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KEY=PRESS - REEVES HEAVEN

CHINESE MARTIAL ARTS CINEMA

THE WUXIA TRADITION

Edinburgh University Press 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.*

HONG KONG CINEMA

THE EXTRA DIMENSIONS

Bloomsbury Publishing This is the first full-length English-language study of one of the world's most exciting and innovative cinemas. Covering a period from 1909 to

'the end of Hong Kong cinema' in the present day, this book features information about the films, the studios, the personalities and the contexts that have shaped a cinema famous for its energy and style. It includes studies of the films of King Hu, Bruce Lee and Jackie Chan, as well as those of John Woo and the directors of the various 'New Waves'. Stephen Teo explores this cinema from both Western and Chinese perspectives and encompasses genres ranging from melodrama to martial arts, 'kung fu', fantasy and horror movies, as well as the international art-house successes.

FILMS OF FURY

THE KUNG FU MOVIE BOOK

Eirini Press From Bruce Lee to James Bond, Jackie Chan to Jet Li, Enter the Dragon to Kung Fu Panda, kung fu films remain a thrilling part of movie-lovers' lives. Now the acknowledged pioneer in the genre presents his magnum opus on the subject, incorporating information and revelations never before seen in America. From the ancient Peking Opera origins to its superhero-powered future, Ric Meyers reveals the loony, the legendary, and everything in between. This vivid, action-packed book may delight, surprise, fascinate, and even enlighten you with a personal V.I.P. tour through the wondrous world of the most ridiculously exhilarating movies ever made.

CHINA FOREVER

THE SHAW BROTHERS AND DIASPORIC CINEMA

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

KUNG FU CULT MASTERS

Wallflower Press Chinese Martial Arts films have captured audiences' imaginations around the world. In this wide-ranging study, Hunt looks at the mythic allure of the Shaolin Temple, the 'Clones' of Bruce Lee, gender-bending swordswomen, and the knockabout comedy of Sammo Hung, bringing new insights to a hugely popular and yet critically neglected genre. 12 photos.

THE MARTIAL ARTS CINEMA OF THE CHINESE DIASPORA

ANG LEE, JOHN WOO, AND JACKIE CHAN IN HOLLYWOOD

SIU Press In *The Martial Arts Cinema of the Chinese Diaspora*, Kin-Yan Szeto critically examines three of the most internationally famous martial arts film artists to arise out of the Chinese diaspora and travel far from their homelands to find commercial success in the world at large: Ang Lee, John Woo, and Jackie Chan. Positing the idea that these filmmakers' success is evidence of a "cosmopolitical awareness" arising from their cross-cultural ideological engagements and geopolitical displacements, Szeto demonstrates how this unique perspective allows these three filmmakers to develop and act in the transnational environment of media production, distribution, and consumption. Beginning with a historical retrospective on Chinese martial arts

films as a diasporic film genre and the transnational styles and ideologies of the filmmakers themselves, Szeto uses case studies to explore in depth how the forces of colonialism, Chinese nationalism, and Western imperialism shaped the identities and work of Lee, Woo, and Chan. Addressed in the volume is the groundbreaking martial arts swordplay film that achieves global success-Ang Lee's *Crouching Tiger, Hidden Dragon*- and its revelations about Hollywood representations of Asians, as well as concepts of male and female masculinity in the swordplay film tradition. Also investigated is the invigoration of contemporary gangster, thriller, and war films by John Woo, whose combination of artistic and historical contexts has contributed to his global success. Szeto then dissects Chan's mimetic representation of masculinity in his films, and the influences of his Chinese theater and martial arts training on his work. Szeto outlines the similarities and differences between the three artists' films, especially their treatments of gender, sexuality, and power. She concludes by analyzing their films as metaphors for their working conditions in the Chinese diaspora and Hollywood, and demonstrating how through their works, Lee, Woo, and Chan communicate not only with the rest of the world but also with each other. Far from a book simply about three filmmakers, *The Martial Arts Cinema of the Chinese Diaspora* investigates the transnational nature of films, the geopolitics of culture and race, and the depths of masculinity and power in movies. Szeto's interdisciplinary approach calls for nothing less than a paradigm shift in the study of Chinese diasporic filmmakers and the embodiment of cosmopolitical perspectives in the martial arts genre.

CHINESE NATIONAL CINEMA

Routledge 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.

