

# Planet Hong Kong Popular Cinema And The Art Of

Movies for the Masses Keyframes Indian Popular Cinema German Popular Cinema and the Rialto Krimi Phenomenon Popular Cinema and Politics in South India Realism and Popular Cinema Indian Popular Cinema Popular Cinema of the Third Reich Popular Cinemas in East Central Europe The First World War and Popular Cinema Queering Contemporary French Popular Cinema Pop Cinema Planet Hong Kong Popular Cinema and Politics in South India Bangladesh Cinema and National Identity Cinema and Popular Geo-politics Bollywood and Globalization Cinema and Brexit Popular Cinema in Bengal Capital and Popular Cinema Denise Jeanne Youngblood Matthew Tinkcom Manjunath Pendakur Nicholas G. Schlegel S. Rajanayagam Julia Hallam K. Moti Gokulsing Sabine Hake Dorota Ostrowska Michael Paris Darren Waldron Glyn Davis David Bordwell S. Rajanayagam Zakir Hossain Raju Marcus Power Rini Bhattacharya Mehta Neil Archer Madhuja Mukherjee Valentina Vitali

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this book is a pathbreaking study of the unknown soviet cinema the popular movies which were central to soviet film production in the 1920s professor youngblood discusses acting genres the cinema stars audiences and the influences of foreign films and examines three leading filmmakers iakov protazanov boris barnet and fridikh ermler she also looks at the governmental and industrial circumstances underlying

filmmaking practices of the era and provides an invaluable survey of the contemporary debates concerning official policy on entertainment cinema professor youngblood demonstrates that the film culture of the 1920s was predominantly and aggressively bourgeois and enjoyed patronage that cut across class lines and political allegiance thus she argues the extent to which western and pre revolutionary influences bourgeois directors and middle class tastes dominated the film world is as important as the tradition of revolutionary utopianism in understanding the transformation of soviet culture in the stalin revolution

key frames examines the encounter between film studies and cultural studies and offers new ways of reading popular film

this book is an exploration of the masala film this popular cinema has dominated mass culture in india ever since its origins and has remarkable popularity with south asians living outside india as well to understand the interrelationship between the industrial and the ideological the political economy of the film industry in india is examined and combined with a cultural analysis of popular cinema specifically the author looks at the industrial organization and structure in which the world s largest film industry turns out nearly 800 features films a year and the public and private forces that shape the structural conditions in which films are consumed and produced also discussed are policies related to production exhibition and distribution of films in india and abroad the impact of new technologies censorship and funding consumption and popularity and narrative strategies and cinematic devices

german popular cinema and the rialto krimi phenomenon dark eyes of london examines the kriminalfilme or krimis based on the novels of english author edgar wallace released by rialto film between 1959 and 1972 as part of the post world war ii era of german popular cinema that enjoyed extraordinary popularity with the german public nicholas g schlegel analyzes how this group of west german thrillers not only nurtured a convalescing film industry but also provided unequaled national entertainment while canonizing rialto s krimi productions in terms of their historical genesis aesthetic characteristics and social reception schlegel surveys the krimi s enduring legacy calculable global influence inevitable decline and eventual migration to television in the 1970s where it thrived but ultimately took on a more somber tone scholars of film television history and german culture will find this book particularly useful

this work breaks new ground in the understanding of south indian cinema and politics through incisive analysis and original concepts it illustrates the private public and cinematic personas of mgr and rajinikanth it challenges the popular and scholarly myths surrounding them and shows the constant negotiation of their on screen and off screen identities the book revisits the entire political history of post independent tamil nadu through its cinema and presents a refreshing psycho political and cultural map of contemporary south india this absorbing volume will be an important read for scholars teachers and students of film studies culture and media studies and politics especially those interested in south india

