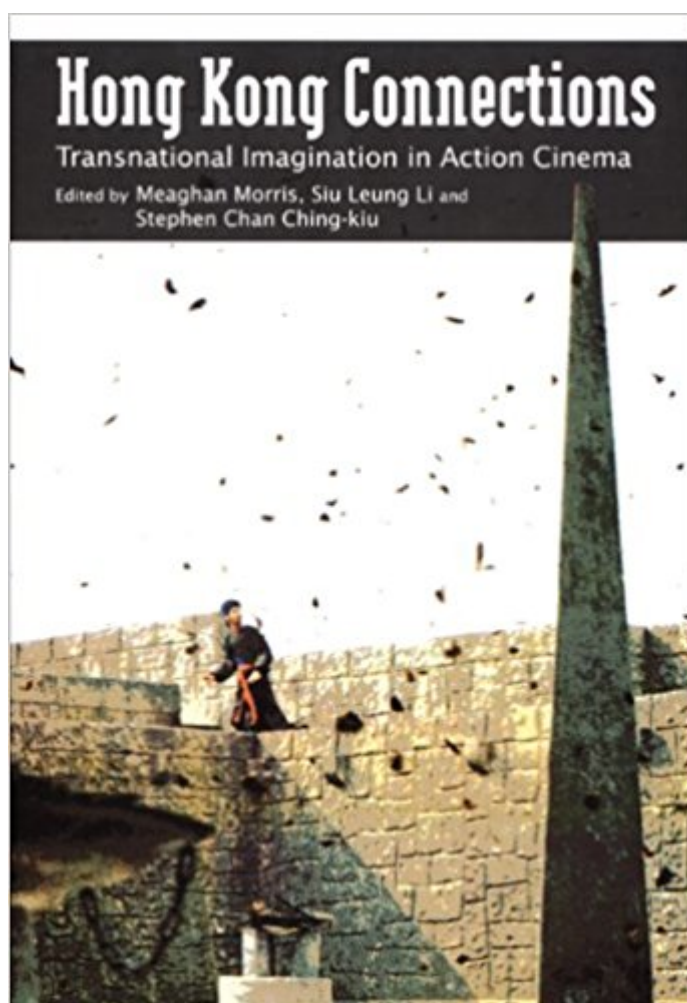


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Hong Kong Connections: Transnational Imagination In Action Cinema



Synopsis

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 circulation of Hong Kong cinema in Japan, Korea, India, Australia, France, and the United States, as well as its links with Taiwan, Singapore, and the Chinese mainland. In the process, this collection 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. Contributors: Nicole Brenez, Stephen Chan Ching-kiu, Dai Jinhua, David Desser, Laleen Jayamanne, Kim Soyoung, Siu Leung Li, Adrian Martin, S. V. Srinivas, Stephen Teo, Valentina Vitali, Paul Willemsen, Rob Wilson, Wong Kin-yuen, Kinnia Yau Shuk-ting, Yung Sai-shing

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Customer Reviews

"As electrifying as the action cinema it illuminates, *Hong Kong Connections* delivers an elegantly choreographed and deadly volley of blows against the myth that global popular cinema begins and ends with Hollywood. These essays by a glittering array of leading scholars from around the world reveal Hong Kong cinema's role in shaping other action cinemas, pioneering

transnational filmmaking, and invigorating Chinese cultures. In the process, Hong Kong's cinema becomes as firmly established as a global meeting as Hong Kong itself.

•Chris Berry, coeditor of *Mobile Cultures: New Media in Queer Asia*

"This book examines the historical evolution of Hong Kong action cinema as well as its emergence as a transnational film genre in the era of globalization. It is the most well-organized, theoretically sophisticated, and critically engaging study of the subject that we have seen. It is a pleasure to read each of the essays, which are both erudite and interesting."

•Sheldon Lu, coeditor of *Chinese-language Film: Historiography, Poetics, Politics*

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