance.

### The Oxford Handbook of Japanese Cinema

This book provides a multifaceted single-volume account of Japanese cinema. It addresses productive debates about what Japanese cinema is, where Japanese cinema is, as well as what and where Japanese cinema studies is, at the so-called period of crisis of national boundary under globalization and the so-called period of crisis of cinema under digitalization.

### Cinema Studies

Now in its sixth edition, this essential guide for students provides accessible definitions of a comprehensive range of genres, movements, world cinemas, theories and production terms. This fully revised and updated book includes new topical entries that explore areas such as film and the environmental crisis; streaming and new audience consumption; diversity and intersectionality; questions related to race and representation; the Black Lives Matter movement; and New Wave Cinemas of Eastern European countries. Further new entries include accented/exilic cinema, border-cinema, the oppositional gaze, sonic sound and Black westerns. Existing entries have been updated, including discussion of #MeToo, and more contemporary film examples have been added throughout. This is a must-have guide for any student starting out on this fascinating area of study and arguably the greatest art form of modern times.

### Milkyway Image

This book adopts an integrative research framework that primarily combines industrial and discourse analysis to investigate the company Milkyway Image, drawing upon literature that studies film studios and the practices of film production, distribution, and reception. The history of the Hong Kong-based film production company Milkyway Image from its founding in 1996 to the present exemplifies the metamorphosis of the post-return Hong Kong film industry to an era characterised by Hong Kong's integration into a Chinese national context and the transnationalisation of world cinema. It shows that contemporary Hong Kong cinema's transition resists a monolithic chronicle and instead represents a narrative combining the perspectives of different interest groups and a complex process of compliance and resistance, negotiation and contestation. The meaning of Milkyway's films shifts as they are circulated across cultures and viewed within diverse frameworks, and our understanding of Hong Kong cinema is subject to varying contexts and historical configurations. For researchers in film and media studies and those who have a general interest in Hong Kong cinema, Asian cinema, or contemporary film culture, this book reveals how a variety of industry and cultural bodies have become co-creators of meaning for a film production house, and how the company operates as a co-creator of the discourse that surrounds it.

### Screening Communities

Postwar Hong Kong cinema played an active role in building the colony's community in the 1950s and 1960s. To Jing Jing Chang, the screening of movies in postwar Hong Kong was a process of showing the filmmakers' visions for Hong Kong society and simultaneously an attempt to conceal their anxieties and mask their political agenda. It was a time when the city was a site of intense ideological struggles among the colonial government, Chinese Nationalists, and Communist sympathizers. The medium of film was recognized as a powerful tool for public persuasion and various camps competed to win over the hearts and minds of the audience. Screening Communities thus situates the history of postwar Hong Kong cinema at the intersection of Cold War politics, Chinese culture, and local society. Focusing on the genres of official documentary film, leftist family melodrama (lunlipian), and youth film, this study examines the triangulated relationship of colonial interventions in Hong Kong film culture, the rise of left-leaning Cantonese directors as new cultural elites, and the positioning of audiences as contributors to the colony's journey toward industrial modernity. Filmmakers are shown having to constantly negotiate changing sociopolitical conditions: the Hong Kong government presenting itself

as a collaborative ruling body, moral and didactic messages being adapted for commercial releases, and women becoming recognized as a driving force behind Hong Kong's postwar industrial success. In putting forward a historical narrative that privileges the poetics and politics of shaping a local community through a continuous screening process, *Screening Communities* offers a new interpretation of the development of Hong Kong cinema—one that breaks away from the usual accounts of the “rise and fall” of the industry. “Despite the voluminous literature on Hong Kong cinema, *Screening Communities* doesn't just fill in gaps; it positively seals up a number of fissures. Chang shows us a cinema on the ground, refuting the standard image of an apolitical, fantasized world of martial arts and musicals. When Hong Kong's identity seems ever more precarious, this is a bracing reminder of how film was deeply implicated in Hong Kong identity-formation in the Cold War era.” —David Desser, University of Illinois “*Screening Communities* offers an exciting analysis of the role of cinemas in shaping Hong Kong and diasporic identities during the Cold War. Chang brings left-wing Cantonese filmmakers and the colonial state back into the story, and in the process broadens our understanding of the place of Hong Kong in the cultural and social history of the Cold War. This is an important contribution to the scholarship.” —Jeremy E. Taylor, University of Nottingham

