Hong Kong Connections

Transnational Imagination in Action Cinema

Edited by Meaghan Morris, Siu Leung Li and Stephen Chan Ching-kiu

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Introduction: Hong Kong Connections

Meaghan Morris

This book explores the proposition that Hong Kong cinema since the 1960s has played a significant role in shaping what is now one of the world's most widely distributed popular cultural genres: action cinema. Hong Kong action has not only seized the imaginations of filmmakers working in many countries, cultural traditions and styles (a very long film could be compiled of scenes from world cinema remaking such Hong Kong signature moments as Bruce Lee's shoulder-rolling, neck-cracking stretch from *The Way of the Dragon*, John Woo's flying doves and bullet ballets, or Ringo Lam's "three-way, guns-drawn standoff" from *City on Fire*[1]), but Hong Kong films have also proved popular over the decades with audiences worldwide. Building fan bases that persist across generations and continue to grow unevenly through phases of relative inactivity in the Hong Kong industry and neglect from mainstream film institutions elsewhere, Hong Kong films are watched, copied, collected, discussed, pirated, re-made, parodied and appropriated in many different viewing situations all over the world. How do we account for this transnational appeal, and how can we understand it historically?

Problems of context and perspective assail any serious effort to answer these questions directly. Their complexity is rendered overwhelming by the sheer diversity of materials, situations and angles available for study and the multiplicity of ways to establish connections between them. A popular "cultural" genre is one in which people take up aesthetic materials from the media and elaborate them in other aspects of their lives, whether in dreams and fantasies, in ethical formulations of values and ideals, or in social and sometimes political activities. Thus action culture today encompasses not only the real or simulated militarism of the

corporate weekend warrior — by no means only a Western phenomenon, as I found when I fell over a camouflaged dummy soldier on my way to the Ladies Room in the "war-game themed" tourist hotel in Shenzhen that was hosting my university's retreat — and the macho soap of extreme sports and AXN cable TV ("movies for guys who like movies"), but the cyber-active fantasy lives of a multitude of sedentary workers, male and female scholars included. Hong Kong-inflected action culture also shades into tenderly self-shaping autobiographical zones ("my old poster of Bruce Lee" is a motif of the contemporary *bildungsroman* that would repay comparative study),[2] and fosters DIY modes of spiritualism as well as of physical and ethical culture. It also sponsors "self-defence" and "self-esteem" movements communally embraced from social or psychic positions of disadvantage and vulnerability.

Meanwhile, for the cinemas and film cultures newly flourishing in recent years across the Asian-Pacific region, Hong Kong cinema is now a benchmark of achievement, a site of inspiration and cross-cultural borrowing, a model for emulation and a target of rivalry: the title of a recent critical guide to "the latest Korean New Wave" is *Korean Cinema: The New Hong Kong*.[3] A Google sampling in June 2004 of the 25,900 English-language web pages then dealing with the sensational Thai martial arts film *Ong-bak* suggested that almost all fans and critics compared the impact of its *muay thai* sequences performed by Phanom Yeerum (a.k.a Tony Jaa) with the early achievements of Jackie Chan and Jet Li ("I felt what it must have been like to watch the Hong Kong film industry when it first exploded onto the international scene all those decades ago") before declaring the supersession of the Hong Kong model ("there are enough elaborate stunts and power moves in *Ong-bak* to put every Hong Kong action movie I've seen in the last 10 years to shame").[4] One review presents the film as an effort by the director Pracha Pinkaew and his "kung fu obsessed" young star to "reclaim *muaythai* as a valid martial art in its own right" in response to those "chop socky flaunting video imports from Hong Kong" which "besiege" the Bangkok market stalls, pervading Thai action sequences with "kung fu stylings" at the expense of "the domestic combat discipline".[5]

At the narrative level, *Ong-bak* is not a rivalry story about Hong Kong and Thailand, or kung fu and *muay thai*, focussing rather on the primal ethical struggle between traditional rural virtues and cosmopolitan urban corruption which organised Bruce Lee's *The Big Boss* (a.k.a *Fists of Fury*, 1969; directed by Lo Wei) as well as the film Lee directed himself, *The Way of the Dragon* (a.k.a *Return of the Dragon*, 1971). However, the nationalist scenario used to promote *Ong-bak* can itself be traced

through Hong Kong cinema, where Chinese fighters have been testing their strength in Thailand at least since *The Big Boss* and Zhang Che's *Duel of Fists* (1970), and followed through to such Thai-themed Western remakes of the latter as David Worth's influential *Kickboxer* (1988), with Jean-Claude van Damme. More diffusely, the same scenario shapes such Hong Kong-US joint exploitation ventures in Thailand as the late Cold War production by Seasonal Films of Corey Yuen Kwai's *No Retreat No Surrender 2 — Raging Thunder* (1987), starring Loren Avedon, Cynthia Rothrock and Patra Wanthivanand, and featuring co-presence of the evil Soviet army and a band of Shaolin monks. The vicissitudes of this wildly inventive, commercially hybrid geo-political imaginary of combat (and the force of *Ong-bak*'s riposte to its impact in Thai cinema) suggest a historical depth to the transnational invocation and contextually complex uptake of the Hong Kong action "model" that students of inter-cultural dialogue and cross-cultural media circulation, as well as of film industries, national film cultures, and their relays in domestic, regional, and global popular cultural formations, might want to investigate more closely.

However, a marked imbalance or asymmetry in the disciplinary organisation of cinema studies makes this kind of discussion difficult. On the one hand, most English-language accounts of "action cinema" overwhelmingly focus on Hollywood, limiting Hong Kong's influence at best to the 1970s kung fu craze focused on Bruce Lee, plus a few famous figures (Jackie Chan, Jet Li, Chow Yun-fat, John Woo, Tsui Hark, Yuen Wo-ping) making forays in the US today, and the CGI-enabled download ("I know kung fu!") of Yuen's choreography into the *Matrix* trilogy and its spin-offs.[6] Unsurprisingly, this norm-setting focus on Hollywood has shaped critical interest in action as a *genre*. On the other hand, the many action films made in Hong Kong, Japan, India, Thailand, Korea, Indonesia or the Philippines tend to be studied, if at all, by specialists in *national* or, sometimes, regional ("Asian") cinema.[7] Hong Kong cinema in particular is now the object in English of a distinct, rapidly expanding field of scholarship modelled on "national cinema" studies — a problematic framing, to which I will return.

However understandable it may be in terms of the political realities of global film distribution and the resistant affect at stake for people affirming other cinemas and film cultures against Hollywood's industrial dominance, this division of critical labour installs in cinema studies the schema whereby a universalizing West produces "theory" (of film genre, in this instance) for a "Rest" that is rich in eccentric cultural particulars — a division further institutionalised in Western popular culture by fan celebrations of the "weird", the "wacky" and the "zany" in East Asian

media production.[8] In the process, this division impoverishes both film theory and film history by missing some vital connections. Action cinema has long had a complex economy in which not only do Hollywood and other North American or Western producers trade (however unequally) filmmakers, styles and stories with the Hong Kong industry, but Hong Kong cinema famously draws on a long history of interaction with other cinemas in Asia as well as in the West — and over some of the former it has exerted its own export-oriented forms of domination (a "marginal imperialism", in Ding-Tzann Lii's apt phrase[9]). At the same time, dubbed into multiple languages, Hong Kong films circulate not only as "Hong Kong cinema", or "Chinese cinema", but as a vital part of the *local* film culture in particular places. Given the dispersal of large ethnic Chinese communities across South-east Asia, it is not surprising if this absorption should occur in Indonesia or Vietnam.[10] A more remarkable imaginative adoption takes place with the "Deadly Kung Fu Fights in India" series of VCDs from Diskovery Video in Mumbai, dubbed in Hindi or English, sometimes subtitled in both, and presenting old Hong Kong films in packages adding Indian figures and inventive new titles to the cover image design.[11]

Cultural circulation of this complexity deserves concerted study. *Hong Kong Connections* brings Hong Kong and action cinema specialists together to explore Hong Kong as a virtual as well as actual cultural location through which filmmakers and audiences in Japan, Korea, India, Australia, France, the UK and the US as well as Taiwan, Singapore and the Chinese mainland have interacted to create a transnational genre. Based on an international symposium held at Lingnan University, Hong Kong, in January 2003, this volume also aims to deepen understanding of action cinema's popular force, and thereby to reflect on the critical problems involved in the transnational *study* of globally popular forms. These problems are not easily avoidable, not least because much of the social and historical work on which film scholars depend for a detailed sense of context maintains the national boundaries and geo-political discontinuities that have shaped the modern disciplines. As Esther Yau notes in her Introduction to *At Full Speed: Hong Kong Cinema in a Borderless World*, too often we simply do not know enough to be able to discuss cinema historically *in* a transnational register — as distinct from talking with cultural compatriots "about" transnational cinema.[12] As a starting point, then, this book assumes that we need to develop collectively an account of action cinema's "Hong Kong connections" that is capable of articulating the differences as well as the links that globally constitute popularity.

IMAGINING FILM STUDIES TRANSNATIONALLY: ACTION CINEMA

The differences most intensively marked at present in debate about action cinema are internal to Western English-speaking societies. If Hollywood blockbusters are often reduced by critics everywhere to their special effects and violence, action cinema has been explored more seriously in recent years as "military entertainment", as a showcase for technological research and development, and above all for the issues of gender, race, sexuality and class raised for Western critics by its emphasis on "hard bodies", "tough girls" and "heroes in hard times".[13] Accordingly, most work in English on Hollywood action reflects the wider moral and political priorities of (broadly speaking) contemporary "multicultural" American and British criticism. Useful as it is, this literature mainly conceives of "global Hollywood" as a distribution outlet for *American* stories of social and political conflict.[14]

Implicitly taking a national cinema approach to a global film phenomenon, such readings attempt little of the dialogue that was common thirty years ago with film critics writing in French or Italian, and rarely consider the uptake of Hollywood films in other parts of the world and by the non-Western language communities to which English essays on cinema are, like the films, exported. Yet as Lo Kwai-cheung points out in relation to the fun had in *Rush Hour* with jokes about Chinese and African-Americans, the "gazing stance" of audiences elsewhere cannot necessarily be construed (for example) "along racial and ethnic lines" in the ways that matter to most Americans: "it is almost unimaginable for Hong Kong local audience to laugh … not for the reason [of being] offended by the racist slurs, but for the fact that they do not have a strong enough idea of racial stereotypes in American culture to understand the gags".[15]

However, polemical calls for an expanded study of reception are easy to make, the research materially difficult, and more "thick" description of the practices of a more diverse range of interpretive communities will not alone suffice (highly desirable though this would be) to reorient film studies in a direction more compatible with the formulation of a transnational critical agenda.[16] As Toby Miller, Nitin Govil, John McMurria and Richard Maxwell point out in their industrial study of *Global Hollywood*, "the cultural audience is not so much a specifiable group *within* the social order as the principal site *of* that order. Audiences participate in the most global (but local) communal (yet individual) and time-consuming practice of making meaning in world history".[17] So unless we also find ways to account from multiple perspectives for the *connections* between

otherwise disparate and often mutually indifferent film communities that transnational popularity entails, a shift of emphasis towards audience ethnographies may only achieve an increased weighting of the "'other' cultures" side of the division in cinema studies while allowing the division itself to function normally — preserving what S.V. Srinivas calls "the shortcomings of analytic frames that operate under the assumption that Hollywood is the norm and every other cinema requires a separate theory".[18]

Studying the material interactions between specific film industries and their modes of distribution and exhibition is an indispensable condition for the kind of study we have in mind, as the chapters here by David Desser, Kim Soyoung, Stephen Teo, Valentina Vitali, Paul Willemen and Kinnia Yau Shuk-ting attest. At the same time, alongside the profit-oriented "macro-level synergies that hold today's media culture together" there are also, as Thomas Elsaesser reminds us, those "more internal, micro-links" involving the "pleasure-oriented" connections that film critics usually work with; it is these, in the end, that assure the growing political as well as economic power of media conglomerates as they manufacture "dreams that 'work'".[19] Elsaesser's own speculations on the powers of the Hollywood blockbuster stress its "themes that dramatize time and temporality, that connect the past with the future", the imaginative hold it establishes from childhood in the rhythm of individual lives, and the ways in which marketing and release patterns allow the blockbuster to "rival" nature by "dividing the year and ringing the changes of the seasons": "across mythical stories of disaster and renewal, trauma and survival", he concludes, "it thus reconciles us to our mortality".[20]

While some cross-cultural testing of this last claim would be interesting, a socially grounded as well as textually sensitive approach to understanding the pleasures afforded audiences by a cinema of "temporalities and lifelines" (in Elsaesser's phrase) is another way to initiate a comparative discussion of the political-economic force of action movies across different contexts; perhaps also it is a way to extend discussion to the ambitions and impacts of other film industries that may dream of but do not rival the Hollywood industry's scale and global reach. Hong Kong producers of the stature of Shaw Brothers and Raymond Chow have aspired, since the 1960s in the former case and the 1970s in the latter, to achieve a mode of globalisation based on "the Hong Kong ecumene" (in Steve Fore's illuminating phrase).[21] However, the action-based temporalities and intimate, as well as public, lifelines explored here in the chapters by Stephen Chan Ching-kiu (on Hong Kong Cantonese films of the 1980s and 1990s) and by S. V. Srinivas (on the Telugu "mass-film" genre developed in the state of Andhra Pradesh in India over much

the same period) are organised at significantly local levels of language community and affective mobilisation.

