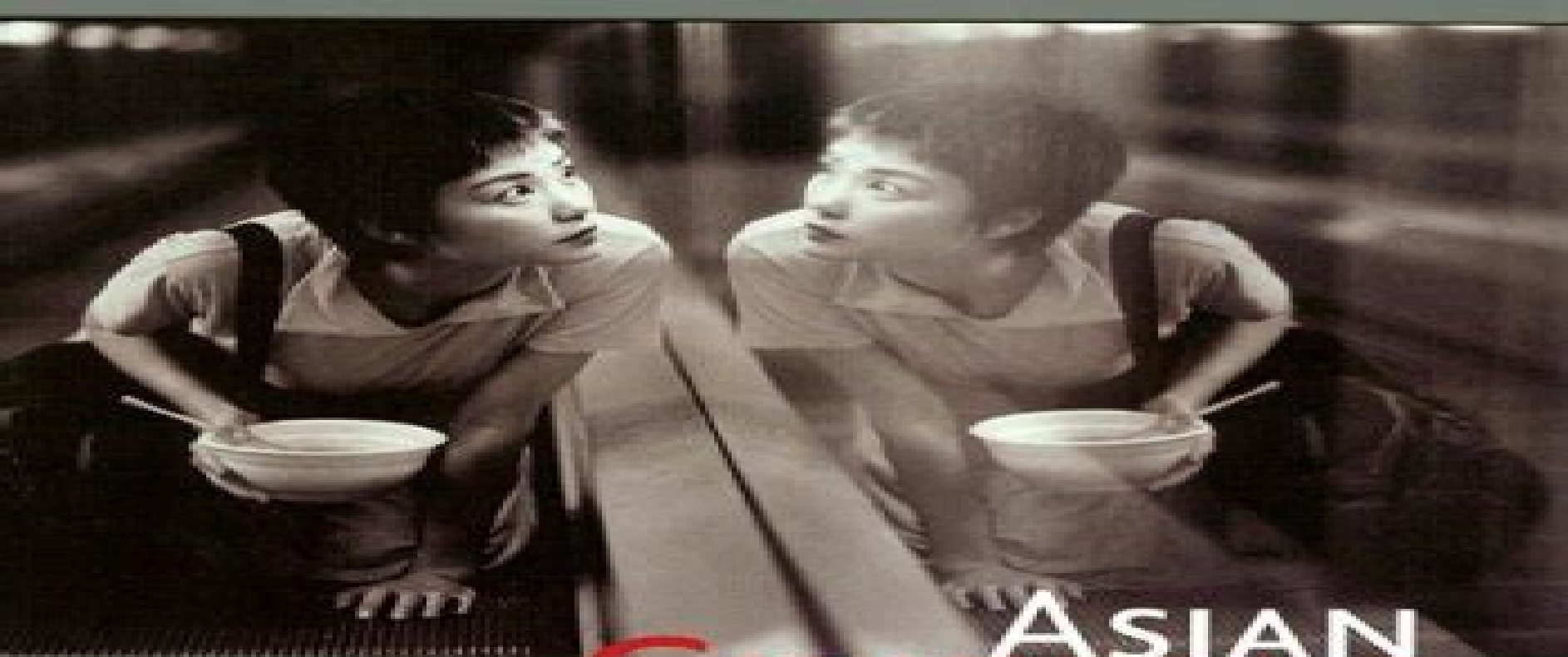




ASIAN CINEMAS

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 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 Asian Cinema Experience Stephen Teo, 2013-05-07 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 **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 wook *Infernal Affairs* *Seven Samurai* and *Princess Mononoke* East Asian Cinemas V. Lee, 2011-04-12 This book is an original volume of essays that sheds new and critical light on current and emerging filmmaking trends and practices in China Taiwan Hong Kong Japan and South Korea A timely and important contribution to existing scholarship in the field **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 **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 **Indian Film Stars** Michael

Lawrence, 2020-05-28 *Indian Film Stars* offers original insights and important reappraisals of film stardom in India from the early talkie era of the 1930s to the contemporary period of global blockbusters. The collection represents a substantial intervention to our understanding of the development of film star cultures in India during the 20th and 21st centuries. The contributors seek to inspire and inform further inquiries into the histories of film stardom, the industrial construction and promotion of star personalities, the actual labouring and imagined lifestyles of professional stars, the stars' relationship to specific aesthetic cinematic conventions such as frontality and song dance, and production technologies such as the play back system and post synchronization, and audiences' investment in and devotion to specific star bodies across the country's multiple centres of film production and across the overlapping and increasingly international zones of the films' distribution and reception. The star images, star bodies and star careers discussed are examined in relation to a wide range of issues including the negotiation and contestation of tradition and modernity, the embodiment and articulation of both Indian and non-Indian values and vogues, the representation of gender and sexuality, of race and ethnicity and of cosmopolitan mobility and transnational migration, innovations and conventions in performance style, the construction and transformation of public persona, the stars' association with film studios and the mainstream media, the stars' relationship with historical, political and cultural change and memory, and the stars' meaning and value for specific, including marginalised sectors of the audience.

East Asian Film Stars L. Wing-Fai, A. Willis, 2014-05-21 Many stars from China, Japan and Korea are the most popular and instantly recognizable in the world. *East Asian Film Stars* brings together some of the world's leading cinema scholars to offer their insights into the work of regional and transnational screen legends, contemporary superstars and mysterious cult personas.

Directory of World Cinema: China 2 Gary Bettinson, 2015-05-29 Since the publication of the first volume of *Directory of World Cinema: China*, the Chinese film industry has intensified its efforts to make inroads into the American market. The 2012 acquisition of US theatre chain AMC and visual effects house Digital Domain by Chinese firms testifies to the global ambitions of China's powerhouse film industry. Yet Chinese cinema has had few crossover hits in recent years to match the success of such earlier films as *Crouching Tiger, Hidden Dragon*, *House of Flying Daggers* and *Kung Fu Hustle*. Yet even overseas revenue for Chinese movies has dwindled; domestic market growth has surged year after year. Indeed, annual production output remains healthy and the daily expansion of screens in second or third tier cities attracts audiences whose tastes favour domestic films over foreign imports.

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