### A Companion to Chinese Cinema

*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

### A Companion to Hong Kong Cinema

*A Companion to Hong Kong Cinema* provides the first comprehensive scholarly exploration of this unique global cinema. By embracing the interdisciplinary approach of contemporary film and cultural studies, this collection navigates theoretical debates while charting a new course for future research in Hong Kong film. Examines Hong Kong cinema within an interdisciplinary context, drawing connections between media, gender, and Asian studies, Asian regional studies, Chinese language and cultural studies, global studies, and critical theory Highlights the often contentious debates that shape current thinking about film as a medium and its possible future Investigates how changing research on gender, the body, and sexual orientation alter the ways in which we analyze sexual difference in Hong Kong cinema Charts how developments in theories of colonialism, postcolonialism, globalization, neoliberalism, Orientalism, and nationalism transform our understanding of the economics and politics of the Hong Kong film industry Explores how the concepts of diaspora, nostalgia, exile, and trauma offer opportunities to rethink accepted ways of understanding Hong Kong's popular cinematic genres and stars

### Hong Kong Popular Culture

This book traces the evolution of the Hong Kong's popular culture, namely film, television and popular music (also known as Cantopop), which is knotted with the city's geo-political, economic and social transformations. Under various historical contingencies and due to the city's special geo-politics, these three major popular cultural forms have experienced various worlding processes and have generated border-crossing impact culturally and socially. The worlding processes are greatly associated the city's nature as a reception and departure port to Sinophone migrants and populations of multiethnic and multicultural. Reaching beyond the “golden age” (1980s) of Hong Kong popular culture and afar from a film-centric cultural narration, this book, delineating from the dawn of the 20th century and following a chronological order, untangles how the nowadays popular “Hong Kong film”, “Hong Kong TV” and “Cantopop” are derived from early-age Sinophone cultural heritage, re-shaped through cross-cultural hybridization and influenced by multiple political forces. Review of archives, existing literatures and corporation documents are supplemented with policy analysis and in-depth interviews to explore the centennial development of Hong Kong popular culture, which is by no means demise but at the juncture of critical transition.

### Touring Variety in the Asia Pacific Region, 1946–1975

Aviation extended the horizon of international touring across Asia and the Pacific in the 1950s and 1960s. Nightclubs in Hong Kong, Manila, Melbourne, Singapore, Sydney, Tokyo, and Taipei presented an international array of touring acts. This book investigates how this happened. It explores the post-war formation of the Asia Pacific region through international touring and the transformation of entertainment during the 'jet age' of aviation. Drawing on archival research across the region, Bollen investigates how touring variety forged new relations between artists, audiences, and nations. Mapping tours and tracing networks by connecting fragments, he reveals how versatile artists translated repertoire in circulation as they toured, and how entrepreneurial endeavours harnessed the production of national distinction to government agendas. He argues that touring variety on commercial circuits diversified the repertoire in regional circulation, anticipating the diversity emerging in state-sanctioned multiculturalisms, and driving the government-construction of national theatres for cultural diplomacy.

### Singapore Cinema

This book outlines and discusses the very wide range of cinema which is to be found in Singapore. Although Singapore cinema is a relatively small industry, and relatively new, it has nevertheless made an impact, and continues to develop in interesting ways. The book shows that although Singapore cinema is often seen as part of diasporic Chinese cinema, it is in fact much more than this, with strong connections to Malay cinema and the cinemas of other Southeast Asian nations. Moreover, the themes and subjects covered by Singapore cinema are very wide, ranging from conformity to the regime and Singapore's national outlook, with undesirable subjects overlooked or erased, to the sympathetic depiction of minorities and an outlook which is at odds with the official outlook. The book will be useful to readers coming new to the subject and wanting a concise overview, while at the same time the book puts forward many new research findings and much new thinking.

### New Queer Sinophone Cinema

This book looks closely at some of the most significant films within the field of queer Sinophone cinema. Examining queerness in films produced in the PRC, Taiwan and Hong Kong, the book merges the Sinophone with the queer, theorising both concepts as local and global, homebound as well as diasporic. Queerness in this book not only problematises the positioning of non-normative desires within the Sinophone; it also challenges Eurocentric critical perspectives on filmic representation that are tied to the idea of the binary between East/West. New Queer Sinophone Cinema will appeal to scholars in Chinese and film studies, as well as to anyone who is interested in queer Chinese cinema.