THE ASIAN CINEMA EXPERIENCE

STYLES, SPACES, THEORY

Routledge 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.

CHINESE MARTIAL ARTS CINEMA

THE WUXIA TRADITION

Edinburgh University Press 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).

MARTIAL ARTS AS EMBODIED KNOWLEDGE

ASIAN TRADITIONS IN A TRANSNATIONAL WORLD

State University of New York Press A wide-ranging scholarly consideration of the martial arts.

THE CINEMA OF ANG LEE

THE OTHER SIDE OF THE SCREEN

Columbia University Press Born in Taiwan, Ang Lee is one of cinema's most versatile and daring directors. His ability to cut across cultural, national, and sexual boundaries has given him recognition in all corners of the world, the ability to work with complete artistic freedom whether inside or outside of Hollywood, and two Academy Awards for Best Director. He has won astounding critical acclaim for

Crouching Tiger, Hidden Dragon (2000), which transformed the status of martial arts films across the globe, Brokeback Mountain (2005), which challenged the reception and presentation of homosexuality in mainstream cinema, and Life of Pi (2012), Lee's first use of groundbreaking 3D technology and his first foray into complex spiritual themes. In this volume, the only full-length study of Lee's work, Whitney Crothers Dilley analyzes all of his career to date: Lee's early Chinese trilogy films (including The Wedding Banquet, 1993, and Eat Drink Man Woman, 1994), period drama (Sense and Sensibility, 1995), martial arts (Crouching Tiger, Hidden Dragon, 2000), blockbusters (Hulk, 2003), and intimate portraits of wartime psychology, from the Confederate side of the Civil War (Ride with the Devil, 1999) to Japanese-occupied Shanghai (Lust/Caution, 2007). Dilley examines Lee's favored themes such as father/son relationships and intergenerational conflict in The Ice Storm (1997) and Taking Woodstock (2009). By looking at the beginnings of Lee's career, Dilley positions the filmmaker's work within the roots of the Taiwan New Cinema movement, as well as the larger context of world cinema. Using suggestive readings of both gender and identity, this new study not only provides a valuable academic resource but also an enjoyable read that uncovers the enormous appeal of this acclaimed director.

CHINESE MARTIAL ARTS AND MEDIA CULTURE

GLOBAL PERSPECTIVES

Rowman & Littlefield Signs and images of the Chinese martial arts genre are increasingly included in the media of global popular culture. As tropes of martial arts are not restricted to what is constructed as one medium, one region, or one (sub)genre, neither are the essays in this collection.

GLOBAL CHINESE CINEMA

THE CULTURE AND POLITICS OF 'HERO'

Routledge The film Hero, directed by Zhang Yimou and released in 2002, is widely regarded as the first globally successful indigenous Chinese blockbuster. A big expensive film with multiple stars, spectacular scenery, and astonishing action sequences, it touched on key questions of Chinese culture, nation and politics, and was both a domestic sensation and an international hit. This book explores the reasons for the film's popularity with its audiences, discussing the factors which so resonated with those who watched the film. It examines questions such as Chinese national unity, the search for cultural identity and role models from China's illustrious pre-communist past, and the portrayal of political and aesthetic values, and attitudes to gender, sex, love, and violence which are relatively new to China. The book demonstrates how the film, and China's growing film industry more generally, have in fact very strong international connections, with Western as well as Chinese financing, stars recruited from the East Asian region more widely, and extensive interactions between Hollywood and Asian artists and technicians. Overall, the book provides fascinating insights into recent developments in Chinese society, popular culture and cultural production.

POLITICS AND IDENTITY IN CHINESE MARTIAL ARTS

Routledge Chinese martial arts is considered by many to symbolise the strength of the Chinese and their pride in their history, and has long been regarded as an important element of Chinese culture and national identity. Politics and Identity in Chinese Martial Arts comprehensively examines the development of Chinese martial arts in the context of history and politics, and highlights its role in nation building and identity construction over the past two centuries. ? This book explores how the development of Chinese martial arts was influenced by the ruling regimes' political and military policies, as well as the social and economic environment. It also discusses the transformation of Chinese martial arts into its modern form as a competitive sport, a sport for all and a performing art, considering the effect of the rapid transformation of Chinese society in the 20th century and the influence of Western sports. The text concludes by examining the current prominence of Chinese martial arts on a global scale and the bright future of the sport as a unique cultural icon and national symbol of China in an era of globalisation. Politics and Identity in Chinese Martial Arts is important reading for researchers, students and scholars working in the areas of Chinese studies, Chinese history, political science and sports studies. It is also a valuable read for anyone with a special interest in Chinese martial arts.