compares once were warriors with other films that have similar themes

this is an engaging introduction to a fascinating national cinema that is little known in the west it is the first survey both to cover the full range of indian film popular artistic and regional and to provide the historical and cultural dimensions to enable the reader appreciate its distinctive forms this book offers both general readers and students of film a succinct and informative guide to the key developments themes films and figures of indian film and the necessary background to understand india and its influences bollywood and india s regional filmmakers produce more films than any other country while it has remained peripheral to western cinema buffs indian popular film wields immense influence as the main form of entertainment enjoyed by indian audiences and the indian diaspora who represent at least a sixth of the world s population the authors begin with an overview of the historical development of indian cinema its key characteristics and points of distinctiveness and then explore the themes and concerns which are pertinent to a critical understanding through discussion of a wide range of films a key chapter considers how women are represented and represent themselves on screen covering the nine decades of indian cinema their range of reference includes both films which have achieved classic status such as mother india awaara and sholay and the lesser known films which are recognized landmarks in the development of the industry they equally embrace recent developments and the contributions of british asian filmmakers the book includes a glossary of indian terms

too often dismissed as escapist entertainment or vilified as mass manipulation popular cinema in the third reich was in fact sustained by well established generic conventions cultural traditions aesthetic sensibilities social practices and a highly developed star system not unlike its hollywood counterpart in the 1930s this pathfinding study

contributes to the ongoing reassessment of third reich cinema by examining it as a social cultural economic and political practice that often conflicted with contradicted and compromised the intentions of the propaganda ministry nevertheless by providing the illusion of a public sphere presumably free of politics popular cinema helped to sustain the nazi regime especially during the war years rather than examining third reich cinema through overdetermined categories such as propaganda ideology or fascist aesthetics sabine hake concentrates on the constituent elements shared by most popular cinemas famous stars directors and studios movie audiences and exhibition practices popular genres and new trends in set design the reception of foreign films the role of film criticism and the representation of women she pays special attention to the forced coordination of the industry in 1933 the changing demands on cinema during the war years and the various ways of coming to terms with these filmic legacies after the war throughout hake's findings underscore the continuities among weimar third reich and post 1945 west german cinema they also emphasize the codevelopment of german and other national cinemas especially the dominant hollywood model

the continued interest in the social and cultural life of the former warsaw pact countries looking at but also beyond their socialist pasts encompasses a desire to know more about their national cinemas yet despite the increasing consumption of films from these countries via dvd vod platforms and other alternative channels there is a lack of comprehensive information on this key aspect of visual culture this important book rectifies the glaring gap and provides both a history and a contemporary account of east central european cinema in the pre ww2 socialist and post socialist periods demonstrating how at different historical moments popular cinema fulfilled various roles for example in the capacity of nation building and adapted to the changing markets of a morphing political landscape chapters bring together experts in the field for the definitive analysis of mainstream cinema in the region celebrating the unique contribution of films from hungary the czech republic czechoslovakia and poland from the award winning cosy dens to cult favourite lemonade joe and from 1960s polish westerns to hollywood influenced hungarian movies the book addresses the major themes of popular cinema by looking closely at genre stardom cinema exhibition production strategies and the relationship between the popular and the national it charts the remarkable evolution and transformation of popular cinema over time

the great war played an instrumental role in the development of cinema so necessary

was it to the mobilization efforts of the combatant nations in turn after the war as memory began to fade cinema continued to shape the war's legacy and eventually to determine the ways in which all warfare is imagined the first world war and popular cinema provides fresh insight into the role of film as a historical and cultural tool through a comparative approach essays by contributors from europe australia canada and the united states enrich our understanding of cinematic depictions of the great war in particular and combat in general new historical research on both the uses of propaganda and the development of national cinemas make this collection one of the first to show the ways in which film history can contribute to our study of national histories the contributors to the volume monitor popular perceptions of the war the reshaping of the war's legacy and the evolution of cinematic clichés that are perpetuated in filmmaking through the century some of the films they discuss are all quiet on the western front gallipoli the grand illusion the big parade battle of the somme j'accuse regeneration and many more the first world war and popular cinema is a vital addition to film studies and history two fields only recently united in a productive way

