

Hong Kong Gangster Films

George S. Larke-Walsh

World on Film Martha P. Nochimson, 2010-02-22 This uniquely engaging and lively textbook provides a comprehensive introduction to international film, from the golden age of European cinema to the contemporary blockbusters of India and Asia, and the post World War II emergence of global film culture. Offers an overview of film culture in European countries such as France, Sweden and Spain, as well as Africa, Hong Kong, China, and India, in a clear and conversational style to engage the student reader Provides a detailed exploration of the impact of globalization on international cinema Includes a comprehensive companion website (www.wiley.com/go/worldonfilm) with an expansive gallery of film stills also found in the text, plus access to sample syllabi for faculty and a detailed FAQ Addresses the differences in visual and narrative strategies between Hollywood-influenced movies and international cinema Highlights key words within the text and provides a comprehensive glossary of critical vocabulary for film studies Each chapter includes in-depth case studies of individual films and directors, cultural and historical context, selected filmographies, and ideas for projects, essays, and further research

Dying to Belong Martha P. Nochimson, 2007-05-21 This fascinating book begins with a new definition of the gangster film and a challenging exploration of the Hong Kong and Hollywood screen traditions. Illuminates the way gangster films deal with the ambiguities of modern life, correcting the notion that this genre is inconsequential sensationalism Contends that both American and Hong Kong gangster films are against-the-grain reactions to the central fable of modern democracies that promise immigrant (and other) outsiders that they can become social insiders Clarifies crucial and fascinating differences between American and Hong Kong approaches to enjoining the discussion of immigrant histories by placing them in counterpoint with each other Draws on a range of American films, ranging from *Public Enemy* and *Scarface* to *Gangs of New York*, *Goodfellas*, and *The Godfather* Explores a number of Hong Kong's 21st century gangster films, including Andrew Lau's great trilogy, *Infernal Affairs*, and *Election* and *Election 2*, directed by Hong Kong auteur Johnnie To Concludes with an exclusive interview with *The Sopranos*' creator, David Chase

A Companion to the Gangster Film George S. Larke-Walsh, 2018-11-12 A companion to the study of the gangster film's international appeal spanning the Americas, Europe, and Asia A Companion to the Gangster Film presents a comprehensive overview of the newest scholarship on the contemporary gangster film genre as a global phenomenon. While gangster films are one of America's most popular genres, gangster movies appear in every film industry across the world. With

contributions from an international panel of experts, *A Companion to the Gangster Film* explores the popularity of gangster films across three major continents, the Americas, Europe, and Asia. The authors acknowledge the gangster genre's popularity and examine the reasons supporting its appeal to twenty-first century audiences across the globe. The book examines common themes across all three continents such as production histories and reception, gender race and sexuality, mafia mythologies, and politics. In addition, the companion clearly shows that no national cinema develops in isolation and that cinema is a truly global popular art form. This important guide to the gangster film genre: Reveals how the gangster film engages in complex and contradictory themes Examines the changing face of the gangster film in America Explores the ideas of gangsterism and migration in the Hispanic USA, Latin America and the Caribbean Discusses the wide variety of gangster types to appear in European cinema Contains a review of a wide-range of gangster films from the Americans, Europe, and Asia Written for academics and students of film, *A Companion to the Gangster Film* offers a scholarly and authoritative guide exploring the various aspects and international appeal of the gangster film genre.

The Wondrous Realm of Hong Kong Cinema: A Journey Through Its Thrilling Films Pasquale De Marco, 2025-07-18 Delve into the captivating world of Hong Kong cinema, a cinematic treasure that has captivated audiences worldwide with its exhilarating action, stunning visuals, and thought-provoking narratives. This book takes you on a cinematic journey through the diverse genres, iconic filmmakers, and cultural significance of Hong Kong cinema. From the adrenaline-fueled thrill rides of martial arts epics to the gritty realism of crime dramas, Hong Kong cinema has established a unique identity that transcends cultural boundaries. Explore the heart-pounding gangster flicks, where loyalty, honor, and betrayal collide in a mesmerizing dance of violence and redemption. Witness the rise of female fighters who shatter stereotypes and redefine the boundaries of martial arts cinema. Journey into the fantastical realms of wuxia films, where mythical creatures and supernatural elements intertwine with breathtaking martial arts choreography. Beyond the action and fantasy, uncover the poignant dramas that reflect the complexities of Hong Kong society. Delve into the dark and gritty world of noir films, where shadows and rain-soaked streets provide the backdrop for tales of crime, corruption, and moral ambiguity. Laugh and cry with the characters of Hong Kong comedies, which offer a hilarious take on life and society, often with a dash of social commentary. Shudder and gasp at the thrills and chills of horror films, which tap into our deepest fears and explore cultural beliefs and superstitions. Discover the vibrant creativity and diverse styles of Hong Kong animation, from traditional hand-drawn animation to cutting-edge computer-generated imagery. Gain insights into the current state of Hong Kong cinema, its challenges and opportunities, and its enduring legacy as a global cinematic powerhouse. This book is a celebration of the artistry, innovation, and cultural significance of Hong Kong cinema. It is a must-read for anyone interested in the history, genres, and impact of this dynamic and influential film industry. If you like this book, write a review!