THE BLOOMSBURY RESEARCH HANDBOOK OF CHINESE AESTHETICS AND PHILOSOPHY OF ART

Bloomsbury Publishing For anyone working in aesthetics interested in understanding the richness of the Chinese aesthetic tradition this handbook is the place to start. Comprised of general introductory overviews, critical reflections and contextual analysis, it covers everything from the origins of aesthetics in China to the role of aesthetics in philosophy today. Beginning in early China (1st millennium BCE), it traces the Chinese aesthetic tradition, exploring the import of the term aesthetics into Chinese thought via Japan around the end of the 19th century. It looks back to early practices of art and craftsmanship, showing how the history of Chinese thought provides a multitude of artefacts and texts that give rise to a wide range of aesthetic creations and notions. Introducing various perspectives on traditional arts in China, including painting, ceramics, calligraphy, poetry, music and theatre, it explores those aesthetic traditions not included in "canonic" art forms, such as martial arts, rock gardening, and ritual performance. Written by Chinese, European, and American theoreticians and practitioners, this authoritative research resource enhances contemporary aesthetics by revealing the possibilities of a Chinese philosophy of art.

THE JIN YONG PHENOMENON

CHINESE MARTIAL ARTS FICTION AND MODERN CHINESE LITERARY HISTORY

Cambria Press This pioneering book is the first English-language collection of academic articles on Jin Yong's works. It introduces an important dissenting voice in Chinese literature to the English-speaking audience. Jin Yong is hailed as the most

influential martial arts novelist in twentieth-century Chinese literary history. His novels are regarded by readers and critics as "the common language of Chinese around the world" because of their international circulation and various adaptations (film, television serials, comic books, video games). Not only has the public affirmed the popularity and literary value of his novels, but the academic world has finally begun to notice his achievement as well. The significance of this book lies in its interpretation of Jin Yong's novels through the larger lens of twentieth-century Chinese literature. It considers the important theoretical issues arising from such terms as modernity, gender, nationalism, East/West conflict, and high literature versus low culture. The contributors of the articles are all eminent scholars, including famous exiled scholar, philosopher, and writer Liu Zaifu.

MARTIAL ARTS STUDIES

DISRUPTING DISCIPLINARY BOUNDARIES

Rowman & Littlefield This book disrupts disciplinary boundaries to make a case for the future direction and growth of martial arts studies as a unique field

FIGHTING WITHOUT FIGHTING

KUNG FU CINEMA'S JOURNEY TO THE WEST

Reaktion Books From classic Bruce Lee films to the comedies of Jackie Chan, a vibrant look at the enduring fascination with the kung fu cinema of Hong Kong. In the spring and summer of 1973, a wave of martial arts movies from Hong Kong—epitomized by Bruce Lee's *Enter the Dragon*—smashed box-office records for foreign-language films in America and ignited a "kung fu craze" that swept the world. *Fighting without Fighting* explores this dramatic phenomenon, and it argues that, more than just a cinematic fad, the West's sudden fascination with—and moral panic about—the Asian fighting arts left lasting legacies still present today. The book traces the background of the craze in the longer development of Hong Kong's martial arts cinema. It discusses the key films in detail, as well as their popular reception and the debates they ignited, where kung fu challenged Western identities and raised anxieties about violence, both on and off-screen. And it examines the proliferation of ideas and images from these films in fields as diverse as popular music, superhero franchises, children's cartoons, and contemporary art. Illuminating and accessible, *Fighting without Fighting* draws a vivid bridge between East and West.

WARRIOR WOMEN

GENDER, RACE, AND THE TRANSNATIONAL CHINESE ACTION STAR

SUNY Press Considers the significance of Chinese female action stars in national and transnational contexts. *Warrior Women* considers the significance of Chinese female action stars in martial arts films produced across a range of national and transnational contexts. Lisa Funnell examines the impact of the 1997 transfer of Hong Kong from British to Chinese rule on the representation of Chinese

identities—Hong Kong Chinese, mainland Chinese, Chinese American, Chinese Canadian—in action films produced domestically in Hong Kong and, increasingly, in cooperation with mainland China and Hollywood. Hong Kong cinema has offered space for the development of transnational Chinese screen identities that challenge the racial stereotypes historically associated with the Asian female body in the West. The ethnic/national differentiation of transnational Chinese female stars—such as Pei Pei Cheng, Charlene Choi, Gong Li, Lucy Liu, Shu Qi, Michelle Yeoh, and Zhang Ziyi—is considered part of the ongoing negotiation of social, cultural, and geopolitical identities in the Chinese-speaking world.

