Framing the World: New Cinema, New Media | The Search for Meaning in Film and Television | The Late Films of Claude Chabrol | The Long Take | Screen Writings: Partial views of a total art; classic to contemporary | Film, TV, genre Concepts in Film Theory | aluing Films | ngman Bergman Screening Shakespeare from Richard II to Henry V | Queer Representations in Chinese-language Film and the Cultural Landscape | The Films of Kore-eda Hirokazu | Educating Film-makers | The Palgrave Handbook of the Philosophy of Film and Motion Pictures | Film and Television in Education | 100 Film Musicals Hollywood and Intimacy | Classical Hollywood Cinema | ambiguity and Film Criticism | The Elusive Audience | How to Read a Film | Personal Views | Children's Films | Intertext in Film | Personal Views: Childhood and Nation in Contemporary World Cinema | The Palgrave Handbook of Horror | The Film Reader | Robin Wood | on the Horror Film | The Dynamic Frame | A Companion to British and Irish Cinema | Childhood Studies | The British New Wave | The Horror Film | The Apu Trilogy | Film Theory: Rational Reconstructions | The Gendered Score | Musici in 1940s Melodrama and the Woman's Film | The Cinema of Max Ophuls | Ideology in Turkish Cinema | Narrative Comprehension and Film | This book offers an opportunity to reconsider the films of the British New Wave in the light of forty years of heated debate. By eschewing the usual tendency to view films like A Kind of Loving and The Entertainer collectively and include them in broader debates about class, gender, and ideology, this book presents a new and innovative look at this famous cycle of British films. For each film, a re-distribution of existing critical emphasis also allows the problematic relationship between these films and the question of realism to be reconsidered. Drawing upon existing sources and returning to long-standing and unchallenged assumptions about these films, this book offers the opportunity for the reader to return to the British New Wave and decide for themselves where they stand in relation to the films. This is the first book in English exclusively devoted to the long take, one of the key elements of film style. Increasingly visible in contemporary international media, the long take currently attracts a good deal of attention in criticism and commentary. There are also significant strands of film theory in which duration has become a recurrent concern. In keeping with the approach of Palgrave Close Readings in Film and Television, this collection is devoted to the detailed critical analysis of specific long takes, explored in terms of how they function within their contexts, how they shape the visual field, the meanings they generate and the effects they create. The Long Take: Critical Approaches brings together essays by established and emerging scholars (all but one essay commissioned for this volume) in an exciting collection that analyses works from a range of filmmaking traditions, from the 1930s to the present day, selected to represent varied long take practices and to explore associated debates. The child has existed in cinema since the Lumière Brothers filmed their babies having messy meals in Lyons, but it is only quite recently that scholars have paid serious attention to her/his presence on screen. Scholarly discussion is now of the highest quality and of interest to anyone concerned not only with the extent to which adult cultural conversations invoke the figure of the child, but also to those interested in exploring how film cultures can shift questions of agency and experience in relation to subjectivity. Childhood and Nation in World Cinema recognizes that the range of films and scholarship is now sufficiently extensive to invoke the world cinema mantra of pluri-voiced and pluri-central attention and interpretation. At the same time, the importance of the child in figuring ideas of nationhood is an undiminished tic in adult cultural and social consciousness. Either the child on film provokes claims on the nation or the nation claims the child. Given the waning star of national film studies, and the widely held and serious concerns over the status of the nation as a meaningful cultural unit, the point here is not to assume some extraordinary pre-social geopolitical empathy of child and political entity. Rather, the present collection observes how and why whether the cinematic child is indeed aligned to concepts of modern nationhood, to concerns of the State, and to geo-political organizational themes and precepts. In Film Theory: Rational Reconstructions, Warren Buckland asks a series of questions about how the film theory gets written in the first place: How does it select its objects of study and its methods of inquiry? How does it make discoveries and explain filmic phenomena? And, How does it formulate and solve theoretical problems? He asks these questions of film theory through a rational reconstruction and a classical commentary. Both frameworks clarify and reformulate vague and inexact expressions, redefine obscure concepts, and examine the underlying logic of film theory arguments. This not only subjects film theory to rigorous examination; it also teaches students how to write theory, by enabling them to question and critically interrogate the logic of previous film theory arguments. The book consists of nine chapters that