It is precisely this analytical emphasis on locality and context that gives the essays in this volume their methodological force for studying transnationally popular cinema. Action cinemas generally mobilise or reanimate aspects of an old form of story-telling (whether myth, epic, legend, folktale, saga, annals or chronicle) whereby a hero, or a band of heroes, faces an unknown land or confronts intruders at home. Classically in the social *practice* of such modes of narration, the recitation of the hero's exploits affirms and defines community for those who make his story their own; fan networks do much the same today, as they establish partial, temporary or sporadic modes of "community" — modes that may take shape and thrive in time rather than (or as well as) being actualised or anchored in space. Action cinema also inherits the European historical novel's interest in the nature of "world-historical" heroism in modern social conditions, working fictionally across the terrain once occupied in the Western historical tradition by imperial and national histories of "great men and great events", absorbed with conflict and war.[22] Correspondingly, action may become a significant cultural genre in a range of otherwise diverse societies where the very idea of modernity is tied up with historical experiences of violence as colonisation and as rapid capitalist development — issues explored here in a Hong Kong context by Siu Leung Li; in Korean film history by Kim Soyoung; around the Pacific by Rob Wilson; and in Laleen Jayamanne's Australian-Sri Lankan approach to the "belatedness" of Charlie Chaplin and Jackie Chan.

Whether particular films play a critical, conservative or frivolous role in shaping popular images of worldly issues, the point is that they circulate fictions about them and in doing so give them a fragile but pervasive currency in real places and for definite social groups. Action films are blatantly concerned with *difficulties* of community, with social and geopolitical conflict, with nation-building (consider Zhang Yimou's *Hero* as well as James Cameron's "Gulf War comedy" *True Lies*) and, on the grand scale, with civilizational clashes and the "ends" of the world as we know it. Having absorbed elements of both science fiction and the "period" adventure, action films can also deal in the culture shocks of time travel to other societies, or, with ethnographic force, to your own in another phase of its development. Like the deep-frozen Ming Dynasty imperial guards reanimated in pre-handover Hong Kong by Clarence Fok Yiu-leung's *Iceman Cometh* (*Time Warriors*) in 1989, the year of the Tiananmen Square massacre, then converted in Hollywood by Marco Brambilla's *Demolition Man* (1993) into a white cop/black gangster dyad

cryogenically imprisoned then released by a politically correct dictatorship in the future of Los Angeles, this "other phase" of time may be historically pressing but chronologically remote, or it may be just "a few years from now" (*Mad Max*) or "the day after tomorrow". Whatever their fictive historical setting, as they tell stories of local, national or global heroes saving their world, be it large or small, from annihilation, action films stage and resolve the conflicts and uncertainties of *our* time.

Along with comparative industry studies, and textually attentive analyses of the force and significance of media temporalities, a third way of understanding action as a global cultural formation explores the uses and practices of the technologies that enable popularity. Yvonne Tasker early drew attention to the social diversity of the audiences renting action films from video stores in Britain in the early 1990s, and to the role that video was playing in forming new consumption networks.[23] Some years later Lee Server observed that video was creating transnational audiences for Asian popular cinemas unable to secure theatrical release of their films in the US — a point recently elaborated by David Bordwell when he allows in *Planet Hong Kong: Popular Cinema and the Art of Entertainment* that video, zines and Webculture have established "another way" besides theatrical release "in which a popular cinema can go global".[24]

As they cross territorial borders in cheap, accessible forms (video tape is still typical across much of the world, while the VCD rules in Asia with the exception of Japan), action scenarios are transformed imaginatively by the local needs and experiences of the people who not only watch, enjoy, discuss and share but also sometimes remake them, whether they do so in their capacity as artists, like the research-oriented French avant-garde filmmakers discussed by Nicole Brenez and the action directors essaying the "force and bliss" of Hong Kong style in Adrian Martin's experimental history; as "new cinephiles", whose internet-enhanced labours of love are explored in Desser's essay; or as the ordinary post-human spectators predicated and welcomed by Wong Kin-yuen.

IMAGINING HONG KONG CINEMA

A transnational critical discussion cannot be one that marginalises the aesthetic and historical issues or the interpretive frameworks of interest to Hong Kong-based and Chinese scholars, and yet this all too easily occurs in Western effusions about global "popular" culture. In a discussion of the uptake of kung fu and other martial arts imaginaries in computer

games today, Leon Hunt rightly cautions against easily blurring "East/West binaries" in accounting for the interface between martial arts games and films, pointing out that this interface seems rather to take the form of "a three-way dialogue" between "Hollywood ('blockbuster'-spectacle, CGI, *The Matrix*), Japan (*anime*, manga), and Hong Kong (action aesthetics, kung fu films and stars)".[25] Little is gained conceptually by effacing in simple models of "inter-mixing" those pragmatically grounded associations between locales and distinctive cultural traditions which we recognise and use every day, especially since the blurring Hunt refers to is most likely to be effected successfully from a parochially "Western" perspective that is capable of imagining "the East" or "Asia" as one half of a binary in the first place.

Nevertheless, the question arises of what we *do* when we affirm an equivalence between "Hollywood", "Japan" and "Hong Kong". These proper names are commonly used in English to identify internationally well-known film industries. They also designate, respectively, an area of a much larger city in the United States, Los Angeles; an entire nation-state; and a former British colonial territory, which is larger than the urban areas of Hong Kong Island and the Kowloon peninsula that dominate its image as a "city", and which has been since 1997 a Special Administrative Region (the HKSAR) of the People's Republic of China. Within these asymmetries of everyday talk about film there is no doubt a good story to be told about the cognitive eccentricities of Anglo-centric cultural mapping. However, the difficulties of settling the status of the "Hong Kong" in "Hong Kong cinema" famously exceed this routine critique, all the more so in that Hong Kong's films, and its action genres in particular, have such a vivid and solid identity for both fan and scholarly literature.

Compared with what was available in English ten years ago, there is no shortage of scholarship now on the *specificity* of Hong Kong cinema. Studies such as Stephen Teo's history, *Hong Kong Cinema: The Extra Dimension,* and the bi-lingual volumes published in recent years by the Hong Kong Film Archive provide rich resources for studying Hong Kong's action films in the context of a wider cultural and industrial history firmly anchored in the territory of Hong Kong, but implicated in linguistically and politically complex commercial and cultural relations with other Chinese film industries, as well as in a regional economy of "border-crossing" and trade.[26] To these historically-inflected studies, Lisa Odham Stokes and Michael Hoover add a powerful argument in their book *City on Fire* that Hong Kong cinema has to be understood through the territory's distinctive political economy; for Stokes and Hoover, the Hong Kong industry has a "dark underbelly" of the hyper-exploitation of labour

(dramatised in *Ah Kam*, Ann Hui's 1996 film about an action movie stunt woman), piracy and criminal connections typical of early capitalism, while supporting "the screen glamour and fanzine hoopla" of the late capitalist commodity culture at which Hong Kong also excels.[27] On the aesthetic side, Bordwell's *Planet Hong Kong* develops a strong account of Hong Kong cinema's "art of entertainment" by vividly relating everyday filmmaking practices in Hong Kong to the formal properties of film texts.

The specificity of Hong Kong cinema is not in doubt. However, one of the most debated issues in Hong Kong film scholarship is how to *frame* that specificity within a discipline that tries to organise film worlds beyond Hollywood with the category "national cinema". There are good reasons for the insistence of the national model in cinema studies, but it poses problems for active filmmaking areas or states that are not "nations" in any meaningful sense of the term.[28] Thus Poshek Fu and David Desser suggest that in these terms "Hong Kong presents a theoretical conundrum … a cinema without a nation, a local cinema with transnational appeal" — and one which became the third most active cinema in the world and is still "per capita the most active in the world by far".[29] In recent years this problem has been complicated further by the awkwardly hybrid national framework with an expiry date ("one country, two systems" until 2046) installed for the HKSAR as the condition of its reintegration with China.

The issue of *negotiating* "the national" increasingly preoccupies Hong Kong filmmakers, both thematically (in crime genres alone, consider Andrew Lau's *Young and Dangerous* cycle of the 1996–98 period, the great *Infernal Affairs* "undercover" trilogy of 2003–04 directed by Lau with Alan Mak,[30] or Derek Yee's poignant *One Nite in Mongkok* and Johnnie To's more playful *Breaking News*, both from 2004) and economically, as the opportunities and difficulties of co-producing, making and releasing films on the Mainland begin to affect the shaping of Hong Kong stories — with implications on both sides of the border, as Dai Jinhua's essay here suggests. Not a national cinema, certainly, and yet no longer exactly a cinema *without* a nation, a "one country, two systems" cinema is also no longer unequivocally local — if indeed Hong Kong cinema overall ever was "local" *as a cinema*, given the aggressive export drive of its major studios and producers, the formative tension between Cantonese and Mandarin-language filmmaking in its past, and its increasingly multi-glossic orientation today. Yet Hong Kong cinema still does not fit easily into anthologies bravely attempting a transnational approach to "Chinese cinemas", not least because the diversity and scale of Hong Kong's industry exceeds their grasp.[31]

In the most comprehensive discussion to date of the literature arising from this "conundrum" of situation and naming, Esther M. K. Cheung and Chu Yiu-wai introduce their *Between Home and World: A Reader in Hong Kong Cinema* by reminding us that if this cinema has basically achieved a national status even as it "evades definition because of its complex and paradoxical history", the primary task remains one of "addressing the difficulties involved and arriving at some ways of *understanding* this complex cultural entity — not simply to grant it a name in the final analysis"[32]. Among the efforts they review are such models of Hong Kong's cinema as "popular cinema", "urban cinema", and "transnational cinema", to which we can add "postmodern cinema", "ethnic cinema", and the Chinese mainland term, "Tsui Hark films", explored in this volume by Dai.[33] "Crisis cinema" is the model which Cheung and Chu prefer, for its capacity to take account of the "various kinds of mutations that Hong Kong is caught up with", and to emphasise "the multiplicity of cinematic expressions" to which this variety continues to give rise across a spectrum from action to queer cinema.