### Film Festivals

The last decade has witnessed an explosion of interest in film festivals, with the field growing to a position of prominence within the space of a few short years. *Film Festivals: History, Theory, Method, Practice* represents a major addition to the literature on this topic, offering an authoritative and comprehensive introduction to the area. With a combination of chapters specifically examining history, theory, method and practice, it offers a clear structure and systematic approach for the study of film festivals. Offering a collection of essays written by an international range of established scholars, it discusses well-known film festivals in Europe, North America and Asia, but equally devotes attention to the diverse range of smaller and/or specialized events that take place around the globe. It provides essential knowledge on the origin and development of film festivals, discusses the use of theory to study festivals, explores the methods of ethnographic and archival research, and looks closely at the professional practice of programming and film funding. Each section, moreover, is introduced by the editors, and all chapters include useful suggestions for further reading. This will be an essential textbook for students studying film festivals as part of their film, media and cultural studies courses, as well as a strong research tool for scholars that wish to familiarize themselves with this burgeoning field.

### From Stage to Screen

Chinese martial arts cinema is held to be a synthesis drawing on artistic conventions of traditional Chinese theatre. Film sound and music perform as the legitimate heirs of some of the aesthetic ideas and norms of traditional Chinese theatre. This book critically examines the history of this under-explored field of inquiry from a theoretically comparative perspective, demonstrating that the musical codes drawn from traditional theatre are a constantly changing component integral to Chinese martial arts cinema. It explores the interaction between traditional Chinese theatre and Chinese martial arts cinema in how the musical codes of the former have shaped the aesthetics of the latter uniquely. This departs



from conventional existing studies that focus on “adaptation.” The book’s historical and theoretical approach connects film, theatre and music, and re-defines the status of distinctive domains of filmic expression, grounding theatre as the pivot – or “hinge” – of film aesthetics. The book proffers this unique angle of research to rethink and re-imagine film sound and audiovisual synchronisation. Primarily intended for scholars in Chinese cinema, film music, Chinese theatre and visual culture, this monograph also presents introductory and comprehensive material for undergraduate and graduate-level courses in film and media studies, film music, Chinese cinema, and Chinese theatre.

### China on Film

Leading scholar Paul G. Pickowicz traces the dynamic history of Chinese filmmaking and discusses its course of development from the early days to the present. Moving decade by decade, he explores such key themes as the ever-shifting definitions of modern marriage in 1920s silent features, East-West cultural conflict in the movies of the 1930s, the strong appeal of the powerful melodramatic mode of the 1930s and 1940s, the polarizing political controversies surrounding Chinese filmmaking under the Japanese occupation of Shanghai in the 1940s, and the critical role of cinema during the bloody civil war of the late 1940s. Pickowicz then considers the challenging Mao years, including chapters on legendary screen personalities who tried but failed to adjust to the new socialist order in the 1950s, celebrities who made the sort of artistic and political accommodations that would keep them in the spotlight in the post-revolutionary era, and insider film professionals of the early 1960s who actively resisted the most extreme forms of Maoist cultural production. The book concludes with explorations of the highly cathartic films of the early post-Mao era, edgy postsocialist movies that appeared on the eve of the Tiananmen demonstrations of 1989, the relevance of the Eastern European “velvet prison” cultural production model, and the rise of underground and independent filmmaking beginning in the 1990s. Throughout its long history of film production, China has been embroiled in a seemingly unending series of wars, revolutions, and jarring social transformations. Despite daunting censorship obstacles, Chinese filmmakers have found ingenious ways of taking political stands and weighing in--for better or worse--on the most explosive social, cultural, and economic issues of the day. Exploring the often gut-wrenching controversies generated by their work, Pickowicz offers a unique and perceptive window on Chinese culture and society.

### Like Water

Highlights Bruce Lee’s influence beyond martial arts and film An Asian and Asian American icon of unimaginable stature and influence, Bruce Lee revolutionized the martial arts by combining influences drawn from around the world. Uncommonly determined, physically gifted, and artistically brilliant, Lee rose to fame as part of a wave of transpacific globalization that bridged the nearly seven thousand miles between Hong Kong and California. Like Water unpacks Lee’s global impact, linking his legendary status as a martial artist, actor, and director to his continual traversals across the newly interconnected Asia and America. Daryl Joji Maeda’s multifaceted account of Bruce Lee’s legacy uniquely traces how movements and migrations across the Pacific Ocean structured the cultures Bruce Lee inherited, the milieu he occupied, the martial art he developed, the films he made, and the world he left behind. A unique blend of cultural history and biography, Like Water unearths the cultural strands that Lee intertwined in his rise to a new kind of global stardom. Moving from the gold rush in California and the British occupation of Hong Kong, to the Cold War and the deployment of American troops across Asia, Maeda builds depth and complexity to this larger-than-life figure. His cultural chronology of Bruce Lee reveals Lee to be both a product of his time and a harbinger of a more connected future. Nearly half a century after his tragic death, Bruce Lee remains an inspiring symbol of innovation and determination, with an enduring legacy as the first Asian American global superstar.