closely examine a series of canonical film books and essays in great detail, by Peter Wollen, Laura Mulvey, Thomas Elsaesser, Stephen Heath, and Slavoj Žižek, among others. Films: --Book Jacket. This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum. It boasts contributions from philosophers and film theorists alike, with many essays employing pluralist approaches to this interdisciplinary subject. Core areas treated include film ontology, film structure, psychology, authorship, narrative, and viewer emotion. Emerging areas of interest, including virtual reality, game video, and nonfictional and autobiographical film also have dedicated chapters. Other areas of focus include the film medium’s interaction with contemporary social issues, film’s kinship to other art forms, and the influence of historically seminal schools of thought in the philosophy of film. Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject. This volume covers approaches concerning the relationship between innovation in cinema and the politics of filmmaking in new cinematic practices in Turkey. The contributors focus on historiography, genres, mainstream and art cinema production, and transnational cinema, as well as changing narratives and identities. The new cinema movement in Turkey is here analysed from perspectives of new technologies, new production and distribution structures, the impact of film training, the televised industry, new actors in commercial and art cinema, as well as the impact of the film festival circuit. Additionally, recurring themes of memory, trauma, and identity are dealt with from multidisciplinary angles. The volume covers in depth analyses of the internationally renowned filmmakers Nuri Bilge Ceylan, Fath Akhun, Semih Kaplanoğlu, Reha Erdem, Zeki Demirkubuz, Yeşim Ustaoğlu, and Derviş Zaim. A timely study on the centenary of Turkish cinema in 2014, students of Middle Eastern Studies, Film Studies, Cultural Studies, Urban Studies, Gender Studies, and Identity Studies will find this volume extremely relevant to their work. The Apu Trilogy is the fifth book written by influential film critic Robin Wood and republished for a contemporary audience. Focusing on the famed trilogy from Indian director Satyajit Ray, Wood persuasively...
demonstrates his ability at detailed textual analysis, providing an impressively sustained reading that elucidates the complex view of life in the trilogy. Wood was one of our most insightful and committed film critics, championing films that explore the human condition. His analysis of The Apu Trilogy reveals and illuminates the films’ profoundly humanistic qualities with clarity and rigor, plumbing the psychological and emotional resonances that arise from Ray’s delicate balance of performance, camerawork, and visual design. Wood was the first English-language critic to write substantively about Ray’s films, which made the original publication of his monograph on The Apu Trilogy unprecedented as well as impressive. Of late there has been a renewed interest in North America in the work of Satyajit Ray, yet no other critic has come close to equaling the scope and depth of his analysis. In his introduction, originally published in 1971, Wood says reactions to Ray’s work were met with indifference. In response, he offers possible reasons why this occurred, including social and cultural differences and the films’ slow pacing, which contemporary critics tended to associate with classical cinema. Wood notes Ray’s admiration for Western film culture, including the Hollywood cinema and European directors, particularly Jean Renoir and his realist films. Assigning a chapter to each Pather Panchali (1955), A Parajito (1957), and The World of Apu, (1959), Wood goes on to explore each film more thoroughly. One of the aspects of this book that is particularly rewarding is Wood’s analytical approach to the trilogy as a whole, as well as detailed attention given to each of the three films. The book, with a new preface by Richard Lippe and foreword by Barry K eith Grant, functions as a master class on what constitutes an in-depth reading of a work and the use of critical tools that are relevant to such a task. Robin Wood’s The Apu Trilogy offers an excellent account of evaluative criticism that will appeal to film scholars and students alike. First published in 1990. Routledge is an imprint of Taylor & Francis, an informa company. The camera’s movement in a film may seem straightforward or merely technical. Yet skillfully deployed pans, tilts, dollies, crane, and zooms can express the emotions of a character, convey attitude and irony, or even challenge an ideological stance. In The Dynamic Frame, Patrick K eating offers an innovative history of the aesthetics of the camera that examines how camera movement shaped the classical Hollywood style. In careful readings of dozens of films, including Sunrise, The Grapes of Wrath, Rear Window, Sunset Boulevard, and Touch of Evil, K eating explores how major figures such as F. W. Murnau, Orson Welles, and Alfred Hitchcock used camera movement to enrich their stories and deepen their themes. Balancing close analysis with a broader poetics of camera movement, K eating uses archival research to chronicle the technological breakthroughs and the changing division of labor that allowed for new possibilities, as well as the shifting political and