Perhaps the most problematic of the non-national models applied to Hong Kong films is the notion of a "subcultural cinema" as used by David Bordwell. The problem is not that particular uptakes of Hong Kong cinema cannot usefully be called subcultural (or, in a related phrase, as "cult"); of course they can, especially in urban milieux around the developed world. The problem follows rather from the rigorous logic of Bordwell's insistence on the primacy of a theatrical model of *cinema*: a "truly global cinema", he argues, is one which significantly occupies screen space in developed and developing countries alike. On those terms there is indeed only one such cinema and it is, as he says, American: indisputably, "the Hollywood of the East is Hollywood" and Hong Kong cinema is, by comparison, a "cottage industry".[34] However, when Bordwell turns to accounting for that other, non-theatrical way for a popular cinema to "go global", the unavailability of the national paradigm allows subculture to slip in as a handy way of mediating the local and the global: "a local cinema has achieved international reach by becoming a subcultural cinema".[35]

Here, the term "subcultural cinema" is doing the same work that "national cinema" does when crudely used as a label to signify, as Cheung and Chu put it, cinematic "varieties of 'otherness', namely how they are different from Hollywood films".[36] It also takes for granted what comparative research would need to establish, namely that the cultural mode of Hong Kong's cinema's video-borne "reach" into many different countries, *and* to diverse communities therein, can uniformly be described as subcultural. A light-hearted World Film analogy with the marketing category

"World Music" further makes it clear that "sub"-culture for Bordwell is not a set of social practices and identification rituals shaped in response to a dominant "culture", but just a bunch of non-American cultural *stuff*: "Japanese *anime*, Indian melodramas, Italian horror, Mexican masked-wrestler films, Indonesian fantasies, and other off-center [sic] media materials from various countries".[37] Hong Kong cinema is at the leading edge of this exotic wave of stuff, its "salsa or reggae".

By this logic anything not produced in the US is "subcultural" when it travels, while American media materials are "global" wherever they go. To be fair, Bordwell is no doubt simply describing the assumptions of his own cultural habitus, as the term "off-center" suggests: *anime* cannot sensibly be called off-centre in Japan, nor is melodrama "off" in India. However, if we have good reason to accept the unique worldly status of Hollywood, it does not follow that a corresponding "centrality" should be accorded in cinema studies to the middle American consumer. Whether Japanese media products are off-centre everywhere in India, Italy or Mexico is a question to be asked; and whether they are positioned *in the same way* across India as they are in Hong Kong (where they are not really "off-centre" at all) or in Korea (where cultural imports from Japan were banned between 1978 and 1999) is another question again. One of the aims of this volume is to bring such questions to bear on the circulation of Hong Kong action cinema: any cultural "ecumene" (including that of Hollywood) has a deeply folded and differentiated texture which critical scholarship needs to explore.

HONG KONG CONNECTIONS

Our project is not to organise from one location a comparative study of the uptake of Hong Kong action in various places, useful though that might be. Rather, with Hong Kong action cinema as its convergence-point, this book initiates a multilateral discussion between scholars who centre themselves in various national or other geopolitical frames (migrancy included) and also in relation to different disciplines and intellectual cultures; the contributors draw on political economy, history, opera, and music and literary as well as cinema studies, and their questions arise in work environments that range from universities in Hong Kong and elsewhere to the French Cinémathèque, an independent research centre in India and a major newspaper in Australia. This volume is not based in the North American academy, and only a quarter of the book's contributors and one of the book's three editors are native speakers of English.

However, it is not an eclectic international assembly: the reader will find here both a strong "regional" emphasis on East Asian and Asian-Pacific perspectives, social experiences and critical debates, and a conscious effort to bring these "centrally" into dialogue with the preoccupations of scholars from other parts of the world.

In an important sense, however, this is not a book *about* Hong Kong action cinema and the reader will encounter detailed discussion of issues in Korean, Telugu, Hindi, French, Australian and mainland Chinese film history. Our objective in initiating this project was to create a contact zone of transnational discussion that could be rendered coherent by a shared sense of connection *to* Hong Kong cinema, but in which the problem of articulating connections might itself become the primary theme. In this process of articulation, the links that materialised between participants and papers were often more striking than the differences, as various "ways of understanding" Hong Kong action cinema emerged. The touchstone texts to which many scholars referred, for example, turned out to be not the canonised films of John Woo or Tsui Hark, but the action comedies or "rubbish films" of Stephen Chiau and the critically "abjected" recent work of Jackie Chan (in particular, *Tuxedo*) as well as the problematic instance of Ang Lee's *Crouching Tiger, Hidden Dragon*. More subtly, collaborative themes and motifs came together across the boundaries of individual essays. For example, Wilson's notion of martial arts as a "training to live with digital technology" is taken up in Li's reflections on the cultural meaning of technological anachronism and kung fu in Cantonese films, connects with Martin's model of the martial-arts trained body as "already technology-in-action", and finds itself theorised in Wong's magisterial essay on embodiment and *wuda pian* in the era of new technologies. Another path to Wong's themes can be traced from Yung Sai-shing's pedagogy of the operatic "moving body" through to the "impaired" action star bodies discussed by Kim, the "secrets of movement" pursued by Brenez, the transnationally mobile acts of "miscegenation" explored by Jayamanne, the fantastically capitalised film bodies analysed in different contexts by Vitali and Willemen, and to Wilson's spectral "bio-poetics" of trans-Pacific globalisation.

Nevertheless, any collective volume promotes an argument imposed by the editors. Our thesis here is twofold: first, that action cinema works as a generic zone in which cross-cultural logics of contact and connection (audio-visual and socio-cultural as well as bodily and technological) are acted and tested out; and, second, that a Hong Kong-*based* but not exclusively Hong Kong-focused account of these logics can contribute to cinema studies a cosmopolitan model of how to understand global

cinema from local contexts that are neither "centred" by Hollywood nor exclude or disavow its influence. We also assume that the contexts of film production as well as reception must be studied not only from different perspectives but in historical depth; it is from within this "depth" — that is, of time, memory and experience — as well as in the encounters and the connections that form and unfold in space, that any popular cultural products are invested with meaning by concrete communities and possibilities for innovation and change arise.

We begin, therefore, with a section on "History, Imagination and Hong Kong Popular Culture", in which scholars from Singapore, Japan (Yau's location at her time of writing), Hong Kong and the Chinese mainland examine the distinctive modalities of historical imagination at work in Hong Kong action cinema. Hong Kong's "art of entertainment" is famously interactive, borrowing from a range of Chinese arts, genres and cultural traditions as well as from many foreign cinemas, and in that sense its action films have long been addressing densely local, indeed, deeply parochial concerns in cosmopolitan cultural forms, some of which travel widely and translate well.[38] Two of the Hong Kong action cinema's most significant links historically have been with Chinese opera on the one hand, and Japanese cinema and media culture on the other; however, the nature of these links is rarely explained in detail for readers of English. Yung's essay here on "inter-generic influence" between action cinema and diverse forms of Chinese opera not only explores the translation of a performance culture from opera aesthetics to cinema, but shows how the pressure of cinema's rising popularity across South-East Asia in the 1930s led Teochew opera troupes to introduce "special effects" — such as wires and "flying swords" — that would migrate back to cinema for a long journey around the world that has taken them to Hollywood only in relatively recent times.

Kinnia Yau's essay also begins with opera, as she points out that the importance of "action" in Japanese and Hong Kong cinema alike derives from the cultural legacy of their respective traditional theatres (*kabuki* in the case of Japan). Her study of the interactions between the two cinemas from the mid-1950s to the mid-1970s not only deepens our understanding of what Hong Kong filmmakers borrowed from Japan in this key period, and of the wider regional industrial initiatives that made this borrowing desirable, but also works the other way round to consider the reception in Japan of Hong Kong cinema, in particular the flagrantly anti-Japanese kung fu films of the early 1970s. Li and Chan take up the issue of how to "read" in films the politically complex affect and the memories that a popular cinema can mobilise for its "local" audience, as they link action texts historically with wider issues of Chinese modernity (Li) and with the

everyday life of Cantonese popular culture in Hong Kong (Chan). These essays introduce to the volume key concerns of Chinese contemporary cultural studies, concerns which are relayed and resituated by Dai in the complicated cultural politics of the Chinese mainland in the late 1980s and early 1990s. Drawing deeply on Chinese film and cultural history, Dai's essay opens up the theoretical question of the "popularity" of Hong Kong action cinema (and the diversity of its cultural uptakes) in a layered analysis of the differences between specific *moments* of popularity in Hong Kong cinema's circulation in China.

The second section, "Action Cinema as Contact Zone", takes its title from Kim's historical analysis of the significance in South Korea of the encounter between two genres, Hong Kong "action", and Korean *Hwalkuk* ("living theatre", originally a popular, male-oriented action entertainment during the colonial era); she reflects in particular on co-productions, on the resonance of action landscapes for local audiences, and on the capacity of the figure of an injured or impaired action star to invoke a "marred" modernity that still retains a sense of promise. Srinivas takes up the themes of contact between genres and the mobilising power of the star-protagonist as he considers Hong Kong kung fu cinema's connections with and yet, in another sense, its lack of significance for, the profoundly political Telugu "mass film", as the latter is reworked by the Telugu martial arts film that he discusses in detail, *Bhadrachalam*. Examining more oblique but no less material modes of contact — the echo, the relay and the resonance — Vitali studies the political economy of the Hindi film industry during the 1970s and 1980s, as its relation to American "globalisation" was mediated both by the Indian state and by the industry's resistance to state control, in order to see how and why "martial art" came to play the role that it did in Hindi action at the time, and what "values", economic and symbolic, invest its choreography of Hong Kong-resonant but indigenous "acrobatic mastery".

Jayamanne draws on her memories of the popularity of Charlie Chaplin as a "Third World" hero in her native Ceylon in order to discuss the technologically as well as culturally miscegenating body of Jackie Chan's recent work featuring an African (*Who Am I?*) or African-American connection (*Rumble in the Bronx*, *Rush Hour*); in these films which have been despised by critics, in Hong Kong as in the US, Jayamanne sees the creation of new "kinship" networks and generic modes of intimacy. Giving intimacy a different inflection, Brenez closely reads "three modest, unknown and unique French experimental films" — *Samouraï* by Johanna Vaude, *Révélation/Chunguang Zhaxie* by Xavier Baert, and *Lighting* by a collective under the direction of Othello Vilgard — to show how they

materially and conceptually use Hong Kong action cinema in their search for solutions to the problem of representing movement. In the section's final essay, Martin argues that experimental cinema is a special branch of action cinema; suggesting that "Hong Kong cinema begins with *Mad Max*", his own practice of intimate reading explores the scene rather than the film "text", and his study of "the edge of the cut" in action montage follows the Hong Kong style from the work of George Miller through to cinematic moments of intensity in Johnnie To's *Running Out of Time*, Martin Scorsese's *Cape Fear*, Wong Kar-wai's *Ashes of Time*, Tsui Hark's *The Blade*, and James Wong's *The One*.

The essays in the first section explore Hong Kong cinema's distinctive historical formation and its ways of imagining and representing historical experience for local and Chinese communities, while the second section moves outward and away from Hong Kong territory to other zones of popular cinema and historical imagination. The third part of the book, "Translation and Embodiment: Technologies of Globalisation", addresses the "how?" of Hong Kong action cinema's transnational reach in a globalising economy of new media in which film is only one element. Key preoccupations for all the essays in this section are, on the one hand, the modes of translation — between circuits of production and technologies of distribution as well as genres, traditions and languages — that enable new formations of "popularity" to emerge across historic cultural boundaries, and, on the other hand, the impact in "action" *bodies* of the forces of historical change and technological experiment.

Returning us to the transnationalism of Chinese popular cinema, Teo assesses the "globalising postmodernism" of *Crouching Tiger, Hidden Dragon* (Ang Lee 2000) as a prototype of what he calls "late" transnational production; discussing the techniques adopted for presenting the film to Western audiences (including the use of live synch-sound), Teo suggests that the popular *wuxia* genre has now gone well beyond its "core centre" in the Hong Kong film industry and its markets in the Chinese diaspora to become, at the very least, a pan-Asian genre with an uncertain future. Desser takes a more optimistic view in his detailed account of the *practices* of "new cinephilia" enabled by as well as based in new media such as VCD and the World Wide Web; taking issue with Susan Sontag's vision of a "decay of cinema", Desser examines the expansion of film appreciation that is occurring as not only Hong Kong, Japanese and Korean but Hindi films as well enter a global mainstream, and as this development reaches American suburban communities and begins to impact on Hollywood cinema.