Focus On: 100 Most Popular Gangster Films Wikipedia contributors,

The Gangster Film Reader Alain Silver, James Ursini, 2007-02 In the 1930s the gangster film in the United States coincided with a very real and very sensational gangsterism at large in American society. *Little Caesar* (1931), *The Public Enemy* (1931), and *Scarface* (1932) borrowed liberally from the newspapers and books of the era. With the release of just these three motion pictures in barely more than a year's time, Hollywood quintessentially defined the genre. The characters, the situations, and the icons—from fast cars and tommy-guns to fancy fedoras and fancier molls—established the audience expectations associated with the gangster film that remain in force to this day. As with their *Film Noir Reader* series, using both reprints of seminal articles and new pieces, editors Silver and Ursini have assembled a group of essays that presents an exhaustive overview of this still vital genre. Reprints of work by such well-known film historians as Robin Wood, Andrew Sarris, Carlos Clarens, Paul Schrader, and Stuart Kaminsky explore the evolution of the gangster film through the 1970s and *The Godfather*. Parts 2 and 3 comprise two dozen newer articles, most of them written expressly for this volume by Ursini and Silver. These case studies and thematic analyses, from *White Heat* to the remake of *Scarface* to *The Sopranos*, complete the anthology.

The South Korean Film Renaissance Jinhee Choi, 2011-07-21 For the past decade, the Korean film industry has enjoyed a renaissance. With innovative storytelling and visceral effects, Korean films not only have been commercially viable in the domestic and regional markets but also have appealed to cinephiles everywhere on the international festival circuit. This book provides both an industrial and an aesthetic account of how the Korean film industry managed to turn an economic crisis—triggered in part by globalizing processes in the world film industry—into a fiscal and cultural boom. Jinhee Choi examines the ways in which Korean film production companies, backed by affluent corporations and venture capitalists, concocted a variety of winning production trends. Through close analyses of key films, Choi demonstrates how contemporary Korean cinema portrays issues immediate to its own Korean audiences while incorporating the transnational aesthetics of Hollywood and other national cinemas such as Hong Kong and Japan. Appendices include data on box office rankings, numbers of films produced and released, market shares, and film festival showings.

Hong Kong Neo-Noir Esther Yau, 2017-04-28 The first comprehensive collection on the subject of Hong Kong neo-noir cinema, this book examines the way Hong Kong has developed its own unique and culturally specific version of the neo-noir genre, while at the same time drawing on and adapting existing international noir cinemas. With a range of contributions from established and emerging scholars, this book illuminates the origins of Hong Kong neo-noir, its styles and contemporary manifestations, and its connection to mainland China. Case studies include classics such as *The Wild Wild Rose* (1960) and more recent films like *Full Alert* (1997) and *Exiled* (2007), as well as an in-depth look at the careers of iconic figures like Johnnie To and Jackie Chan. By examining its past and its contemporary development, *Hong Kong Neo-Noir* also points towards the genre's possible future development.

Film and Constitutional Controversy Marco Wan, 2021-02-04 In modern-day Hong Kong, major constitutional controversies have caused people to demonstrate on the streets, immigrate to other countries, occupy major thoroughfares, and even engage in violence. These controversies have such great resonance because they put pressure on a cultural identity made possible by, and inseparable from, the 'One Country, Two Systems' framework. Hong Kong is also a city synonymous with film, ranging from commercial gangster movies to the art cinema of Wong Kar-wai. This book argues that while the importance of constitutional controversies for the process of self-formation may not be readily discernible in court judgments and legislative enactments, it is registered in the diverse modes of expression found in Hong Kong cinema. It contends that film gives form to the ways in which Hong Kong identity is articulated, placed under stress, bolstered, and transformed in light of disputes about the nature and meaning of the city's constitutional documents.