### Mediated Geographies and Geographies of Media

This is the first comprehensive volume to explore and engage with current trends in Geographies of Media research. It reviews how conceptualizations of mediated geographies have evolved. Followed by an examination of diverse media contexts and locales, the book illustrates key issues through the integration of theoretical and empirical case studies, and reflects on the future challenges and opportunities faced by scholars in this field. The contributions by an international team of experts in the field, address theoretical perspectives on mediated geographies, methodological challenges and opportunities posed by geographies of media, the role and significance of different media forms and organizations in relation to socio-spatial relations, the dynamism of media in local-global relations, and



in-depth case studies of mediated locales. Given the theoretical and methodological diversity of this book, it will provide an important reference for geographers and other interdisciplinary scholars working in cultural and media studies, researchers in environmental studies, sociology, visual anthropology, new technologies, and political science, who seek to understand and explore the interconnections of media, space and place through the examples of specific practices and settings.

### Thirty-two New Takes on Taiwan Cinema

A film-by-film introduction to Taiwan cinema and cultures

### Early Film Culture in Hong Kong, Taiwan, and Republican China

A pathbreaking collection of essays on early Chinese-language cinema

### Buddhist Masculinities

While early Buddhists hailed their religion's founder for opening a path to enlightenment, they also exalted him as the paragon of masculinity. According to Buddhist scriptures, the Buddha's body boasts thirty-two physical features, including lionlike jaws, thighs like a royal stag, broad shoulders, and a deep, resonant voice, that distinguish him from ordinary men. As Buddhism spread throughout Asia and around the world, the Buddha remained an exemplary man, but Buddhists in other times and places developed their own understandings of what it meant to be masculine. This transdisciplinary book brings together essays that explore the variety and diversity of Buddhist masculinities, from early India to the contemporary United States and from bodhisattva-kings to martial monks. *Buddhist Masculinities* adopts the methods of religious studies, anthropology, art history, textual-historical studies, and cultural studies to explore texts, images, films, media, and embodiments of masculinity across the Buddhist world, past and present. It turns scholarly attention to normative forms of masculinity that usually go unmarked and unstudied precisely because they are "normal," illuminating the religious and cultural processes that construct Buddhist masculinities. Engaging with contemporary issues of gender identity, intersectionality, and sexual ethics, *Buddhist Masculinities* ushers in a new era for the study of Buddhism and gender.

### Jet Li

This is the first study of Chinese stars and their transnational stardom, examining the transnational Chinese actor Jet Li, probably the best martial arts actor alive. Jet Li's career has crossed numerous cultural and geographic boundaries, from mainland China to Hong Kong, from Hollywood to France. In *Jet Li: Chinese Masculinity and Transnational Film Stardom*, Sabrina Qiong Yu uses Li as an example to address some intriguing but under-examined issues surrounding transnational stardom in general and transnational kung fu stardom in particular. Presenting case studies of audiences' responses to Jet Li films and his star image, this book explores the way in which Li has evolved from a Chinese wuxia hero to a transnational kung fu star in relation to the discourses of genre, gender, sexuality, ethnicity and national identity. By rejecting a text-centred approach which prevails in star studies and instead emphasising the role of audiences in constructing star image, this book challenges some established perspectives in the study of Chinese male screen images and martial arts/action cinema.

### Hong Kong Culture and Society in the New Millennium

This book discusses the notion of "Hong Kong as Method" as it relates to the rise of China in the context of Asianization. It explores new Hong Kong imaginaries with regard to the complex relationship between the local, the national and the global. The major theoretical thrust of the book is to address the reconfiguration of Hong Kong's culture and society in an age of global modernity from the standpoints of different disciplines, exploring the possibilities of approaching Hong Kong as a method. Through critical inquiries into different fields related to Hong Kong's culture and society, including gender, resistance and minorities, various perspectives on the country's culture and society can be re-assessed. New directions and guidelines related to Hong Kong are also presented, offering a unique resource for researchers and students in the fields of cultural studies, media studies, postcolonial studies, globalization and Asian studies.