Willemen is sceptical both about the analytical value of the term "action cinema", and about the scale and timing of Hong Kong's influence on Hollywood, which for him is not significant before the mid- to late-1990s. Examining the history of "action" as a marketing as well as a production category, he traces its changing uses in the trade magazine *Variety* and goes on to link the rise of the video market, and the related mainstreaming by Hollywood of the features of a hitherto marginal "exploitation cinema", to changes in the nature of labour power under finance capitalism — and in the body images that fantasmatically register and deal with those changes. Wilson explores literary as well as filmic inscriptions of lived experiences of that capital as it flows through and fragments global cities around the Pacific Rim; finding the "hauntings" of cultural memory at work in passages of action, Wilson follows "spectres" and "global souls" as they wander between San Francisco, Seoul and Hong Kong. Wong then concludes the volume by drawing on classical "Chinese Kung fu discourse", on the temporal philosophies of Henri Bergson and Gilles Deleuze, and on recent theories of digital culture to explore the implications of new technologies for cinema. Dissenting from those who (like some fans of *Ong-bak*) regard the use of digital effects in such films as *Matrix*, *The One* and Tsui Hark's *Legend of Zu* as the end of Hong Kong action's creativity, Wong sees in these films "a real attempt at presenting the 'outside' for thought"; for Wong's philosophy of the virtual, such experimentation holds great promise both for thinking "beyond writing", and for renewing not only the *wuda pian* tradition but perhaps, too, the life force in "global souls".

Ultimately the question addressed by this book is how we ourselves might most productively *imagine* the "transnational" flows and movements in culture that are so often invoked in critical rhetoric today. To ask this question is not to reject the tasks and responsibilities of criticism, forsaking scholarship for fantasies and dreams. On the contrary: acts of imagining enable as well as shape our research projects and our analytical priorities, and studying the history of action cinema is a useful way to think in concrete terms about pressingly transnational cultural developments. Theories of globalisation abound these days, many of them purely rhetorical constructs assembled from bibliographies of the "must read" texts *du jour* for the Euro-American academy. Detailed empirical studies, in textual and performance aesthetics as well as in political economy and history, are needed now to advance our understanding of how globalising forces are actually working, or not working, in culture; urgently needed, too, is a greatly expanded geographical frame of scholarly reading and

discussion. However we define it, action cinema is a useful *case* for study both because its transnationalism is not new, and because the diverse generic practices connected by the term "action" explicitly dramatise the conflict-ridden conditions of their own production, circulation, and popular status. With this volume, we suggest that Hong Kong's action cinema and its uptakes and relays elsewhere provide an exemplary model for such a case study. We hope, too, that this book is a positive example of what a collaborative rather than a unilateral approach to "transnationally imagining" film scholarship both entails and is able to do.

Notes

INTRODUCTION

1. See David Desser's analysis of the Ringo Lam example in chapter 13 of this volume.
2. See, for example, Davis Miller, *The Tao of Bruce Lee* (London: Vintage, 2000).
3. Anthony C. Y. Leong, *Korean Cinema: The New Hong Kong* (Victoria, BC: Trafford Publishing, 2002).
4. The quotations here are from Nix, "Ong-bak Muay Thai Warrior (2003)"; www.nixflix.com/reviews/ongbak.htm/. See also the comments by Ng Kai Chong in MoovGoog Movie Blog (www.mallasch.com/movies/review.php?sid=110).
5. Joel Quenby, "Ong-bak. First Action Hero", www.movieseer.com/. Accessed 11 June 2004.
6. Indicative here is Jos Arroyo's *Action/Spectacle Cinema: A Sight and Sound Reader* (London: BFI Publishing, 2000), a useful collection of short pieces on Hollywood blockbuster action which offers a "John Woo Interlude" (Section 3, pp. 59–80) and a review of *The Matrix* which does not mention the choreography of Yuen Wo-ping (pp. 259–261).
7. See n. 3 above. Other examples of works on national cinema are Lathia Gopalan, *Cinema of Interruptions: Action Genres in Contemporary Indian Cinema* (London: British Film Institute, 2002); Karl G. Heider, *Indonesian Cinema: National Culture on Screen* (Honolulu: University of Hawaii Press, 1991); Krishna Sen, *Indonesian Cinema* (London and New Jersey: Zed Books, 1994); and Rolando Toletino (ed.), *Geopolitics of the Visible: Essays on Philippine Film Cultures* (Manila: Ateneo De Manila University Press, 2001). A regional survey is Lee Server, *Asian Pop Cinema: Bombay to Tokyo* (San Francisco: Chronicle Books, 1999).
8. Significant critical works that explore or refuse this division include Eric Cazdyn, *The Flash of Capital: Film and Geopolitics in Japan* (Durham,

NC: Duke University Press, 2002); Joel David, *Wages of Cinema: Film in Philippine Perspective* (Diliman, Quezon City: University of the Philippines Press, 1998); Madhava M. Prasad, *Ideology of the Hindi Film. A Historical Construction* (Delhi: Oxford University Press, 1998); and Paul Willemen, *Looks and Frictions: Essays in Cultural Studies and Film Theory* (London and Bloomington: British Film Institute and Indiana University Press, 1994). At the other extreme, the UK-based TV critic Clive James made his own media career in the 1980s by sampling "weird" Japanese game shows on British TV.

9. Ding-Tzann Lii, "A colonized empire: Reflections on the expansion of Hong Kong films in Asian countries", in Kuan-Hsing Chen (ed.), *Trajectories: Inter-Asia Cultural Studies* (London and New York: Routledge, 1998), pp. 122–141.
10. I owe this observation to Mandy Thomas.
11. See the website on "Hong Kong Action Film at the Frontiers of Cinema" (http://www.cscsban.org/Hongkong_Action/) conceived by S. V. Srinivas, and his essay "Hong Kong Action Film in the Indian B Circuit", *Inter-Asia Cultural Studies* 4:1 (April 2003): 40–62. See also chapter 7 of this volume.
12. Esther Yau (ed.), *At Full Speed: Hong Kong Cinema in a Borderless World* (Minneapolis: Minnesota University Press, 2001), p. 25. I discuss this issue in more detail in "Transnational imagination in action cinema: Hong Kong and the making of a global popular culture", *Inter-Asia Cultural Studies* 5:2 (2004): 181–199.
13. The ground-breaking discussion of these themes was Yvonne Tasker, *Spectacular Bodies: Gender, Genre and the Action Cinema* (London and New York: Routledge, 1993). See also Steve Cohan and Ina Rae Hark (eds), *Screening the Male: Exploring Masculinities in Hollywood Cinema* (London and New York: Routledge, 1993); Sherrie A. Inness, *Tough Girls: Women Warriors and Wonder Women in Popular Culture* (Philadelphia: University of Pennsylvania Press, 1999); Susan Jeffords, *Hard Bodies: Hollywood Masculinity in the Reagan Era* (Rutgers: Rutgers University Press, 1994); Neal King, *Heroes in Hard Times: Cop Action Movies in the U.S.* (Philadelphia: Temple University Press, 1999); and Chuck Kleinhans, "Class in Action" in David E. James and Rick Berg (eds), *The Hidden Foundations: Cinema and the Question of Class* (Minneapolis: University of Minnesota Press, 1996), pp. 240–63.
14. See Toby Miller, Nitin Govil, John McMurria and Richard Maxwell, *Global Hollywood* (London: British Film Institute, 2001) and Steve Neale and Murray Smith (eds), *Contemporary Hollywood Cinema* (London and New York: Routledge, 1998).
15. Lo Kwai-Cheung, "Double Negations: Hong Kong's Cultural Identity in Hollywood's Transnational Representations" in Esther M. K. Cheung and Chu Yiu-wai (eds), *Between Home and World: A Reader in Hong Kong Cinema* (Hong Kong: Oxford University Press, 2004), p. 76. See also Jackie Chan's comment: " Honestly, I don't like *Rush Hour*. I didn't like *Shanghai Noon* … Why? Because I really don't understand the jokes". Cited in Leon Hunt,

Kung Fu Cult Masters (London and New York: Wallflower Press, 2003), p. 168.

16. Yau's *At Full Speed: Hong Kong Cinema in a Borderless World* includes innovative studies in transnational reception: see Jinsoo An, "*The Killer*: Cult Film and Transcultural (Mis)Reading" (pp. 95–113) and Bhaskar Sarkar, "Hong Kong Hysteria: Martial Arts Tales from a Mutating World" (pp. 159–176). Other examples are David Desser, "The Kung Fu Craze: Hong Kong Cinema's First American Reception", in Fu and Desser (eds), *The Cinema of Hong Kong: History, Arts, Identity*, pp. 19–43; May Joseph, "Kung Fu Cinema and Frugality" in *Nomadic Identities: The Performance of Citizenship* (Minneapolis: University of Minnesota Press, 1999), pp. 49–68; Vijay Prasad, *Everybody was Kung Fu Fighting: Afro-Asian Connections and the Myth of Cultural Purity* (Boston: Beacon, 2001); and Yvonne Tasker, "Fists of Fury: Discourses of Race and Masculinity in the Martial Arts Cinema" in H. Stecopoulos and M. Uebel (eds), *Race and the Subject of Masculinities* (Durham and London: Duke University Press, pp. 315–36.)
17. Miller, Govil, McMurria and Maxwell, *Global Hollywood*, p. 172.
18. See chapter 7 of this volume, p. 111.
19. Thomas Elsaesser, "The Blockbuster: Everything Connects, but Not Everything Goes" in Jon Lewis (ed.), *The End of Cinema as We Know It: American Film in the Nineties* (New York: New York University Press, 2001), p. 13. Elsaesser is referring to the name of the Stephen Spielberg, David Geffen and Jerry Katzenberg studio, "DreamWorks".
20. The citations in this paragraph are from Elsaesser, pp. 20–22. Of course, the category "blockbuster" for Elsaesser encompasses more than action movies, notably including Disney's fantasies and fairy tales.
21. See Poshek Fu, "Going Global: A Cultural History of the Shaw Brothers Studio, 1960–1970" in Law Kar (ed.), *Border Crossings in Hong Kong Cinema* (Hong Kong: Hong Kong International Film Festival, 2000), pp. 43–51; and Steve Fore, "Golden Harvest films and the Hong Kong Movie Industry in the Realm of Globalization", *The Velvet Light Trap*, 34 (Fall 1994): 40–58. The term Hong Kong "ecumene" (for "a 'region of persistent cultural interaction and exchange'") is derived by Fore from Ulf Hannerz, *Cultural Complexity* (New York; Columbia University Press, 1992); Fore, p. 56.
22. This idea derives from Georg Luk s, *The Historical Novel,* trans. Hannah and Stanley Mitchell (Lincoln and London: University of Nebraska Press, 1962); first published in German, 1955. See my "Transnational imagination in action cinema: Hong Kong and the making of a global popular culture" (n.12 above), and "Cultural Studies, Critical Theory and the Question of Genre: History in Action Cinema" in Joyce C. H. Liu (ed.), *Visual Culture and Critical Theory* (Taiwan: Rye Field, forthcoming 2005) (in Chinese).
23. See Tasker, *Spectacular Bodies: Gender, Genre and the Action Cinema*.
24. Lee Server, *Asian Pop Cinema: Bombay to Tokyo*, pp. 9–10 ; David Bordwell, *Planet Hong Kong: Popular Cinema and the Art of Entertainment* (Cambridge, MA, and London: Harvard University Press, 2000), p. 96.