queering contemporary french popular cinema combines close film analysis with a small scale qualitative investigation of audience responses to examine images of queerness in contemporary french popular cinema and their reception through its blending of the textual and the empirical this book provides a unique insight into the ways in which sexuality and gender are represented on the cinema screen as well as the spectator reactions they elicit since the mid 1990s depictions of lesbians gay men and queer forms of sexual desire and identity have shifted to the mainstream of french cinematographic representation as evidenced by the box office success of a series of highly commercial comic films including gazon maudit josiane balasko 1995 p@dale douce gabriel aghion 1996 le placard francis v®ber 2000 and chouchou merzak allouache 2003 alongside this commercial strand a series of small budget alternative comedies and other genre films have also challenged heteronormative conceptualizations of sexuality and gender films such as sitcom fran-ois ozon 1998 l'homme est une femme comme les autres jean jacques zilbermann 1997 pourquoi pas moi st®phane giusti 1999 dr le de f®lix olivier ducastel and jacques martineau 2000 and les chansons d'amour christophe honor® 2007 portray desire as fluid and or gender as unfixed with their use of parody and their blending of comedy with the musical melodrama romance or road movie these and other similar films have resonated with a burgeoning viewing public tired of having to seek queerness in

connotation of appropriating marginal characters in ostensibly straight narratives and of tragedy and trauma as the principal modes of representation and spectator address

pop cinema is the first book devoted to moving image works which engage with the central thematics and aesthetics of pop art the essays in the collection focus in on the core concerns of pop as a widespread and ideologically complex art movement and examine the ways in which artists in various global locations have used forms of film practice outside of the mainstream to explore those preoccupations the book s contributors also identify the ways in which dominant pop aesthetics flat planes of bold colour mechanical forms of repetition appropriation of materials from popular culture sources were adopted reworked or abandoned by such filmmakers at root the book asks three basic questions what shapes might a pop form of cinema take what materials would it engage with and what might it have to say

this definitive study of hong kong cinema examines the work of directors such as tsui hark john woo ringo lam johnnie to king hu and wong kar wai

this work breaks new ground in the understanding of south indian cinema and politics through incisive analysis and original concepts it illustrates the private public and cinematic personas of mgr and rajinikanth it challenges the popular and scholarly myths surrounding them and shows the constant negotiation of their on screen and off screen identities the book revisits the entire political history of post independent tamil nadu through its cinema and presents a refreshing psycho political and cultural map of contemporary south india this absorbing volume will be an important read for scholars teachers and students of film studies culture and media studies and politics especially those interested in south india

throughout the twentieth and early twenty first centuries cinema has been adopted as a popular cultural institution in bangladesh at the same time this has been the period for the articulation of modern nationhood and cultural identity of bengali muslims in bangladesh this book analyses the relationship between cinema and modernity in bangladesh providing a narrative of the uneven process that produced the idea of bangladesh cinema this book investigates the roles of a non western national film industry in asia in constructing nationhood and identity within colonial and postcolonial predicaments drawing on the idea of cinema as public sphere and the postcolonial notion of formation of the bangladesh nation interactions between cinema and middle class bengali muslims in different social and political matrices are analyzed the author

explores how the conflict among different social groups turned bangladesh cinema into a site of contesting identities in particular he illustrates the connections between film production and reception in bangladesh and a variety of nationalist constructions of bengali muslim identity questioning and debunking the usual notions of bangladesh and cinema this book positions the cinema of bangladesh within a transnational frame starting with how to locate the beginning of the second bengali language cinema in colonial bengal the author completes the investigation by identifying a global bangladeshi cinema in the early twenty first century the first major academic study on this large and vibrant national cinema this book demonstrates that bangladesh cinema worked as different public spheres for different publics throughout the twentieth century and beyond filling a niche in global film and media studies and south asian studies it will be of interest to scholars and students of these disciplines

with a detailed range of approaches this new collection investigates how cinematic narratives can and have been used to portray different political threats and dangers including a range of chapters with a contemporary focus it studies issues such as how the geopolitical world has been constructed through film how cinema can provide explanatory narratives in periods of cultural and political anxiety uneasiness and uncertainty examining the ways in which film impacts upon popular understandings of national identity and the changing geopolitical world the book looks at how audiences make sense of the geo political messages and meanings contained within a variety of films from the us productions of hollywood to palestinian mexican british and german cinematic traditions this thought provoking book draws on an international range of contributions to discuss and fully investigate world cinema in light of key contemporary issues this book was previously published as a special issue of geopolitics

