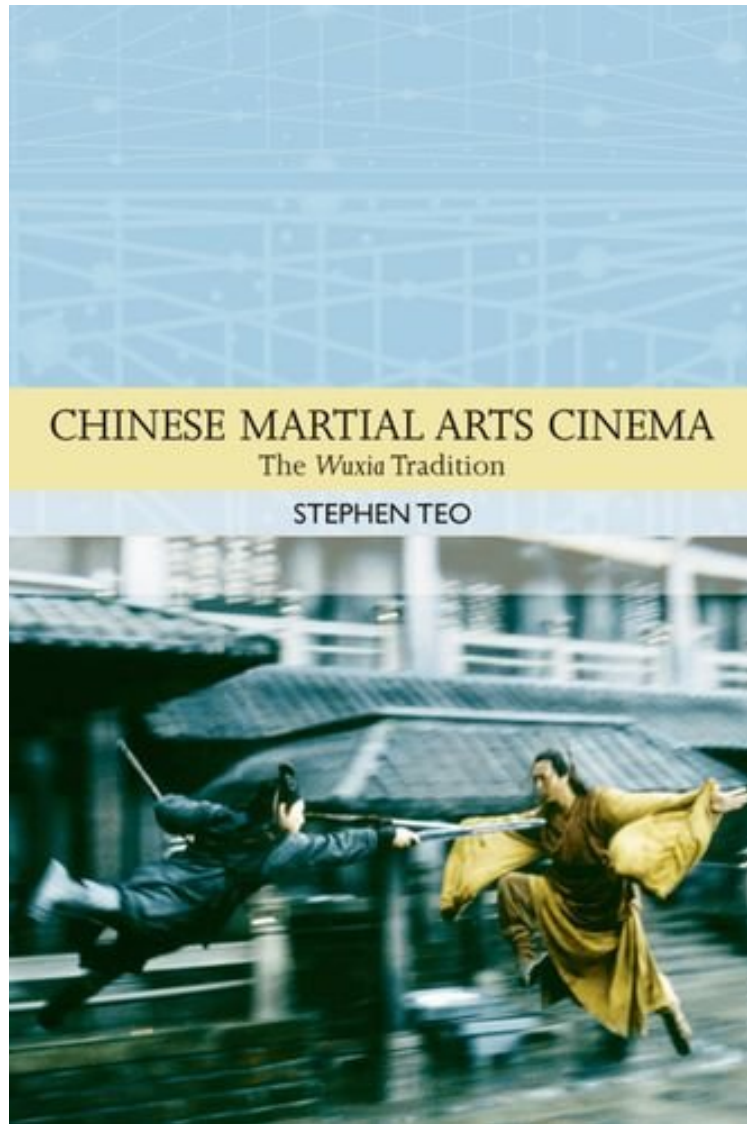


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Chinese Martial Arts Cinema: The Wuxia Tradition (Traditions in World Cinema)

Stephen Teo

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Stephen Teo : Chinese Martial Arts Cinema: The Wuxia Tradition (Traditions in World Cinema) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Chinese Martial Arts Cinema: The Wuxia Tradition (Traditions in World Cinema):

8 of 16 people found the following review helpful. useful but pedantic By J. Cole This book has a lot of useful information but the author is a bit of a pedantic blowhard who goes on and on, repeats himself too much and uses

forms of names not in common usage, such as calling Chang Cheh Zhang Che, a form of his name I never encountered in hundreds of references and it took me several pages to realize who he was talking about. But there is good and interesting information among the chaff of verbosity.

The traditional martial arts genre known as wuxia (literally "martial chivalry") became popular the world over through the phenomenal hit *Crouching Tiger, Hidden Dragon* (2000). This book unveils the rich layers of the wuxia tradition as it developed in the early Shanghai cinema of the late 1920s and in the Hong Kong and Taiwan film industries of the 1950s and beyond. Stephen Teo follows the tradition from its beginnings in Shanghai cinema to its rise as a serialized form in silent cinema and its prohibition in 1931. He shares the fantastic characteristics of the genre, their relationship to folklore, myth, and religion, and their similarities and differences with the kung fu sub-genre of martial arts cinema. He maps the protagonists and heroes of the genre, in particular the figure of the lady knight-errant, and its chief personalities and masterpieces. Directors covered include King Hu, Chu Yuan, Zhang Che, Ang Lee, and Zhang Yimou, and films discussed are *Come Drink With Me* (1966), *The One-Armed Swordsman* (1967), *A Touch of Zen* (1970-71), *Hero* (2002), *House of Flying Daggers* (2004), *The Promise* (2005), *The Banquet* (2006), and *Curse of the Golden Flower* (2006).

An unprecedented English language resource for those interested in the history of the genre, particularly its roots in literature and the lost films that can only be researched obliquely through reviews and articles written by people who have seen them. I'd recommend it to those who are willing to read an academic, scholarly text, and even to those who aren't interested in scholarly reading but wish to know more about this unappreciated and misunderstood genre of film... an excellent resource for the history of the genre, as well as topical and retroactive critical appraisal.

Exhaustively researched, filled with anecdotal information about the earliest Shanghai produced films and their reception by audiences and the intelligentsia. Golden Pigsy This book is a welcome addition to the flourishing literature on Chinese martial arts cinema. -- Ming-Yeh T. Rawsley, University of Leeds Historical Journal of Film, Radio and Television An unprecedented English language resource for those interested in the history of the genre, particularly its roots in literature and the lost films that can only be researched obliquely through reviews and articles written by people who have seen them. I'd recommend it to those who are willing to read an academic, scholarly text, and even to those who aren't interested in scholarly reading but wish to know more about this unappreciated and misunderstood genre of film... an excellent resource for the history of the genre, as well as topical and retroactive critical appraisal. Exhaustively researched, filled with anecdotal information about the earliest Shanghai produced films and their reception by audiences and the intelligentsia. This book is a welcome addition to the flourishing literature on Chinese martial arts cinema. About the Author Stephen Teo is currently a research fellow at the Asia Research Institute, National University of Singapore, and a senior research associate of the RMIT University, Melbourne, Australia. He is the author of *Hong Kong Cinema: The Extra Dimensions*, *Wong Kar-wai, King Hu's A Touch of Zen*, and *Director in Action: Johnnie To and the Hong Kong Action Film*.