25. Hunt, *Kung Fu Cult Masters*, p. 184.
26. Stephen Teo, *Hong Kong Cinema: The Extra Dimension* (London: British Film Institute, 1997). See also Law Kar (ed.), *Border Crossings in Hong Kong Cinema*; the Hong Kong International Film Festival retrospective catalogue, *Cinema of Two Cities: Hong Kong — Shanghai* (1994); the Hong Kong Film Archive's *50 Years of the Hong Kong Film Production and Distribution Industries (1947–1997)* (Hong Kong: The Urban Council, 1997); and, particularly interesting on the complicated cultural and linguistic geographies of competing Chinese cinemas, Wong, Ain-ling (ed.), *The Cathay Story* (Hong Kong: Hong Kong Film Archive, 2002).
27. Lisa Odham Stokes and Michael Hoover, *City on Fire: Hong Kong Cinema* (London and New York: Verso, 1999), p. 30.
28. On "the national", see Willemen, *Looks and Frictions: Essays in Cultural Studies and Film Theory*, pp. 206–19. On the issues posed by this model in India, see Ashish Rajadhyaksha and Paul Willemen (eds), *Encyclopaedia of Indian Cinema* (London and Delhi: Oxford University Press and British Film Institute, 1994).
29. Poshek Fu and David Desser (eds), *The Cinema of Hong Kong: History, Arts, Identity* (Cambridge: Cambridge University Press, 2000), p. 5.
30. Law Wing-Sang explores the history of the "undercover" motif in his paper "Hong Kong Undercover: An Approach to Collaborative Colonialism" delivered to *Urban Imaginaries: An Asian-Pacific Research Symposium*, Lingnan University, Hong Kong, May 22–24, 2004. Publication forthcoming.
31. For example, Sheldon Hsaio-Peng Lu's substantial edited volume *Transnational Chinese Cinemas: Identity, Nationhood and Gender* (Honolulu: University of Hawaii Press, 1997) remains overwhelmingly focussed on mainland Chinese issues, with two and a half chapters out of fourteen devoted to Hong Kong.
32. Cheung and Chu (eds), *Between Home and World: A Reader in Hong Kong Cinema*, pp. xxi–xxii (my emphasis).
33. These terms are suggested by, respectively, Fu and Desser, p. 5; and Stephen Teo, "Local and Global Identity: Whither Hong Kong Cinema?", in Cheung and Chu, p. 103.
34. Bordwell, *Planet Hong Kong*, pp. 82–83.
35. Bordwell, p. 96.
36. Cheung and Chu, p. xxiii.
37. Bordwell, p. 96.
38. The literature on this interactivity is now extensive. Some of the best empirical and critical work on the transnational "making" of Hong Kong cinema is to be found in the Hong Kong International Film Festival publications edited by S.-H. Lau, *A Study of the Hong Kong Martial Arts Film* (Hong Kong: The Urban Council, 1980) and *A Study of the Hong Kong Swordplay Film* (Hong Kong: The Urban Council, 1981). On the way in which local issues and affects invest Hong Kong cultural texts that have a much wider circulation, see the essays in *Cultural Studies* 15: 3–4 (2001), a special issue on "Becoming (Postcolonial) Hong Kong" ed. by John Nguyet Erni.

CHAPTER 1

1. Society for the promotion of Chinese culture (*Zhongguo wenhua xiejinhui*) (ed.) *Guangdong wenwu* (Hong Kong: *Zhongguo wenhua xiejinhui*, 1941), p. 792.
2. Yung Sai-shing, Sau-yan Chan, *Rong Baotian (Alice Yung), Mai Xiaoxia (Mak Siu-ha), and Xue Juexian (Sit Kok-sin)*, unpublished manuscript, 1996.
3. Yu Mo-wan, *History of Hong Kong Cinema* (*Xianggang dianying shihua*), Vol I (1896–1929) (Hong Kong: Subculture Press, 1996), pp. 167–168.
4. Nowadays only a very limited number of Cantonese Opera actors still know how to perform the "southern style" martial arts. According to the renowned actor Luo Pinchao (1912–), the "southern school" is characterized by its beautiful gestures and movements. Originating from the martial arts of the Shaolin Temple, its mode of performance emphasizes quick actions of the body, particularly the movement of the arms. This marks a difference from Peking Opera which emphasizes the skills of the legs. See Luo Pinchao, "The traditional art of the southern school in Cantonese opera" ("*Yueju nanpai chuangtong yishu*"), in Li Jian (ed.), *An Oral History of Cantonese Opera in Hong Kong* (*Xianggang yueju koushushi*) (Hong Kong: Joint Publishing Co., 1993), pp. 3–11. Also see Huang Zhaohan, Zeng Yingjing (ed.), *Detailed Talks on Cantonese Opera: Essays and Letters on Cantonese Opera by Chen Tie'er* (*Xishuo Yueju: Chen Tie'er Yueju lunwen shuxinji)* (Hong Kong: *Guangming tushu gongsi*, 1992).
5. Hong Kong Film Archive, *The Making of Martial Arts Films: As Told by Filmmakers and Stars* (Hong Kong: Hong Kong Film Archive, 1999),"Biography", p. 96.
6. This poster is preserved in the Chinese Opera Information Centre, Department of Music, Chinese University of Hong Kong. I would like to thank the Director of the Centre, Professor Sau-yan Chan for allowing me to use these historical materials related to Sit Kok-sin and Mak Siu-ha (Mai Xiaoxia).
7. Chen Feinong, *Sixty years of Cantonese Opera* (*Yueju liushi nian*) (Hong Kong: n.p., 1982), p. 7.
8. Yu Mo-wan, "The most regrettable things of Xin Ma Shizeng" ("*Xin Ma Shizheng zuiyihan de shiqing*"), *Ming Pao,* 26 December 2002.
9. Lai Bojiang, *A History of the Artistic Life of Sit Kok-sin* (*Xue Juexian yiyuan chunqiu*) (Shanghai: *Shanghai wenyi chubanshe*, 1993), pp. 33, 41, 45, 98–99, 103–104.
10. Hu Peng, *Wong Fei-hung and Me* (*Wo yu Huang Feihong*) (Hong Kong: n.p., 1995).
11. Interview with Yuen Wo-ping, 20 January 1999, Oral History Project, Hong Kong Film Archive. I am grateful to Ms Wong Ainling for sending me the transcript.
12. Ibid.

13. Hong Kong Film Archives, *The Making of Martial Arts Films*, p. 71. I have slightly revised the English translation based on the Chinese text.
14. Ibid., p. 71.
15. See Lau Shing-hon's interview with Han Yingjie, in his "Three Interviews", *A Study of the Hong Kong Swordplay Film* (Hong Kong: Urban Council of Hong Kong, 1991; 2nd Edition, 1996), p. 211.
16. Ibid, p. 73.
17. Ibid.
18. The content of this table is based on Yu Mo-wan, *Tantan xianggang dianying de wushu zhidao* (Martial Arts Directors in Hong Kong Cinema), Hong Kong Film Archives, *The Making of Martial Arts Films*, pp. 80–86.
19. See Sau-yan Chan, *Ritual theaters in Hong Kong* (*Shengongxi zai Xianggang)* (Hong Kong: Joint Publishing, 1996).
20. David Bordwell, "Aesthetics in Action: Kungfu, Gunplay, and Cinematic Expressivity," in Esther Yau (ed.), *At Full Speed: Hong Kong Cinema in a Borderless World* (Minneapolis: University of Minnesota Press, 201), p. 78.
21. Ibid.
22. In the contemporary Chinese opera, the "drunken step" is often used in the excerpt "The Eight Immortals Cross the Sea". The story goes that the Eight Immortals, a well-known immortal group in Chinese legend, have gotten drunk, and the eight actors perform this special step when they enter the stage. In the movie, the full name of the "drunken fist" is known as the "Drunken Eight Immortals", which is composed of eight sections. Each section is named after a member of the Eight Immortals.
23. Interview with Yuen Wo-ping, 20 January 1999, Oral History Project, Hong Kong Film Archive.
24. Newspaper clipping, nd. In the "Alice Yung Collection", Chinese Opera Information Centre, Department of Music, Chinese University of Hong Kong.
25. Lai Bojiang, *A History of the Artistic Life of Sit Kok-sin* (*Xue Juexian yiyuan chunqiu*), p. 51.

CHAPTER 2

1. David A. Cook, *A History of Narrative Film,* 2nd Edition (New York: W.W. Norton & Company, Inc. 1990), p. 778.
2. The well-known *wuxia pian Dragon Gate Inn* (1967, King Hu) was released in Hokkaido in 1968. However, it was regarded as a Taiwanese production and, despite its success in Southeast Asia, *Dragon Gate Inn* did not succeed commercially nor did it arouse any critical attention during its first release in Japan.
3. Lau Shing-hon, "Introduction", *A Study of the Hong Kong Martial Arts Film,* ed. Lau Shing-hon (Hong Kong: The Urban Council, 1980), p. 3.

4. Tadashi Nishimoto and Isamu Kakita were employed for the sake of upgrading the Eastmancolor and wide-screen photography at Shaw Brothers. Their work was under the shared Chinese pseudonym 'He Lanshan' in Hong Kong.
5. The boom in *huang mei* opera filmmaking was started by Li Hanxiang's *Diau Charn* in 1958, and *The Kingdom and the Beauty* in 1959.
6. Toshiaki Sato, *Japanese Film 1955–1964 Vol.1*, ed. Black & Blue (Tokyo: Neko Publishing, 1999), p. 48.
7. Tomo Uchida's version includes five sequels, namely *Miyamoto musashi*, *Hannyazaka no ketto*, *Nitoryu kaigan*, *Ichijoji no ketto*, and *Ganryujima no ketto*, in which the hero was played by Kinnosuke Nakamura.
8. The producers of *A Fistful of Dollars* were sued by Akira Kurosawa over its violation of the copyright of *The Bodyguard*. The issue was resolved with compensation to the Japanese party consisting of US$100,000, the distribution rights to *A Fistful of Dollars* in Japan, Taiwan and Korea, as well as 15% of the total box-office in the world.
9. "Theatres in Hong Kong", *Hong Kong Film Pictorial*, June 1968, p. 48.
10. Cheuk Pak-tong, "The Characteristics of Sixties Youth Movies", *The Restless Breed: Cantonese Stars of the Sixties,* ed. Law Kar (Hong Kong: The Urban Council, 1996), p. 73.
11. Sek Kei, "The Development of Martial Arts in Hong Kong Cinema", *A Study of the Hong Kong Martial Arts Film,* ed. Lau Shing-hon (Hong Kong: The Urban Council, 1980), p. 27.
12. Law Kar, "Crisis and Opportunity: Crossing Borders in Hong Kong Cinema, its Development from the 40s to the 70s", *Border Crossings in Hong Kong Cinema,* ed. Law Kar (Hong Kong: The Urban Council, 2000), p. 121.
13. Kentaro Yuasa was the martial arts instructor for *Three Samurai* (Hideo Gosha 1964).
14. Han Yingjie was a former Peking opera actor who appeared in *The Adventure of the 13th Sister*, and worked as Lin Dai's stunt double in *The Swallow Thief*. Elevated to the role of martial arts instructor in *Lady General Hua Mulan* (Yue Feng 1964), he acted in and helped choreograph King Hu's *wu xia pian* including *Come Drink with Me*, *Dragon Gate Inn* and *A Touch of Zen* (1971). He signed with Golden Harvest as martial arts instructor and actor in 1970, contributing to Bruce Lee's *The Big Boss* (Lo Wei 1971) and *Fist of Fury* (Lo Wei 1972).
15. Lau Kar-leung and Tong Kai were the leading combination in Hong Kong martial arts choreography. From collaborating on the Cantonese film *South Dragon, North Phoenix* (Wu Pang 1963), the pair went on to work in one of the earliest new-style Mandarin *wu xia pian*, *The Jade Bow* (Fu Qi and Zhang Xinyan 1965). They joined Shaw Brothers together in 1965. During the next ten years, they worked on most of Zhang Che's martial arts films.
16. King Hu, Koichi Yamada, Koyo Udagawa, *King Hu Bukyo Denei Saho* [The Martial Arts World of King Hu] (Tokyo: Soshi-sha, 1997), p. 92.