cultural contexts that inspired filmmakers to use technology in new ways. An original history of film techniques and aesthetics, The Dynamic Frame shows that the classical Hollywood camera movement not to imitate the actions of an omniscient observer but rather to produce the interplay of concealment and revelation that is an essential part of the exchange between film and viewer. The Horror Film is an in-depth exploration of one of the most consistently popular, but also most disreputable, of all the mainstream film genres. Since the early 1930s there has never been a time when horror films were not being produced in substantial numbers somewhere in the world and never a time when they were not being criticised, censored or banned. The Horror Film engages with the key issues raised by this most contentious of genres. It considers the reasons for horror’s disreputability and seeks to explain why despite this horror has been so successful. Where precisely does the appeal of horror lie? An extended introductory chapter identifies what it is about horror that makes the genre so difficult to define. The chapter then maps out the historical development of the horror genre, paying particular attention to the international breadth and variety of horror production, with reference to films made in the United States, Britain, Italy, Spain and elsewhere. Subsequent chapters explore: The role of monsters, focusing on the vampire and the serial killer. The usefulness (and limitations) of psychological approaches to horror. The horror audience: what kind of people like horror (and what do other people think of them)? Gender, race and class in horror: how do horror films such as Bride of Frankenstein, The Texas Chainsaw Massacre, and Blade relate to the social and political realities within which they are produced? Sound and horror: in what ways has sound contributed to the development of horror? Performance in horror: how have performers conveyed fear and terror throughout horror’s history? 1970s horror: was this the golden age of horror production? Slashers and post-slashers: from Halloween to Scream and beyond. The Horror Film throws new light on some well-known horror films but also introduces the reader to examples of noteworthy but more obscure horror work. A final section provides a guide to further reading and an extensive bibliography. A ccessibly written, The Horror Film is a lively and informative account of the genre that will appeal to students of cinema, film teachers and researchers, and horror lovers everywhere. This book applies the videocassette to the study of Shakespeare on television and film. The result is that the films become texts, and Shakespeare in performance can be examined with the scholarly care that has been reserved for printed books. Robin Wood’s writing on the horror film, published over five decades, collected in one volume. Drawing on interdisciplinary perspectives of art, literature and music, Donaldson develops a stimulating understanding of a concept that has received little detailed attention in relation to film. Based in close analysis, Texture in Film brings discussion of style and affect together in a selection of case studies drawn from American cinema. From the coming of sound to the 1960s, the musical was central to Hollywood production. Exhibiting - often in spectacular fashion - the remarkable resources of the Hollywood studios, musicals came to epitomise the very idea of ‘light entertainment’. Films like Top Hat and 42nd Street, Meet Me in St. Louis and On the Town, Singin’ in the Rain and Oklahoma!, West Side Story and The Sound of Music were hugely popular, yet were commonly regarded by cultural commentators as trivial and escapist. It was the 1970s before serious study of the Hollywood musical began to change critical attitudes and foster an interest in musical films produced in other cultures. Hollywood musicals have become less common, but the genre persists and both academic interest in and fond nostalgia for the musical shows no signs of abating. 100 Film Musicals provides a stimulating overview of the genre’s development, its major themes and the critical debates it has provoked. While centred on the dominant Hollywood tradition, 100 Film Musicals includes films from countries that often tried to emulate the Hollywood style, like Britain and Germany, as well as from very different cultures like India, Egypt and Japan. Jim Hillier and Douglas Pye also discuss post-1960s films from many different sources which adapt and reflect on the conventions of the genre, including recent examples such as Moulin Rouge! and High School Musical, demonstrating that the genre is still very much alive. A critical appreciation of close relationships in the modern American music video, looking in detail at contemporary Hollywood films which explore intimacy and the connections of characters, their surroundings, and points of film style. Peacock’s close readings provide a fresh approach to understanding the big American film. The Films of Kore-eda Hirokazu: A Elemental Cinema draws readers into the first 13 feature films and 5 of the documentaries of award-winning Japanese film director Kore-eda Hirokazu. With his recent top prize at the Cannes Film Festival for Shoplifters, Kore-eda is arguably Japan’s greatest living director with an international viewership. He approaches...