MY BEAUTIFUL ENEMY

Penguin In this spellbinding romance by the acclaimed, USA Today bestselling author of *The Luckiest Lady in London*, a beautiful and cunning woman meets her match in a man just as dangerous and seductive as she is, putting both her heart and her future at risk... Hidden beneath Catherine Blade's uncommon beauty is a daring that matches any man's. Although this has taken her far in the world, she still doesn't have the one thing she craves: the freedom to live life as she chooses. Finally given the chance to earn her independence, who should be standing in her way but the only man she's ever loved, the only person to ever betray her. Despite the scars Catherine left him, Captain Leighton Atwood has never been able to forget the mysterious girl who once so thoroughly captivated him. When she unexpectedly reappears in his life, he refuses to get close to her. But he cannot deny the yearning she reignites in his heart. Their reunion, however, plunges them into a web of espionage, treachery, and deadly foes. With everything at stake, Leighton and Catherine are forced to work together to find a way out. If they are ever to find safety and happiness, they must first forgive and learn to trust each other again...

THE SENSUOUS CINEMA OF WONG KAR-WAI

FILM POETICS AND THE AESTHETIC OF DISTURBANCE

Hong Kong University Press The widely acclaimed films of Wong Kar-wai are characterized by their sumptuous yet complex visual and sonic style. This study of Wong's filmmaking techniques uses a poetics approach to examine how form, music, narration, characterization, genre, and other artistic elements work together to produce certain effects on audiences. Bettinson argues that Wong's films are permeated by an aesthetic of sensuousness and "disturbance" achieved through techniques such as narrative interruptions, facial masking, opaque cuts, and other complex strategies. The effect is to jolt the viewer out of complete aesthetic absorption. Each of the chapters focuses on a single aspect of Wong's filmmaking. The book also discusses Wong's influence on other filmmakers in Hong Kong and around the world. *The Sensuous Cinema of Wong Kar-wai* will appeal to all who are interested in authorship and aesthetics in film studies, to scholars in Asian studies, media and cultural studies, and to anyone with an interest in Hong Kong cinema in general, and Wong's films in particular. "In this carefully written study, Gary Bettinson offers a critical assessment not only of the stylistic features of Wong Kar-

wai's films but also of the scholarship that has developed around them. Arguing against the facile culturalism that tends to dominate such scholarship, this book does full justice to Wong's cinematic methods in a series of impressively well-informed and informative readings." —Rey Chow, Duke University

STATELESS SUBJECTS

CHINESE MARTIAL ARTS LITERATURE AND POSTCOLONIAL HISTORY

University of Hawaii Press Provides a historical and political interpretation of the martial arts novel, making a case for the importance and significance of the genre and relating it to movements such as the Ming desire to overthrow the Qing, anticolonial nationalism of the 1920s, the Cold War, and the rise of Taiwanese consciousness.

KING HU'S A TOUCH OF ZEN

Hong Kong University Press *A Touch of Zen* is one of the first Chinese-language films to gain recognition in an international film festival (the Grand Prix at the 1975 Cannes Film Festival), creating the generic mould for the "crossover" success of Ang Lee's *Crouching Tiger Hidden Dragon* in 2000. The film has achieved a cult status over the years but little has been written about it. This first book-length study of the classic martial arts film therefore redresses its critical neglect, and explores its multi-levelled dimensions and mysteries. One of the central features of the film is the enigmatic knight-lady (xia nü) whose quest for revenge leads her to cross paths with a poor scholar whose interest in military strategy seals their alliance. Teo discusses the psychological manifestations and implications of this relationship and concludes that the film's continuing relevance lies in its portrait of sexuality and the feminist desires of the heroine. Teo also analyzes the film's form as an action piece and the director's preoccupation with Zen as a creative inspiration and as a subject in its own right. As such, he argues that the film is a highly unconventional and idiosyncratic work which attempts to transcend its own genre and reach the heights of universal transcendence. Teo grounds his study in both Western and Chinese literary sources, providing a broad and comprehensive treatise based on the film's narrative concepts and symbols.