17. Zhang Che, "Creating the Martial Arts Film and the Hong Kong Cinema Style", *The Making of Martial Arts Film — As Told by Filmmakers and Stars*, ed. Hong Kong Film Archive (Hong Kong: Hong Kong Film Archive, 1999), p. 11.
18. Under the Chinese pseudonym Gong Muduo, Yukio Miyaki also worked on Zhang Che's *The Invincible Fist* (1969), *Dead End* (1969), *Have Sword, Will Travel* (1969), *Vengeance!* (1970), *The Heroic Ones* (1970), *King Eagle* (1971), *The New One-Armed Swordsman* (1971), *The Duel* (1971), *The Anonymous Heroes* (1971), *Duel of Fists* (1971), *The Deadly Duo* (1971), *Boxer from Shantung* (1972), *The Angry Guest* (1972), *The Water Margin* (1972), *Trilogy of Swordsmanship* (1972), *The Blood Brothers* (1973), *Heroes Two* (1974), *The Savage Five* (1974), *Shaolin Martial Arts* (1974), *Na Cha the Great* (1974), *Five Shaolin Masters* (1974), *Disciples of Shaolin* (1975), *The Fantastic Magic Baby* (1975), *Marco Polo* (1975), *Spiritual Fists* (1976), *Seven Man Army* (1976), *The Shaolin Avengers* (1976), *Shaolin Temple* (1976), *Magnificent Wanderers* (1977), *The Brave Archer* (1977), *The Five Venoms* (1978) and *Life Gamble* (1979).
19. Zhang Che, *The Hong Kong Cinema Retrospective in Thirty Years* (Hong Kong: Joint Publishing Co., 1989), p. 51.
20. According to Yu Mo-wan, the first Hong Kong kung fu movie is Hong Zhonghao's *Fang Shiyu's Battle in the Boxing Ring* (1938), with Xinma Shizeng as the leading hero. Yu Mo-wan, *The Hong Kong Film History, Vol. 2, 1930–1939* (Hong Kong: The Sub-culture Co., 1997), p. 182.
21. *Zhang Che — Memoirs & Film Critics,* ed. Wong Ainling (Hong Kong: Hong Kong Film Archive, 2002), p. 68.
22. Sek Kei, "The Development of Martial Arts in Hong Kong Cinema", p. 33.
23. Rokuro Kurata, *Hon Kon Denei Hyakka* [The Encyclopedia of Hong Kong Cinema] (Tokyo: Yoshiga Shoten, 1984), p. 126.
24. Kazuo Kuroi, "*Fist of Fury* — The Aesthetics in Bruce Lee's Movies", *Kinema Junpo*, ed. Yoshio Shirai (Tokyo: Kinema Junpo-sha), July 1974.
25. Kazuo Kuroi, "The Boom of Karate Movies", *Kinema Junpo*, ed. Yoshio Shirai (Tokyo: Kinema Junpo-sha), April 1974.
26. Koyo Udagawa, "From the Appearance of Bruce Lee to the Hong Kong Handover", *Hon Kon Denei Mankan Zenseki* [The Full Course of Hong Kong Cinema], ed. Nobukazu Uegusa (Tokyo: Kinema Junpo-sha), March 1997, p. 106.
27. The famous Japanese action star Shinichi Chiba [Sonny Chiba] has been involved in Hong Kong cinema since a Japan-Hong Kong co-production called *Golgo 13* (1977, Yukio Noda). One of his recent Hong Kong films was *Stormriders* (1998, Andrew Lau), in which he played the title role opposite Aaron Kwok and Ekin Cheng.
28. Another Japanese action star, Yasuaki Kuruta made his first appearance in a Hong Kong movie in 1972, when he played the title role opposite David Chiang and Di Long in Zhang Che's *The Angry Guest*. He has claimed that the film career of the *Nunchuk* (two pieces of wood attached by a string), a

weapon from Okinawa, had its beginning when he gave a pair to Bruce Lee as a gift.

29. This series included *Gekitotsu! Satsujinken* (Shigehiro Osawa 1974), *Satsujinken II* (Shigehiro Osawa 1974), *Gyakusyu! Satsujinken* (Shigehiro Osawa 1974) and *Kozure satsujinken* (Kazuhiko Yamaguchi 1976).
30. This series included *Cyokugeki! Jigokuken* (Teruo Ishii 1974) and *Cyokugeki jigokuken daigyakuten* (Teruo Ishii 1974).
31. Kazuji Hagiwara "Japanese Cinema in Showa 30s", *Japanese Film 1955–1964 Vol. 1*, ed. Black & Blue (Tokyo: Neko Publishing , 1999), p. 9.
32. "Creating the Martial Arts Film and the Hong Kong Cinema Style", *The Making of Martial Arts Films — As Told by Filmmakers and Stars* ed. Hong Kong Film Archive (Hong Kong: Hong Kong Film Archive, 1999) p. 18.
33. Gu Long's works were broadly adapted by director Chor Yuen in the 1970s, with such films as *Killer Clans* (1976), *The Magic Blade* (1976), *Clans of Intrigue* (1977), *The Sentimental Swordsman* (1977), *Pursuit of Vengeance* (1977), *Clan of Amazons* (1978), *Legend of the Bat* (1978) and *The Proud Twins* (1979).
34. Leung Cheuk Fan, "The Lure of the Exotic — Hong Kong Cinema in Japan", *Border Crossings in Hong Kong Cinema,* ed. Law Kar (Hong Kong: The Urban Council, 2000), p. 156.
35. Rokuro Kurata, "The Top 15 Box-office among the Hong Kong Movies Released in Japan 1973–1983", *Hon Kon Denei Hyakka* [The Encyclopedia of Hong Kong Cinema] (Tokyo: Yoshiga Shoten, 1984), p. 132.
36. Yeung Yin Lin, "Understanding the Japanese Market of the 1980s — Interviewing Peter Lam and Lau Fong", *Border Crossings in Hong Kong Cinema,* ed. Law Kar (Hong Kong: The Urban Council, 2000), p. 150.
37. Yeung Yin Lin, p. 150.

CHAPTER 3

1. The title of one of Leo Ou-fan Lee's Chinese works is *Xiandaixing de zhuiqiu: Li Oufan wenhua pinglun jingxunji* [The quest for modernity: selections of Leo Ou-fan Lee's cultural criticism] (Taipei: Rye Field, 1996).
2. *The Pierre Berton Show,* Canadian Broadcasting Corporation, aired in Hong Kong, 1971.
3. The battleship *Yamato* was re-imagined in a hit sci-fi anime *Uchuusenkan Yamato* [Universe Battleship Yamato] by the famous Reiji Miyamoto (the TV series premiered in 1974, the film version in 1976). In this connection, it is worth recalling that in Steven Spielberg's *Empire of the Sun* (1987) the expatriate English boy trapped in the foreign enclave of Shanghai during World War Two precisely fetishizes the Zero, not the Hurricane or the Spitfire.

4. This comparative study will require full-scale research. It is often fruitful to compare and contrast the historical and cultural experience of China and that of other Asian countries in our attempt to understand our modern history. Many historical studies have compared China's mid-nineteenth century Self-Strengthening Movement with Japan's Meiji Restoration. I have elsewhere examined the representation of the traditional "family" in a modern Chinese novel and a Japanese novel both bearing the same title "The Family": see my "The 'Family' Under Western Threat: (Dis)continuity of Cultural Tradition in Ba Jin's *Jia* and Shimazaki Tôson's *Ie*." *The Comparatist* 19 (May 1995): 114–33.
5. All translations from movie dialogue are my own. I base my translations on the original Cantonese track and render them as literally as possible for the purpose of critical analysis.
6. For further elaboration, see Siu Leung Li, "Kung Fu: Negotiating Nationalism and Modernity." *Cultural Studies* 15:3/4 (July 2001): 515–42.
7. Ibid.
8. According to Sek Kei's review of *Matrix Reloaded* in *Ming Pao,* 26 May 2003.
9. For Wong's account of technological thinking in and through kung fu, see his essay in this volume.
10. A remark made at the international conference *Hong Kong Connections: Translation Imagination in Action Cinema*, 6–9 January 2003, organized by the Department of Cultural Studies, Lingnan University, Hong Kong.
11. I owe this idea to Professor Laleen Jayamanne.
12. Stephen Teo, "The True Way of the Dragon: The Films of Bruce Lee." *Overseas Chinese Figures in Cinema* (Hong Kong: The Urban Council, 1992), 70–1 (emphasis added except last).
13. Jackie Chan said in a radio interview that the special effects of *Stormriders* "belonged to the kindergarten level" [*shu youzhiyuan jishu*]. This was reported by every major newspaper in Hong Kong. I am quoting from the entertainment news coverage in *Apple Daily* and *Wenhui Bao* of 23 August 1998. Chan's remarks incited much debate in the media and on the Internet.

CHAPTER 4

1. See, for example, the famous recollection by the former director of the Xin Hua News Agency (Beijing's official representative) in late-colonial Hong Kong after his defection to the US: Xu Jiatun, *Memories of Xu Jiatun*, 2 vols. (Taipei: Lian-ching, 1993).
2. Marilyn D. Mintz, *The Martial Arts Films* (1978; reprinted Rutland, Vermont and Tokyo: Charles E. Tuttle, 1983), p. 171–2.
3. Mintz, p. 172.
4. Mintz, p. 172.
5. Chen Mo, "Reconsiderations of the Early Chinese *Wuxia* Cinema", *Contemporary Cinema* (No. 1, 1997).

6. Chen Mo, p. 38.
7. Mintz, p. 145.
8. See, for an excellent introduction to and discussion of Tsui Hark's hybrid narration about the national identification of Hong Kong people: Stephen Teo, *Hong Kong Cinema: The Extra Dimensions* (London: BFI, 1997), pp. 162–74; also see Teo, "Tsui Hark: National Style and Polemic", in *At Full Speed: Hong Kong Cinema in a Borderless World*, ed. Esther C. M. Yau (Minneapolis and London: University of Minnesota Press, 2001), pp. 143–58.
9. Huang Xilin, "The Integration of Spectacle and Nationality: Traditional Nationalist Culture in Hong Kong *Wuxia* Cinema", *Journal of Wuzhou Teachers College of Guang Xi* 14.3 (Oct. 1998), p. 40.
10. Mintz, p. 208.
11. Lau Tai-muk, "Conflict and Desire: Dialogues Between the Hong Kong Martial Arts Genre and Social Issues in the Past 40 years", trans. Tsang Hin-koon, in *The Making of Martial Arts Films as told by Filmmakers and Stars, ed. Hong Kong Film Archive* (Hong Kong: Provisional Urban Council, 1999), p. 33.
12. Mintz, p. 181.
13. Zhang Che, "Creating the Martial Arts Film and the Hong Kong Cinema Style", trans. Stephen Teo, in *The Making of Martial Arts Film as told by Filmmakers and Stars*, p. 21.
14. In a *Ming Pao Monthly* article published in May 1998, titled "Hong Kong's Anti-Establishment Movies and the Mass Movement", Law Kar wrote: "Zhang Che's movie characters are young swordsmen, assassins, martyrs and death-defying fanatics. His heroes are tragic men who defy authority and the establishment. 'At the time, people called my movies "violent" and "bloody". I always thought this was a very shallow way of looking at my movies'" (pp. 21–22) (My translation).
15. See Barbara Ryan, "Blood, Brothers, and Hong Kong Gangster Movies: Pop Culture Commentary on 'One China,'" in *Asian Popular Culture*, ed. John A. Lent (Boulder, San Francisco, and Oxford: Westview Press, 1995), pp. 612–76. "It is significant that these posings are characterized by male-male intimacy and by the desire for friendship — and that they always end up with their heroes bathed in [the] brothers' bright red blood" (p. 74).
16. For a detailed reading of *Ashes of Time*, see my "Figures of Hope and the Filmic Imaginary of *Jianghu* in Contemporary Hong Kong Cinema", *Cultural Studies*, 15:3–4 (2001), pp. 486–514.
17. Michael Hardt and Antonio Negri, *Empire* (Cambridge, Mass. and London: Harvard University Press, 2000), p. 45.
18. Mintz, p. 85.
19. Mintz, p. 187.
20. "The better framework, then, to designate the distinction between the global and the local might refer to different networks of flows and obstacles in which the local moment or perspective gives priority to the reterritorializing barriers or boundaries and the global moment privileges the mobility

of deterritorializing flows. It is false, in any case, to claim that we can (re) establish local identities that are in some sense *outside* and protected against the global flows of capital and Empire" (Hardt and Negri, p. 45).