difficult subjects (child abandonment, suicide, marginality) with a realistic and compassionate eye. The lyrical tone of the writing of Japanese film scholar Linda C. Ehrlich perfectly complements the understated, yet powerful, tone of the films. From an Elemental Cinema, readers will gain a special understanding of Kore-eda’s films through a novel connection to the natural elements as reflected in Japanese traditional aesthetics. An Elemental Cinema presents Kore-eda’s oeuvre as a connected whole with overarching thematic concerns, despite frequent generic experimentation. It also offers an example of how the politics of cinema can be practiced in writing, as well as on the screen, and helps readers understand the films of this contemporary director as works of art that relate to their own lives. ‘Screen Writings: Partial Views of a Total Art’ Classic to Contemporary offers close readings of individual films intended to explain how moviemakers use the resources of the medium to pursue complex and significant humanistic goals. It fills the middle ground between vogue, simple summary, and theoretical pronouncements. As such, this book can be considered a call for the return of practical criticism as the best way to understand and appreciate the work of cinematic artists. This book defends an account of ambiguity which illuminates the aesthetic possibilities of film and the nature of film criticism. Ambiguity typically describes the condition of multiple meanings. But we can find multiple meanings in what appears unambiguous to us. So, what makes ambiguity ambiguous? This study argues that a sense of uncertainty is vital to the concept. Ambiguity is what press us to inquire into our puzzlement over a movie, to persistently ask “why is it as it is?” Notably, this account of the concept is also an account of its criticism. It recognizes that a satisfying assessment of what is ambiguous involves both our reason and doubt; that is, reason and doubt can work together in our practice of reading. This book, then, considers ambiguity as a form of reasonable doubt, one that invites us to reflect on our critical efforts, rethinking the operation of film criticism. Cultivating Film-makers offers a timely consideration of both the history and the current challenges facing practice-based film education. Film schools have been about the cultivation of the film-maker as a cultural activist or even as an intellectual; the fostering of creativity and innovation relevant to particular material, technological and industrial circumstances; and the promotion of the broader social importance of film and television in relation to critical and imaginative engagement, communication and education, representation and self-determination. This book offers a timely consideration of both the history and the current challenges facing practice-based film education, providing both history and provocations for the future of film schools. Written by two long-standing educators in cinema, this is an indispensable read for both film teachers and students alike. In the history of Turkish cinema, critically analyzing the values and ideas that have shaped the message and stories of Turkish movies. This study is based on the thesis that to truly explore the specific issues currently vexing Turkish cinema, one has to confront the aesthetic, technological, and ideological assumptions in the deeply nationalistic and secular approach to Turkish cinema and how they engage with the real social values of Turkish society. If one hopes to attain a cinema purified from all kinds of crisis, more democracy is required to create a cinema that is at peace with the past, present, and future of Turkish society. Robin Wood, the renowned scholar critic and writer on film, has prepared a new introduction and added three essays to his classic text Personal Views. This important book contains essays on a wide range of films and filmmakers and considers questions of the nature of film criticism and the critic. Wood, the proud “unreconstructed humanist,” offers in this collection persuasive arguments for the importance of art, creativity, and personal response and also demonstrates these values in his analyses. Personal Views is the only book on cinema by Wood never to have been published in the United States. It contains essays on popular Hollywood directors such as Howard Hawks, Vincente Minnelli, and Leo McCarey; as well as pieces on recognized auteurs like Max Ophuls, Orson Welles, Fritz Lang, and Joss von Sternberg; and essays on art-film icons Jean-Luc Godard, Michelangelo Antonioni, and Kenji Mizoguchi. The writings that make up Personal Views appeared during a pivotal time in both film studies—during its academic institutionalization—and in the author’s life. Throughout this period of change, Wood remained a stalwart anchor of the critical discipline, using theory without being used by it and always staying attentive to textual detail. Wood’s overall critical project is to combine aesthetics and ideology in understanding films for the ultimate goal of enriching our lives individually and together. This is a major work to be read and reread not just by film scholars and students of film but by anyone with an interest in twentieth-century culture. This volume gets to the heart of what films mean to people on personal, professional, and political levels. Exploring value judgements that underpin social, academic, and institutional practices, it examines the diverse forms of worth attributed to a range of international films