New Hong Kong Cinema Ruby Cheung, 2015-11-01 The trajectory of Hong Kong films had been drastically affected long before the city's official sovereignty transfer from the British to the Chinese in 1997. The change in course has become more visible in recent years as China has aggressively developed its national film industry and assumed the role of powerhouse in East Asia's cinematic landscape. The author introduces the "Cinema of Transitions" to study the New Hong Kong Cinema and on- and off-screen life against this background. Using examples from the 1980s to the present, this book offers a fresh perspective on how Hong Kong-related Chinese-language films, filmmakers, audiences, and the workings of film business in East Asia have become major platforms on which "transitions" are negotiated.

Surveillance in Asian Cinema Karen Fang, 2017-02-24 Critical theory and popular wisdom are rife with images of surveillance as an intrusive, repressive practice often suggestively attributed to eastern powers and opposed to western liberalism. Hollywood-dominated global media has long promulgated a geopoliticized east-west axis of freedom vs. control. This book focuses on Asian and Asia-based films and cinematic traditions obscured by lopsided western hegemonic discourse and—more specifically—probes these films' treatments of a phenomenon that western film often portrays with neo-orientalist hysteria. Exploring recent and historical movies made in post-social and anti-Communist societies such as China, Hong Kong, Taiwan, Vietnam and South Korea, the book picks up on the political and economic concerns implicitly underlying Sinophobic and anti-Communist Asian images in Hollywood films while also considering how these societies and states depict the issues of centralization, militarization and technological innovation so often figured as distinctive of the difference between eastern despotism and western liberalism.

Historical Dictionary of Crime Films Geoff Mayer, 2012-09-13 The crime film genre consists of detective films, gangster films, suspense thrillers, film noir, and caper films and is produced throughout the world. Crime film was there at the birth of cinema, and it has accompanied cinema over more than a century of history, passing from silent films to talkies, from black-and-white to color. The genre includes such classics as *The Maltese Falcon*, *The Godfather*, *Gaslight*, *The French*

Connection, and *Serpico*, as well as more recent successes like *Seven*, *Drive*, and *L.A. Confidential*. The *Historical Dictionary of Crime Films* covers the history of this genre through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries on key films, directors, performers, and studios. This book is an excellent access point for students, researchers, and anyone wanting to know more about crime cinema.

Hong Kong and Bollywood Joseph Tse-Hei Lee, Satish Kolluri, 2016-09-27 This volume examines the transmission, reception, and reproduction of new cinematic styles, meanings, practices, and norms in early twenty-first-century Asia. *Hong Kong and Bollywood* offers new answers to the field of inter-Asian cultural studies, which has been energized by the trends towards transnationalism and translatability. It brings together a team of international scholars to capture the latest development in the film industries of Hong Kong and Mumbai, and to explore similar cross-cultural, political, and socioeconomic issues. It also explains how Hong Kong and Bollywood filmmakers have gone beyond the traditional focus on nationalism, urbanity and biculturalism to reposition themselves as new cultural forces in the pantheon of global cinema.

Masculinities and Hong Kong Cinema Laikwan Pang, Day Wong, 2005-03-01 This collection of exciting essays explores how the representations and the ideologies of masculinities can be productively studied in the context of Hong Kong cinema. It has two objectives: first, to investigate the multiple meanings and manifestations of masculinities in Hong Kong cinema that compliment and contradict each other. Second, to analyze the social and cultural environments that make these representations possible and problematic. *Masculinities and Hong Kong Cinema* presents a comprehensive picture of how Hong Kong mainstream cinematic masculinities are produced within their own socio-cultural discourses, and how these masculinities are distributed, received, and transformed within the setting of the market place. This volume is divided into three interrelated parts: the local cinematic tradition; the transnational context and reverberations; and the larger production, reception, and mediation environments. The combination of these three perspectives will reveal the dynamics and tensions between the local and the transnational, between production and reception, and between text and context, in the gendered manifestations of Hong Kong cinema.