21. Johan Fornäs, "The Crucial in Between: The Centrality of Mediation in Cultural Studies", *European Journal of Cultural Studies*, 3.1 (2000), p. 54. "What texts do is certainly as important as what they say, but what makes the discursive work of text specifically *cultural* is that it is mainly fulfilled precisely by their signifying force of saying something to someone. *The power of culture is anchored in a capability to induce meaning, which makes interpretation the clue to critique*" (p. 49, original emphasis).
22. See Stephen Teo's essay in this volume for a full discussion of the issue.
23. Law Kar, "Who's Afraid of Hollywood?", *Film Art* (*Dianying yishu*) 2 (2001), pp. 30–32.
24. For another discussion of some such works in Hong Kong cinema from a similar perspective, with a special focus on female action, see my article "Burst into Action: The Changing Spectacle of Glamour Heroines in Contemporary Hong Kong Cinema", *Cultural Studies Review*, 10.1 (2004), pp. 11–26.
25. Mintz, p. 139.
26. The editorial commentary published in the *Oriental Daily* (8 November 1996), signed by "The Oriental Tea House" entitled "Long Live the Chinese" reads:

> We have to ask … why the Americans could put up their national flag on the Moon about 30 years ago, and it is still there, and the Chinese couldn't even put up their own/our own flag in a place so close to home; it only stood there [at Diao-yu Islands] for 10 minutes? [We want to have 10 years, 10 centuries!]
>
> National super-star BRUCE LEE made the film *Fist of Fury*
>
> In the (1972) film (called *The Chinese Connection* when released in USA) he smashed the board with the words "The Sick Man of East Asia" into pieces with his famous Bruce Lee kicks. We need to think hard about why such a scene can appear only in the kung fu movie, while in real life, whenever we have a chance to fight a war, the opposite SCENARIO would often be seen … [If *good old Bruce Lee* were alive today, what would he have to say?] (My translation)

27. "(King) Hu once said: "I've always seen the action part of my films as dancing rather than fighting … A lot of people … have remarked that my action scenes are sometimes 'authentic', sometimes not. In point of fact, they're always keyed to the notion of dance".
28. For a schematic outline of the local, national and transnational as constituents in an analytical framework for Hong Kong culture, see my discussion first presented in "Mapping the Global Popular in Hong Kong: Re-Articulations of the Local, National and Transnational in Contemporary Cultural Flows", in *Re-Inventing Hong Kong in the Age of Globalization*, eds. Yee Leung et al. (Hong Kong: Chung Chi College & Faculty of Social Sciences, The Chinese University of Hong Kong, 2002), pp. 47–52.

29. Law Kar, "Who's Afraid of Hollywood?", p. 31.
30. The now well-known notion of the "political unconscious" has been given a definitive treatment by Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (Ithaca: Cornell University Press, 1991).
31. Cf. Miriam Hansen's view on modernity in her remarks on Benjamin's aesthetic as the doctrine of perception: "What he sees as the major struggle in modernity is the struggle for the integrity, the functioning and the ecology of the human senses as the main political organ that we have, that society has … So in that sense the aesthetic for Benjamin was deeply political". Hansen as quoted in an interview by Laleen Jayamanne and Anne Rutherford, "'The Future of Cinema Studies in the Age of Global Media': Aesthetic, Spectatorship and Public Spheres", *UTS Review: Cultural Studies and New Writing*, 5.1 (1999), p. 107.
32. There are, to be sure, a few great moments of exception to this general tendency: the support for the Beijing students by over a million Hong Kong people marching on the streets in June 1989, the outbreak of atypical pneumonia (or SARS) in the spring of 2003, and the massive demonstrations by approximately 500,000 of the population on 1 July (the HKSAR anniversary day) in both 2003 and 2004.

CHAPTER 5

1. Mainland film people call Hong Kong action movies "Tsui Hark Films", because on the Mainland in the 1980s the view was that the director played the main creative role in shaping a film. Even granting the truth of this view, however, the name is not quite appropriate. Only a few of the films associated with Tsui Hark were actually directed by him; for most he was a screenwriter, a producer, or an adviser. Nevertheless, Tsui Hark was a leading force in the new and dynamic Hong Kong action movies in the late 1980s and early 1990s.
2. Wang Shuo, "My Way of Looking at Hong Kong and Taiwan Cultures", in *Fearless Are the Ignorant* (Beijing: Huayi chubanshe, 2000).
3. In martial arts novels, such necessary suffering usually follows one of two models: 1) the protagonist is framed or misunderstood, and therefore is rejected by his martial arts master or other good people; 2) the protagonist is seriously injured and captured because of a promise or commitment to a just cause, and his injury affects his martial arts skills. Either way, in the end the protagonist meets a grand master during his suffering; and through hard training under the grand master the protagonist finally achieves glory as a martial arts hero.
4. Here I am referring to the new martial arts movies, which are not re-adaptations of traditional martial arts fiction. Films based on the rewriting of martial arts novels, such as those by Jin Yong, still maintain certain masochistic elements in the portrait of the suffering of the main protagonist.

CHAPTER 6

1. Chuck Stephens, *Village Voice,* March 27, 2002.
2. Sigmund Freud, 'The Uncanny", in *The Standard Edition of the Complete Psychological Work of Sigmund Freud,* ed. trans. James Strachey, vol. xvii (London: Hogarth,1953), pp. 217–56.
3. W. E. B. Du Bois's model of double consciousness appeared in *The Souls of Black Folk* (New York: Bantam, 1989). He discussed African-American people's sense of double consciousness as a sense of looking at one's self through the other's gaze. I borrow this term to connect with Benedict Anderson's notion of doubled vision (specter of comparisons); see n.4 below. The double vision interestingly overlaps with the Freudian "uncanny" in a sense of the oscillation between the familiar and the unfamiliar.
4. However, the relation of the Korean series to the Japanese model so influential in Hong Kong was more oblique for reasons I discuss below.
5. Benedict Anderson, *The Spectre of Comparisons: Nationalism, Southeast Asia and the World* (London and New York: Verso, 1998).
6. Anderson, p. 2.
7. Unlike China and Japan, Korea has not had a long history of a group-based or private soldiering or martial arts training since the beginning of the Choson dynasty, because the first Choson king forbade private soldiering out of fear of a revolt similar to that he had successfully launched against the Koryo dynasty. The disciplined bodies trained in fighting and soldiering were governed only by the state. This partly explains the absence in Korea of novels and stories that would be equivalent to the *wuxia* swordplay novels and samurai stories that provided the material for *wuxia* swordplay films and samurai films.
8. Mary Louse Pratt, *Imperial Eyes: Travel Writing and Transculturation* (London: Routledge, 1992), p. 6.
9. Nick Browne, "Preface", in Nick Browne (ed.), *Refiguring American Film Genres* (Berkeley: University of California Press, 1998), p. xi.
10. Linda Williams, "Melodrama Revised", *Refiguring American Film Genres*, Ibid. p. 42.
11. The Continental *Hwalkuk* produced male stars like Chang Donghui, Hur Jangkang and Hwang Wang Hae from the mid-1960s on, stars who would later appear in 1970s action movies as middle-aged fighters.
12. The auteur cinema was led by filmmakers like Yu Hyonmok, Kim Ki-young and Shin Sang-ok (Simon Sheen).
13. I thank Kim Kihyon for alerting me to this.
14. According to King Hu's filmography he made two films (*Raining in the Mountain* and *Legend of the Mountain*) in 1979 that overlapped with the production date of *Wandering Monk*. Since these two films were shot in Korea, one could speculate that *Wandering Monk* was shot in line with them.

15. It should be noted that a number of productions relating to Hong Kong were made both before and after the 1970s. Examples include *SOS Hong Kong* (1966), and *Fist of Fury* (1981). But an action movie fan-turned-filmmaker, O. Seunguk warns us that most of the so-called Hong Kong–Korea co-productions were fakes. To procure permission to import foreign films, Korean film companies used existing clips from Hong Kong action movies in their films as proof of co-production. This resulted in incredibly incoherent action movies that suddenly change locations and major characters.
16. In 1999 *Shiri*, a blockbuster in the Korean mode, repeated some elements from *Golden 70 Hong Kong Mission* — the partition-provoked espionage, the affair between the South and North Korean agents, the cosmetic surgery and resultant mistaken identities, and the final elimination of the North Korean female agent. *Golden 70 Hong Kong* is an obvious displacement of the tension between the two states (the North and the South) onto the city of Hong Kong, where the alleged rivalry between China and Hong Kong and that between the North and the South finds its mediator in the form of America. Contemporary action movies in the Korean blockbuster mode are mostly set in the present. The regionalism of *Paldo Sanai* in the 1970s is reworked in *Chingu* (*Friends*, 2000). Commercially unsuccessful action movies such as *Phantom: The Submarine*, *Musa* (2001), and *Lost Memories 2009* (2002) indicate that movies harking back to the past do not succeed in the market. The ambivalence of the uncanny double consciousness seems to disappear in the era of the global, which is characterized by the blockbuster in the Korean mode.
17. I thank Stephen Teo for sharing his insight.
18. Whereas action movies set outside South Korea largely function to provide a space of decolonization, it is melodrama that responds more directly to the industrialization process. *The Prime Time of Yongja* (Yongjaui Jonsongshidae) is a 1970s hostess melodrama. It includes a scene where the protagonist Yongja loses one arm while working as a bus conductor. Unlike the one-legged man, who becomes an enhanced hero after losing his leg, she ends up in the sex industry, which rapidly proliferated in the 1970s under the euphemistic slogan of the "3 S" (sex, sports, and screen). As the textile industry based upon female labor was the leading industry of the time, it was melodrama that depicted the female migrant workers' downfall into the sex industry.
19. *Snake Crane Flying Fist,* a.k.a. *Sahak Palbo*, *Snake and Crane Arts of Shaolin Sau Hok Baat Biu*, Dir. Chan Jeung Wa, 1978.
20. The martial arts actors of the 1970s often note that the most memorable moments of their career as action stars were spent in beautiful places like Sorak Mountain, where the Korean action star Jung Dong Sub recalls acting with Wong Ho, and Pulkuk Temple in Kyongju, recalled by Cho Chun.
21. As a minor footnote, it should be noted that the choreography of the Snake and Crane martial arts technique and other techniques do not involve a recognizably Korean taekwondo style. Thus, in terms of unconscious optics, the landscape becomes more interesting than the style of action.

22. Cho, Jeonghwan, "Vitality, Power, and Violence", in *Jayul Pyungron* (Self Regulating Criticism), 1(3), 12, 2002.

CHAPTER 7

1. The Telugu film industry is the second largest (after Hindi) in India. The Telugu-speaking state of Andhra Pradesh is the largest market for film, including Hong Kong film, in the country.
2. David Bordwell, *Planet Hong Kong: Popular Cinema and the Art of Entertainment* (Cambridge, Mass and London: Harvard University Press: 1999), p. 178.
3. I have suggested elsewhere that this influence is not limited to film but also includes popular print literature and went on to argue that the neighbourhood martial arts school is to Hong Kong film what the film star's fans' association is to Telugu film. See S. V. Srinivas, "Hong Kong Action Film in the Indian B Circuit", *Inter-Asia Cultural Studies* 4:1 (2003), pp. 40–62.
4. Interestingly he does not recall the name of the film (probably *Enter the Dragon*), which resulted in the epiphany (Srihari, interviewed by G. L. N. Reddy, 27 February 2003, Hyderabad).
5. This is not to claim that the narrative is the indigenous core of the cinema in India. The strange sense of familiarity I have had with a number of films by Wong Jing, even as I watched them for the very first time, suggests to me that the typical "Indian" commercial film may not be so unique after all. My point about the narrative and borrowings however holds good.
6. Van Damme's close association with films that are more or less directly inspired by the Hong Kong action film is of course well known; see for example, Meaghan Morris, "Learning from Bruce Lee: Pedagogy and Political Correctness in Martial Arts Cinema" in Mathew Tinkcom and Amy Villarejo, eds., *Keyframes: Popular Cinema and Cultural Studies* (London and New York: Routledge, 2001), pp. 171–86.
7. As with a number of film industry categories, the English phrase "mass-film" or "mass-chitram" (film) is used to refer this generic entity. There are obvious difficulties in calling the mass-film a "genre" since the category of the mass-film includes a variety of tendencies that might themselves be termed genres: certain "action" films, ruralist melodramas, the occasional western and costume drama. Insofar as it is a supra-generic entity, rather than a genre in the usual sense of the term, the mass-film is similar to the category of the "social", which in Indian cinema has served as the broad category for describing a whole range of films set in contemporary times and dealing with "social issues". Madhava Prasad argues that the social effectively *prevented* the development of individual genres at a time when the industry was interested in ensuring that the audience was not disaggregated; see his *Ideology of the Hindi Film: A Historical Construction* (New Delhi: Oxford University Press,

1998, 117–37). The crucial difference between the social and the mass-film is that in the recent past the latter has begun to resemble a conventional genre with the Telugu film industry preferring increased product differentiation. The social, in contrast, disappears with the emergence of generic distinctions.