in relation to taste, passion, morality and aesthetics. Concepts in Film Theory is a continuation of Dudley Andrew’s classic, The Major Film Theories. In writing now about contemporary theory, Andrew focuses on the key concepts in film study—perception, representation, signification, narrative structure, adaptation, evaluation, identification, figuration, and interpretation. Beginning with an introductory chapter on the current state of film theory, Andrew goes on to build an overall view of film, presenting his own ideas on each concept, and giving a sense of the interdependence of these concepts. Andrew provides lucid explanations of theories which involve perceptual psychology and structuralism; semiotics and psychoanalysis; hermeneutics and genre theory. His clear approach to these often obscure theories enables students to acquire the background they need to enrich their understanding of film—and of art. A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinema’s. British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualized, and understood. A Companion to British and Irish Cinema addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies. Offering a broad scope of commentary, the Companion explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day. Divided into five sections, the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods, the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and debates on concepts of national cinema at a time when ideas of what constitutes both ‘British’ and ‘Irish’ cinema are under question. A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas of Britain and Ireland. First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company. At a time when few reviewers and critics were taking the study of film seriously, Robin Wood released a
careful and thoroughly cinematic commentary on Ingmar Bergman's films that demonstrated the potential of film analysis in a nascent scholarly field. The original Ingmar Bergman influenced a generation of film scholars and cineastes after its publication in 1969 and remains one of the most important volumes on the director. This new edition of Ingmar Bergman, edited by film scholar Barry Keith Grant, contains all of Wood's original text plus four later pieces on the director by W ood that were intended for a new volume that was not completed before Wood's death in 2010. In analyzing a selection of Bergman's films, Wood makes a compelling case for the logic of the filmmaker's development while still respecting and indicating the distinctiveness of his individual films. Wood's emphasis on questions of value (What makes a work important? How does it address our lives?) informed his entire career and serve as the basis for many of these chapters. In the added material for this new edition, Wood considers three important films Bergman made after the book was first published—Cries and Whispers, Fanny and Alexander, and From the Life of Marionettes—and also includes significant reassessment of Persona. These pieces provocatively suggest the more political directions Wood might have taken had he been able to produce Ingmar Bergman Revisited, as he had planned to do before his death. In its day, Ingmar Bergman was one of the most important volumes on the Swedish director published in English, and it remains compelling today despite the multitude of books to appear on the director since. Film scholars and fans of Bergman's work will enjoy this updated volume. This book is concerned with the difficulties faced by modern W esterners in their search for a meaningful life. It sheds light on this enduring cultural dilemma through a close reading of four popular film and television narratives. Horror, The Film Reader brings together key articles to provide a comprehensive resource for students of horror cinema. Mark J.ancovich's introduction traces the development of horror film from The Cabinet of Dr. Caligari to The Blair Witch Project, and outlines the main critical debates. Combining classic and recent articles, each section explores a central issue of horror film, and features an editor's introduction outlining the context of debates. Narrative is one of the ways we organise and understand the world. It is found everywhere: not only in films and books, but also in everyday conversations and in the nonfictional discourses of journalists, historians, educators, psychologists, attorneys and many others. Edward Branigan presents a telling exploration of the basic concepts of narrative theory and its relation to film - and literary - analysis, bringing together theories from linguistics and cognitive science, and applying them to the screen. Individual analyses of classical narratives form the basis of a complex study of every aspect of fictional film exploring, for example, subjectivity in Lady in the Lake, multiplicity in La Quercia, and the interrelation of authorial identity and character in Sans Soleil. Sets movies in the context of their aesthetic and technological antecedents and reviews all important factors and issues pertaining to contemporary film and television production and theory. The director's authorial role in filmmaking—the extent to which a film reflects his or her individual style and creative vision—has been much debated among film critics and scholars for decades. Drawing on generations of criticism, this study describes how the designation "auteur" has gone from stylistic criterion to product label—in what has always been an essentially collaborative industry. Examining