WONG KAR-WAI

AUTEUR OF TIME

Bloomsbury Publishing This study of Hong Kong cult director Wong Kar-wai provides an overview of his career and in-depth analysis of his seven feature films to date. Teo probes Wong's cinematic and literary influences - from Martin Scorsese to Haruki Murakami - yet shows how Wong transcends them all.

THE UNWORTHY SCHOLAR FROM PINGJIANG

REPUBLICAN-ERA MARTIAL ARTS FICTION

Columbia University Press Xiang Kairan, who wrote under the pen name "the

Unworthy Scholar from Pingjiang,” is remembered as the father of modern Chinese martial arts fiction, one of the most distinctive forms of twentieth-century Chinese culture and the inspiration for China’s globally popular martial arts cinema. In this book, John Christopher Hamm shows how Xiang Kairan’s work and career offer a new lens on the transformations of fiction and popular culture in early-twentieth-century China. The Unworthy Scholar from Pingjiang situates Xiang Kairan’s career in the larger contexts of Republican-era China’s publishing industry, literary debates, and political and social history. At a time when writers associated with the New Culture movement promoted an aggressively modernizing vision of literature, Xiang Kairan consciously cultivated his debt to homegrown narrative traditions. Through careful readings of Xiang Kairan’s work, Hamm demonstrates that his writings, far from being the formally fossilized and ideologically regressive relics their critics denounced, represent a creative engagement with contemporary social and political currents and the demands and possibilities of an emerging cultural marketplace. Hamm takes martial arts fiction beyond the confines of genre studies to situate it within a broader reexamination of Chinese literary modernity. The first monograph on Xiang Kairan’s fiction in any language, The Unworthy Scholar from Pingjiang rewrites the history of early-twentieth-century Chinese literature from the standpoints of genre fiction and commercial publishing.

HACKING CHINESE

A PRACTICAL GUIDE TO LEARNING MANDARIN

Learning Chinese can be frustrating and difficult, partly because it's very different from European languages. Following a teacher, textbook or language course is not enough. They show you the characters, words and grammar you need to become proficient in Chinese, but they don't teach you how to learn them! Regardless of what program you're in (if any), you need to take responsibility for your own learning. If you don't, you will miss many important things that aren't included in the course you're taking. If you study on your own, you need to be even more aware of what you need to do, what you're doing at the moment and the difference between them. Here are some of the questions I have asked and have since been asked many times by students: How do I learn characters efficiently? How do I get the most out of my course or teacher? Which are the best learning tools and resources? How can I become fluent in Mandarin? How can I improve my pronunciation? How do I learn successfully on my own? How can I motivate myself to study more? How can I fit learning Chinese into a busy schedule? The answers I've found to these questions and many others form the core of this book. It took eight years of learning, researching, teaching and writing to figure these things out. Not everybody has the time to do that! I can't go back in time and help myself learn in a better way, but I can help you! This book is meant for normal students and independent language learners alike. While it covers all major areas of learning, you won't learn Chinese just by reading this book. It's like when someone on TV teaches you how to cook: you won't get to eat the delicious dish just by watching the program; you have to do the cooking yourself. That's true for this book as well. When you apply what you learn, it will boost your learning, making every hour you spend count for more, but you still

have to do the learning yourself. This is what a few readers have said about the book: "The book had me nodding at a heap of things I'd learnt the hard way, wishing I knew them when I started, as well as highlighting areas that I'm currently missing in my study." - Geoff van der Meer, VP engineering "This publication is like a bible for anyone serious about Chinese proficiency. It's easy for anyone to read and written with scientific precision." - Zachary Danz, foreign teacher, children's theatre artist About me I started learning Chinese when I was 23 (that's more than eight years ago now) and have since studied in many different situations, including serious immersion programs abroad, high-intensity programs in Sweden, online courses, as well as on the side while working or studying other things. I have also successfully used my Chinese in a graduate program for teaching Chinese as a second language, taught entirely in Chinese mostly for native speakers (the Graduate Institute for Teaching Chinese as a Second Language at National Taiwan Normal University). All these parts have contributed to my website, Hacking Chinese, where I write regularly about how to learn Mandarin.