commercial cinema has always been one of the biggest indigenous industries in india and remains so in the post globalization era when indian economy has entered a new phase of global participation liberalization and expansion issues of community gender society social and economic justice bourgeois liberal individualism secular nationhood and ethnic identity are nowhere more explored in the indian cultural mainstream than in commercial cinema as indian economy and policy have gone through a sea change after the end of the cold war and the commencement of the global capital the largest cultural industry has followed suit this book is a significant addition to the study of post global indian culture the articles represent a variety of theoretical and pedagogical approaches and the collection will be appreciated by beginners and scholars alike

neil archer's original study makes a timely and politically engaged intervention in debates about national cinema and national identity structured around key examples of culturally english cinema in the years up to and following the uk's 2016 vote to leave the european union cinema and brexit looks to make sense of the peculiarities and paradoxes marking this era of filmmaking at the same time as providing a contextual and analytical reading of 21st century filmmaking in britain archer raises critical questions about popular national cinema and how brexit has cast both light and shadow over this body of films central to archer's argument is the idea that brexit represents not just a critical moment in how we will understand future film production but also in how we will understand production of the recent past using as a point of departure the london olympics opening ceremony of 2012 cinema and brexit considers the tensions inherent in a wide range of films including skyfall 2012 dunkirk 2017 their finest 2017 darkest hour 2017 the crown netflix 2016 paddington 2014 paddington 2 2017 never let me go 2011 absolutely fabulous the movie 2016 the trip 2010 the inbetweeners movie 2011 mr bean's holiday 2007 the world's end 2013 sightseers 2012 one day 2011 attack the block 2011 king arthur legend of the sword 2017 and the kid who would be king 2019 archer examines the complex national narratives and representations these films expound situating his analyses within the broader commercial contexts of film production beyond hollywood highlighting the negotiations or contradictions at play between the industrial imperatives of contemporary films and the varied circumstances in which they are made considering some of the ways a popular and globally minded english cinema is finding means to work alongside and through the contexts of brexit he questions what are the stakes for and possibilities of a global culturally english cinema in 2019 and beyond

popular cinema in bengal marks a decisive turn in studies of bengali language cinema by shifting the focus from auteur and text based studies to exhaustive readings of the film industry the book covers a wide range of themes and issues including generic tropes like comedy and action iconic figurations of the detective and the city female stars such as kanan bala sadhana bose and aparna sen intensities of public debates subjects of high and low cultures taste viewership gender and sexuality print cultures including posters magazines and song booklets cinematic spaces and trans media and trans cultural traffic by locating cinema within the crosscurrents of geo political transformations the book highlights the new and persuasive research that has materialised over the last decade the authors raise pertinent questions regarding regional cinema as a category in relation to national cinema models and trace the non



linear journey of the popular via multiple media trajectories they address subjects of physicality sexuality and its representations industrial change spaces of consumption and cinema s meandering directions through global circuits and low end networks highlighting the ever changing contours of cinema in bengal in all its popular forms and proposing a new historiography popular cinema in bengal will be of great interest to scholars of film studies and south asian popular culture the chapters were originally published in the journal south asian history and culture

popular cinema has mostly been discussed from a cult perspective that celebrates uncritically its transgressive qualities capital and popular cinema responds to the need for a more solid academic approach by situating low film genres in their economic and culturally specific contexts and by exploring the interconnections between those contexts the immediate industrial financial interests sustaining the films and the films aesthetics through the examination of three different cycles in film production the italian giallo of mario bava the mexican films of fernando mndez and the hindi horror cinema of the ramsay brothers capital and popular cinema proposes a comparative approach that accounts for the whole of a national film industry s production popular and canonic and is applicable to the study of film genres globally based on new research capital and popular cinema will be of interest to undergraduate and post graduate students researchers and scholars of cult and exploitation cinema genre cinema national cinema film and media theory and area studies

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