### Film Studies

Film Studies: A Global Introduction reroutes film studies from its Euro-American focus and canon in order to introduce students to a medium that has always been global but has become differently and insistently so in the digital age. Glyn Davis, Kay Dickinson, Lisa Patti and Amy Villarejo's approach encourages readers to think about film holistically by looking beyond the textual analysis of key films. In contrast, it engages with other vital areas, such as financing, labour, marketing, distribution, exhibition, preservation, and politics, reflecting contemporary aspects of cinema production and consumption worldwide. Key features of the book include: clear definitions of the key terms at the foundation of film studies coverage of the work of key thinkers, explained in their social and historical context a broad range of relevant case studies that reflect the book's approach to global cinema, from Italian "white telephone" films to Mexican wrestling films innovative and flexible exercises to help readers enhance their understanding of the histories, theories, and examples introduced in each chapter an extensive Interlude introducing readers to formal analysis through the careful explication and application of key terms a detailed discussion of strategies for writing about cinema Films Studies: A Global Introduction will appeal to students studying film today and aspiring to work in the industry, as well as those eager to understand the world of images and screens in which we all live.

### American and Chinese-Language Cinemas

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.

### International Film Musical

A unique study of the film musical, a global cinema tradition.

### Remapping the Sinophone

In a work that will force scholars to re-evaluate how they approach Sinophone studies, Wai-Siam Hee demonstrates that many of the major issues raised by contemporary Sinophone studies were already hotly debated in the popular culture surrounding Chinese-language films made in Singapore and Malaya during the Cold War. Despite the high political stakes, the feature films, propaganda films, newsreels, documentaries, newspaper articles, memoirs, and other published materials of the time dealt in sophisticated ways with issues some mistakenly believe are only modern concerns. In the process, the book offers an alternative history to the often taken-for-granted versions of film and national history that sanction anything relating to the Malayan Communist Party during the early period of independence in the region as anti-nationalist. Drawing exhaustively on material from Asian, European, and North American archives, the author unfolds the complexities produced by British colonialism and anti-communism, identity struggles of the Chinese Malaysians, American anti-communism, and transnational Sinophone cultural interactions. Hee shows how Sinophone multilingualism and the role of the local, in addition to other theoretical problems, were both illustrated and practised in Cold War Sinophone cinema. *Remapping the Sinophone: The Cultural Production of Chinese-Language Cinema in Singapore and Malaya before and during the Cold War* deftly shows how contemporary Sinophone studies can only move forward by looking backwards. 'Sound and refreshingly original. *Remapping the Sinophone* is an important book that will change the ways in which scholars tackle Sinophone studies, and it will exert profound influence on related scholarship published in both the Sinophone and the Anglophone world.' —Shu-mei Shih, UCLA / The University of Hong Kong 'Remapping the Sinophone offers a fresh perspective to Sinophone studies by mapping out the relevance of early Chinese-language cinema in Singapore and Malaya to the burgeoning field. Wai-Siam Hee's examination of this lesser known cultural history in Southeast Asia through the critical lens of the Cold War is a necessary intervention to our understanding of Sinophone Cinema as a pluralistic form.' —E. K. Tan, SUNY Stony Brook

## Transnational Australian Cinema

To date, there has been little sustained attention given to the historical cinema relations between Australia and Asia. This is a significant omission given Australia's geo-political position and the place Asia has held in the national imaginary, oscillating between threat and opportunity. Many accounts of Australian cinema begin with the 1970s film revival, placing "Asian-Australian cinema" within a post-revival schema of multicultural or diasporic cinema and ignoring Asian-Australian connections prior to the revival. *Transnational Australian Cinema* charts a history of Asian-Australian cinema, encompassing the work of diasporic Asian filmmakers, films featuring images of Asia and Asians, films produced by Australians working in Asia's film industries or addressed at Asian audiences, and Asian films that use Australian resources, including locations and personnel. Utilizing an interdisciplinary approach, the book considers diasporic Asian histories, the impact of government immigration and film policies on representation, and the new aesthetic styles and production regimes created by filmmakers who have forged links, both through roots and routes, with Asia. This expanded history of Asian-Australian cinema allows for a renewed discussion of so-called dormant periods in the nation's film history. In this respect, the mapping of an expanded history of cinema practices contributes to our broader aim to rethink the transnationalism of Australian cinema.

## Internationalizing International Communication

A critical intervention in international communications, in which an array of eminent scholars challenge the Western-dominated conceptions of the field