HONG KONG ACTION CINEMA

Overlook Books Traces the growth of Hong Kong's film industry through the martial arts films of the 1970s and provides information on contemporary stars, directors, and genres

LINGNAN HUNG KUEN: KUNG FU IN CINEMA AND COMMUNITY

City University of HK Press For so many around the world, it was in the cinema that they saw their first glimpse of martial arts. Through the films of Lau Kar Leung, among others, they came to appreciate the power and skill of many kung fu techniques. However devotees and practitioners of kung fu and Hung Kuen were aware of the much longer tradition of these arts and in particular, the contribution of both the Lam family and the Lau family. In 2009 the Hong Kong Government endeavoured to identify and recognize forms of intangible cultural heritage. It was this awareness of a vibrant part of Hong Kong history and culture which led to the creation of the Hong Kong Martial Arts Living Archive, and from this the exhibition, Lingnan Hung Kuen Across the Century: Kung Fu Narratives in Hong Kong Cinema and Community. In the exhibition and this companion book, the histories of the Lam and Lau families are traced, and their role in preserving and creating new stances and forms and bringing Hung Kuen to a wider audience through the medium of film. Using the latest technologies including 3D imagery, the work of past masters has been here brought back to life.

JET LI

CHINESE MASCULINITY AND TRANSNATIONAL FILM STARDOM

Edinburgh University Press Jet Li is arguably the best martial arts actor alive, and his 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. As one of the first book-length studies on Chinese stars/stardom and transnational stardom, *Jet Li: Chinese Masculinity and Transnational Film Stardom* is essential reading for students and researchers in Film Studies.

CHINESE MARTIAL ARTS FILM AND THE PHILOSOPHY OF ACTION

Routledge This book focuses on the philosophy of Chinese martial arts film, arguing that philosophy provides a key to understanding the whole genre. It draws on Chinese philosophical ideas derived from, or based on, Confucianism, Daoism, Buddhism, and other schools of thought such as Mohism and Legalism, examines a cluster of recent Chinese martial arts films centering on the figure of the xia—the heroic protagonist, the Chinese equivalent of medieval Europe's knight-errant—and outlines the philosophical principles and themes undergirding the actions of xia and their narratives. Overall, the author argues that the genre, apart from being an action-oriented entertainment medium, is inherently moral and ethical.

CRAZY JI

CHINESE RELIGION AND POPULAR LITERATURE

BRILL *Crazy Ji: Chinese Religion and Popular Literature* is the first study in any language of one of the most colorful deities in the pantheon of late imperial and modern China: Sire Ji-or, as he is better known, Crazy Ji. The author uses the evolution of the cult of this eccentric deity to address central questions regarding the nature of the Chinese religion tradition, its relation to the Chinese social structure, and the role of vernacular fiction and popular media in shaping religious beliefs in China. Meir Shara demonstrates that vernacular novels and oral literature played a major role in the dissemination of knowledge about deities and the growth of cults and argues that the body of religious beliefs and practices we call "Chinese religion" is inseparable from the works of fiction and drama that have served as vehicles for its transmission. His analysis of the cult of Crazy Ji shows that far from being, as is often argued, a mirror of the Chinese bureaucratic order, Chinese religion offers a means of liberation from it. Finally, this study of the cult of Crzy Ji illustrates how lay believers influenced the practices of organized religion (in this case, monastic Buddhism). This study employs the analytical concepts of anthropology and literary criticism and is based on literary, historical, and ethnographic sources ranging from oral literature, vernacular novels, puppet plays, television serials, movies, local gazetteers, to monastic histories.

LEGENDS OF WINGCHUN

EMBERS OF THE SHAOLIN

Montréal : Remnant-Hunter Media Boklao, a rogue fighter, and Wingchun, a small town girl-but together they must face the Imperial Army, the Heaven & Earth Rebellion, the Bandits of the Eight Immortals, and a ruthless killer from the very edge of the world, all in a desperate quest to discover the truth behind their own pasts-a truth that threatens the lives of everyone around them-and to unravel the mystery of the Fist of the Elders-the secret martial art that caused the utter destruction of the Shaolin Temple itself... Destiny and consequence collide in the first novel from acclaimed martial arts author Rene Ritchie. Legends of Wingchun: Embers of the Shaolin brings the classic folk-story behind the fighting system of Bruce Lee to stunning new life in the grandest tradition of the Chinese hero epic (wuxia).