Encyclopedia of Chinese Film Zhiwei Xiao, Yingjin Zhang, 2002-06-01 The *Encyclopedia of Chinese Film*, one of the first ever encyclopedias in this area, provides alphabetically organized entries on directors, genres, themes, and actors and actresses from mainland China, Hong Kong and Taiwan as well as 300 film synopses. Great care has been taken to provide solid cultural and historical context to the facts. The alphabetical entries are preceded by a substantial historical section, incorporating material on the the main studios and analysing the impact of Chinese film abroad as well as at home in recent years. This Encyclopedia meets the needs, equally, of * the film studies scholar * the student of Chinese culture * the specialist in Chinese film * the curious viewer wanting to know more. Additional features include: * comprehensive cross-references and suggestions for further reading * a list of relevant websites * a chronology of films and a classified contents

list * three indexes - (one of film and tv titles with directors names and year of release, one of names including actors, writers, directors and producers and one of studios, all with pinyin romanizations) * a glossary of pinyin romanizations, Chinese characters and English equivalents to aid the specialist in moving between Chinese titles and English translations.

Hong Kong Cinema Since 1997 V. Lee, 2009-09-29 Taking as its point of departure the three recurrent themes of nostalgia, memory and local histories, this book is an attempt to map out a new poetics - the 'post-nostalgic imagination' - in Hong Kong cinema in the first decade of Chinese rule.

The Martial Arts Cinema of the Chinese Diaspora Kin-Yan Szeto, 2011-06-29 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.

Transnational Cinematography Studies Roberto Schaefer, Lindsay Coleman, Daisuke Miyao, 2016-12-27 *Transnational Cinematography Studies* introduces new perspectives to the discipline of film and media studies. First, this volume focuses

on a crucial yet largely unexplored area in film and media studies: the substantial communication between critical studies of cinema and film production practices. This book integrates theories and practices of cinematographic technology. Secondly, Transnational Cinematography Studies expands the scope of film and media studies into the arena of transnationalism. Cinema is now discussed in terms of globalization of audio-visual cultures, with regard to such issues as Hollywood film studios' so-called "runaway productions" and multi-national co-productions; Hollywood remakes of Asian horror films or Hong-Kong martial arts films; and the growing significance of international film festivals. However, this volume proposes that globalization is not in itself new in the history of cinema, and that cinema has always been at the forefront of transnational culture from the beginning of its history.

Transnational Chinese Cinemas Sheldon H. Lu, 1997-10-01 Zhang Yimou's first film, *Red Sorghum*, took the Golden Bear Award in 1988 at the Berlin International Film Festival. Since then Chinese films have continued to arrest worldwide attention and capture major film awards, winning an international following that continues to grow. *Transnational Chinese Cinemas* spans nearly the entire length of twentieth-century Chinese film history. The volume traces the evolution of Chinese national cinema, and demonstrates that gender identity has been central to its formation. Femininity, masculinity and sexuality have been an integral part of the filmic discourses of modernity, nationhood, and history. This volume represents the most comprehensive, wide-ranging, and up-to-date study of China's major cinematic traditions. It is an indispensable source book for modern Chinese and Asian history, politics, literature, and culture.

Film History and Screen Culture in and beyond Greater China Lin Feng, 2025-02-28 Bringing together work from established and emerging scholars and practitioners from around the world, this collection expands existing scholarship on cinemas of the Sinosphere by revealing forgotten and emerging aspects of film history. Organised chronologically, individual chapters cover geographic regions of mainland China, Hong Kong, and Taiwan to engage with key issues of film history and screen politics that are overlooked by the traditional canon of Chinese cinema. Tackling key debates on (post)colonialism, (cold)war, and their sociopolitical impacts on screen culture in these regions, this collection challenges the binary paradigms that are perpetuated in the historical scholarship of Chinese cinema, such as left-wing and right-wing cinema, commercial entertainment and political propaganda films, and mass consumption of genre films versus the critical acclaim of New Wave auteurism. Together, the essays reveal the cultural mobility across different geographic and sociopolitical borders, their intertwined experience of the past, and historical events' impact on contemporary filmmaking and screen cultures. This collection will be of interest to students and researchers of Film, Media, and Cultural Studies as well as Asian Studies and Chinese Studies.

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Hong Kong Gangster Films Introduction

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