the controversy in regard to Hollywood directors, the author compares directors and would-be auteurs of the classic studio system with those of contemporary Hollywood and its new climate of cultural entrepreneurialism. The nature of childhood, the consideration of whether a certain age denotes innocence or not, and the desire to teach good citizenship to our children are all issues commonly discussed by today's media. This book brings together a variety of perspectives on the study of childhood: how this has been treated historically and how such a concept is developing as we move into the next century. The book is divided into five main sections: * part one sets the scene and provides the reader with an overview of attitudes towards childhood. * part two surveys the contribution of literature from the nineteenth and twentieth centuries * part three examines educational issues such as children's play, language acquisition and spiritual development * part four looks at the representation of children in film, television and other mass media * part five offers further help for study and research. This book draws on a number of academic disciplines including education, literature, theology, language studies and history. It will be of particular use to those on Childhood studies courses and all those studying for a teacher qualification. Teachers of children aged between 4-12 years old will find its contribution to their continuing professional development extremely helpful. Using film theory and current criticism, White traces the figure of woman in the work of Max Ophuls. A member of the French New Wave group of filmmakers who first came to prominence at the end of the 1950s, Claude Chabrol has received the least amount of critical and scholarly attention, although he was the more prolific and commercially successful of them all. Jacob Leigh fills this lacuna by focusing on the last nine feature films of Chabrol's career, exploring his imagery, camerawork, use of sound and music, and performances, revealing the stylistic characteristics of his films while identifying the fundamental thematic issues that lie at the heart of his career-length exploration of the relationship between individuals and societies. Key areas of focus includes Chabrol's careful depiction of upper-class settings in films such as La Ceremonie (1995), M le cri pour le chocolat (2000) and La Fille coupée en deux (2007) and on what Robin Wood and Michael Walker call 'the beast in man' (1970), the quasi-sympathetic 'id-figures' of which Le Boucher's Popaul is the most celebrated. Chabrol's 'id-figures' inherit the traits of Shadow of a Doubt's Uncle Charlie, Rope's Brandon and Strangers on a Train's Bruno, all three of whom have characteristics of the Nietzsche-quoting psychopath familiar in crime fiction. Aditionally, The Late Films of Claude Chabrol considers the influence on Chabrol of a range of significant writers, including Patrick Hamilton, Patricia Highsmith, Charlotte Armstrong and Ruth Rendell. Heather Laing examines, for the first time, the issues of gender and emotion that underpin the classical style of film scoring, but that have until now remained unquestioned and unheeded, thus providing a benchmark for thinking on more recent and alternative styles of scoring. Many theorists have discussed this type of music in film as a signifier of emotion and 'the feminine', a capacity in which it is frequently associated with female characters. The full effect of such an association on either female or male characterization, however, has not been examined. This book considers the effects of this association by progress through three stages: cultural-historical precedents, the generic parameters of melodrama and the woman's film, and the narrativization of music in film through diegetic performance and the presence of musicians as characters. Case studies of specific films provide textual and musical analyses, and the genres of melodrama and the woman's film have been chosen as representative not only of the epitome of the Hollywood scoring style, but also of the narrative association of women, emotion and music. Laing leads to the conclusion that music functions as more than merely a signifier of emotion. Rather, it takes a crucial role in both indicating and determining how emotion is actually understood as part of the construction of gender and its representation in film. A focus and well-written study of classic Hollywood films which zeroes in on close analysis. This book provides a cultural history of queer representations in Chinese-language film and media, negotiated by locally produced knowledge, local cultural agency, and lived histories. Incorporating a wide range of materials in both English and Chinese, this interdisciplinary project investigates the
processes through which Chinese tongzhi/queer imaginaries are articulated, focusing on four main themes: the Chinese familial system, Chinese opera, camp aesthetic, and documentary impulse. Chao's discursive analysis is rooted in and advances genealogical inquiries: a non-essentialist intervention into the "Chinese" idea of filial piety, a transcultural perspective on the contested genre of film melodrama, a historical investigation of the local articulations of mass camp and gay camp, and a transnational inquiry into the different formats of documentary. This book is a must for anyone exploring the cultural history of Chinese tongzhi/queer through the lens of transcultural media.

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