HONG KONG HORROR CINEMA

Dumplings stuffed with diabolical fillings. Sword-wielding zombies. Hopping cadavers. Big-head babies. For decades, Hong Kong cinema has served up images of horror quite unlike those found in other parts of the world. In seminal films such as A Chinese Ghost Story, Rouge, The Eye, Dumplings, and Rigor Mortis, the region's filmmakers have pushed the boundaries of genre, cinematic style, and bad taste. But what makes Hong Kong horror cinema so utterly unique? Why does it hold such fascination for "serious" cinephiles and cult fans alike? Hong Kong Horror Cinema is the first English-language study of this delirious and captivating cinematic tradition, offering new insights into the history of Hong Kong horror through case studies of classic films and through a detailed consideration of their aesthetic power, economic significance, and cultural impact in both the global and domestic market.

CHINESE NARRATIVE

CRITICAL AND THEORETICAL ESSAYS

Princeton University Press Although Chinese narrative, and especially the genres of colloquial fiction, have been subjected to intensive scholarly scrutiny, no comprehensive volume has provided a framework that would permit an overall view of the tradition. The distinguished contributors to this volume have taken an important first step in making possible the consideration of Chinese narrative at the level of comparative and general literary scholarship. Originally published in 1977. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

HONG KONG CONNECTIONS

TRANSNATIONAL IMAGINATION IN ACTION CINEMA

Hong Kong University Press Since the 1960s, Hong Kong cinema has helped to shape one of the world's most popular cultural genres: action cinema. Hong Kong action films have proved popular over the decades with audiences worldwide, and they have seized the imaginations of filmmakers working in many different cultural traditions and styles. How do we account for this appeal, which changes as it crosses national borders? Hong Kong Connections brings leading film scholars together to explore the uptake of Hong Kong cinema in Japan, Korea, India, Australia, France and the US as well as its links with Taiwan, Singapore and the Chinese mainland. In the process, this collective study examines diverse cultural contexts for action cinema's popularity, and the problems involved in the transnational study of globally popular forms suggesting that in order to grasp the history of Hong Kong action cinema's influence we need to bring out the differences as well as the links that constitute popularity.

STATELESS SUBJECTS

CHINESE MARTIAL ARTS LITERATURE AND POSTCOLONIAL HISTORY

Cornell University Press

FILM AND THE CHINESE MEDICAL HUMANITIES

Routledge Film and the Chinese Medical Humanities is the first book to reflect on the power of film in representing medical and health discourse in China in both the past and the present, as well as in shaping its future. Drawing on both feature and documentary films from mainland China, the chapters each engage with the field of medicine through the visual arts. They cover themes such as the history of doctors and their concepts of disease and therapies, understanding the patient experience of illness and death, and establishing empathy and compassion in medical practice, as well as the HIV/AIDs epidemic during the 1980s and 90s and changing attitudes towards disability. Inherently interdisciplinary in nature, the contributors therefore provide different perspectives from the fields of history, psychiatry, film studies, anthropology, linguistics, public health and occupational therapy, as they relate to China and people who identify as Chinese. Their combined approaches are united by a passion for improving the cross-cultural understanding of the body and ultimately healthcare itself. A key resource for educators in the Medical Humanities, this book will be useful to students and scholars of Chinese Studies and Film Studies as well as global health, medical anthropology and medical history.

PRIMITIVE PASSIONS

VISUALITY, SEXUALITY, ETHNOGRAPHY, AND CONTEMPORARY CHINESE CINEMA

Columbia University Press On Chinese cinema

CHINESE MARTIAL ARTS FILM AND THE PHILOSOPHY OF ACTION

Routledge This book focuses on the philosophy of Chinese martial arts film, arguing that philosophy provides a key to understanding the whole genre. It draws on Chinese philosophical ideas derived from, or based on, Confucianism, Daoism, Buddhism, and other schools of thought such as Mohism and Legalism, examines a cluster of recent Chinese martial arts films centering on the figure of the xia—the heroic protagonist, the Chinese equivalent of medieval Europe’s knight-errant—and outlines the philosophical principles and themes undergirding the actions of xia and their narratives. Overall, the author argues that the genre, apart from being an action-oriented entertainment medium, is inherently moral and ethical.

AN AMOROUS HISTORY OF THE SILVER SCREEN

SHANGHAI CINEMA, 1896-1937

University of Chicago Press Illustrating the cultural significance of film and its power as a vehicle for social change, this book reveals the intricacies of the cultural movement and explores its connections to other art forms such as photography, drama, and literature.