8. Paul Willemen, "Action Cinema, Labour Power and the Video Market", this volume. It is, however, doubtful whether Indian film industries are *industrialized* enough to be able to predict the profit-making potential of a film or even able to successfully predict the final outcome of what is being put together. This takes us back to the question of whether we have genres in Indian cinemas. Nevertheless Willemen's category of "production genre" is useful to understand how the mass-film might differ from other generic formations/tendencies.
9. NTR established the Telugu Desam Party in 1982 and was elected chief minister of Andhra Pradesh in 1983. Andhra Pradesh thus became the second state in southern India, after Tamilnadu, to be governed by a film star turned politician. There has been much discussion on cinema and politics in south India. For the most insightful cinema-centred argument yet, see Madhava Prasad, "Cine-Politics: On the Political Significance of Cinema in South India", *Journal of the Moving Image*. No. 1 (Autumn, 1999). pp. 37–52.
10. Prasad, *Ideology of the Hindi Film*, pp. 138–59.
11. A section of the film industry sought to engage with the question of linguistic identity by incorporating what the industry calls *nativity*. The English term itself is used to connote a range of attempts by the south Indian film industries to create a diegetic space that is at once distinct from and related to the (Indian) "national" one. Nativity is a crucial site for the often-difficult negotiation between linguistic identity and particularity of the local and the larger Indian nation-state. Nativity is closely associated with a certain variety of realist melodrama in Telugu and Tamil cinema of the 1970s and 1980s. Arguments have been made about nativity being an important source of realistic presentation. However, nativity is also used to denote a less contested and more loosely defined notion of the local (scenes of rural life, for example).

    The two modes of dealing with identity — one founded on the deployment of the male star and the other relying on themes and settings — had emerged as distinct tendencies, at times in direct conflict with each other. Simultaneously there was a division of labour with reference to the mandate to represent "Telugu-ness". Mass-film was thus seen as being devoid of nativity, which was left to the middlebrow "class film". This despite the fact that nativity has been an important consideration even in the mass-film. In an examination of Tamil cinema, Sundar Kaali makes a distinction between the "Old Nativity Film" and the "Neo-Nativity Film"; "Narrating Seduction: Vicissitudes of the Sexed Subject in Tamil Nativity Film" in Ravi S. Vasudevan, ed., *Making Meaning in Indian Cinema* (New Delhi: Oxford University Press, 2000), pp. 168–90.

Although Kaali's argument is interesting, it is not of direct relevance to my analysis of the mass-film. Suffice it to say that nativity is historically specific and has undergone substantial changes over the years.

12. Ashish Rajadhyaksha, "Viewership and Democracy in the Cinema" in Ravi S. Vasudevan, ed. *Making Meaning in Indian Cinema* (New Delhi: Oxford University Press. 2000), p. 283. Emphasis original.
13. In an amazing attempt to construct a spectator in the know, the film *Big Boss* (Vijay Bapineedu, 1994, no connection with the Bruce Lee film of the same name) has a lengthy sequence in which the hero of the film (Chiranjeevi) is "mistaken" as the star himself by a petty shopkeeper who plays the role of a fan of the star Chiranjeevi!
14. I am grateful to Meaghan Morris and the other participants in the Hong Kong Connections conference for drawing attention to what seemed to be an obvious preference on the filmmaker's part.
15. The petty crooks, played by Mallikarjuna Rao and Kota Srinivasa Rao who are both famous for their comic roles, transform themselves into sidekicks of Bhadrachalam in the final segment of the film. Crucially, they become diegetic spectators of the hero's transformation.
16. More often in the early part of the film but also throughout the film, a variety of techniques are deployed to address the spectator in rather direct ways. The male star is generally privileged to look at the camera, to wink at it, to salute it, wave at it and even talk to it at crucial points in the film.
17. I am grateful to Paul Willemen for pointing out the true significance of the sequence to me.
18. When a mass-film is screened in the cinema hall the whistles of viewers greeting the star upon his first appearance actually begin a few seconds *before* the star can be seen on screen.
19. The argument is best demonstrated by citing an example from the devotional film, a genre that was revived around the time the mass-film went into a decline. A more detailed discussion is not possible here but see for example *Ammoru* ("Mother Goddess", Kodi Ramakrishna 1995), in which the goddess intervenes in the spectacular climax in precisely the manner that the mass-film's star-protagonist does, not merely by performing a similar role — saving the heroine — but also responding to the spectator's expectation.
20. I advance the argument about Hong Kong cinema hesitantly because the version I have access to might differ substantially from those that circulate in other parts of the world. In the unlikely event that there is a substantial difference, my argument degenerates into a statement of the obvious since the Indian version is certainly modelled on what is locally available.
21. Ng Ho, "Kung-fu Comedies: Tradition, Structure, Character" in *A Study of the Hong Kong Martial Arts Film*, 4th Hong Kong International Film Festival (Hong Kong: Urban Council of Hong Kong, 1980), p. 43.
22. S. V. Srinivas, "Telugu Folklore Films: The Case of *Patala Bhairavi*", *Deep Focus: A Film Quarterly* 9:1 (2001), pp. 45–51.

23. *Snake in the Monkey's Shadow* (Cheung Sum 1979), remarkably similar in terms of plot to *Snake in the Eagle's Shadow*, has a similar credit sequence in which the hero is shown exhibiting his expertise in kung fu by beating three other fighters. Here too it is not till much later that the hero masters kung fu.
24. Ashish Rajadhyaksha, "Viewership and Democracy in the Cinema".

CHAPTER 8

1. The term "martial art film" is here deliberately vague because, for reasons that will become evident below, it refers to Indian perceptions of martial arts in Asian cinemas, rather than to specific types of martial art schools and Hong Kong film traditions.
2. Kaushik Bhaumik, *The Emergence of the Bombay Film Industry 1913–1936* (Oxford: Ph.D. dissertation, Oxford University, 2001), p. 28.
3. See, for instance, Kishore Valicha, *The Moving Image. A Study of Indian Cinema* (Hyderabad: Orient Longman, 1988), p. 67; Fereeduddin Kazmi, "How Angry is the Angry Young Man? 'Rebellion' in Conventional Hindi Films" in Ashish Nandy (ed.), *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema* (Delhi: Oxford University Press, 1998), p. 139; Ashwani Sharma, "Blood Sweat and Tears: Amitabh Bachchan, Urban Demi-god" in Pat Kirkham and Janet Thumin (eds), *You Tarzan: Masculinity, Movies and Men* (London: Lawrence & Wishart, 1993), pp. 169–71. These studies dedicate no more than a *pro forma* paragraph to the socio-economic context of the Bachchan action films, the remaining several pages focusing entirely on the star and the hero. Even in Rashmi Doraiswamy, "Les Genres dans le Cinema Indien" in *Cinem-Action: Panorama des Genres du Cinema* (1993–1994); in Siddharta Basu, Sanjay Kak and Pradip Krishen, "Cinema and Society: A Search for Meaning in a New Genre" in *India International Centre Quarterly* vol. 8, no. 1 (1980); in Wimal Dissanayake, "The Concept of Evil and Social Order in Indian Melodrama: an Evolving Dialectic" in *Melodrama and Asian Cinema* (Cambridge: Cambridge University Press, 1993); and in Wimal Dissanayake and M. Sahai, *Sholay: A Cultural Reading* (Delhi: Wiley Eastern, 1992), where the writers attempt more systematic approaches to generic patterns, the focus remains the hero and the star, who are compared to earlier types and actors (Doraiswamy and Dissanayake) or provide the starting point for the identification of narrative structures (Basu, Kak and Krishen, and Dissanayake).
4. David Desser, "The Martial Arts Film in the 1990s" in Winston Dixon Wheeler (ed.), *Film Genre 2000: New Critical Essays* (Albany: SUNY Press, 2000), uses the starring of acknowledged martial artists as distinguishing criteria between US action and martial arts. The artist's role as the star is seen by Desser to have an impact on the narratives, settings and motifs of the films themselves.

5. Peter Bürger, *Theory of the Avant-Garde* Translated by Michael Shaw (Minneapolis: University of Minnesota Press, 1984), and, by the same author, "Some Reflections upon the Historico-Sociological Explanation of the Aesthetics of Genius in the Eighteenth-Century" in *The Decline of Modernism* (Cambridge: Polity Press, 1992), pp. 57–69.
6. Sudhir Kakar, *Intimate Relations: Exploring Indian Sexuality* (Chicago: The University of Chicago Press, 1989), p. 28.
7. Giovanni Arrighi, "World Income Inequalities and the Future of Socialism" in *New Left Review* 189 (1991), pp. 39–66. See also Robert Brenner "The Economics of Global Turbulence" in *New Left Review* 229 (1998).
8. Giovanni Arrighi, "The African Country: World Systemic and Regional Aspects" in *New Left Review* 15 (2002), pp. 5–32.
9. Partha Chatterjee, "Indian Democracy and Bourgeois Reaction" in *A Possible India: Essays in Political Criticism* (Delhi: Oxford University Press , 1997), pp. 35–57.
10. Achin Vanaik, *The Painful Transition: Bourgeois Democracy in India* (London/New York: Verso, 1990).
11. Jayant Lele, "Saffronisation of Shiv Sena: Political Economy of City, State, Nation" in *Economic and Political Weekly* (24 June 1995), pp. 1520–1528, p. 1521.
12. Vanaik, Op. cit., p. 36. See also Heather Joshi, "The Informal Urban Economy and Its Boundaries" in *Economic and Political Weekly* (March 1980), pp. 638–644.
13. See Manjunath Pendakur, "Dynamics of Cultural Policy Making: The US Film Industry in India" in *Journal of Communication* 4 (Autumn 1985), pp. 52–72. Although dated, Pendakur's remains one of the most informed accounts of the US presence on the Indian market.
14. David A. Cook, *History of the American Cinema* Vol. 9: *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970–1979* (Berkeley, CA: University of California Press, 2000).
15. Manjunath Pendakur, Op. cit., argues that a share of the US majors' "blocked funds" was used by the NFDC to sponsor Indian national film production. In reality, the funds' "true" nationality is irrelevant: for all intents and purposes "blocked funds" were monies at the disposal of the Indian government to use as it saw fit, including, but not exclusively, the centralised distribution of foreign films and the production of Indian films.
16. Recent work by S. V. Srinivas has gone a considerable way towards mapping the interchanges between South Indian action and Hong Kong martial arts films. See S. V. Srinivas, "Hong Kong Action film in the Indian B Circuit" in *Inter-Asia Cultural Studies*, Vol. 4, No. 1 (2003), pp. 40–62.
17. Madhava M. Prasad, *The State and Culture: Hindi Cinema in the Passive Revolution* (Pittsburg: Ph.D. dissertation for the University of Pittsburgh, 1994), p. 68; published as *Ideology of the Hindi Film: A Historical Construction* (Delhi: Oxford University Press, 1998).

18. The S. K. Patil Film Inquiry Committee would thus observe that the producer's dependence on distributor and exhibitors for financing the film "led the producer to concentrate on the particular aspects of the picture which would appeal to the distributors and help in securing a quick sale or a good price. […] distributors make 'suggestions" in regard to the story and sometimes about the song and tunes. Considering the financial relation between producer and distributor, such 'suggestions' are generally taken as mandatory by the producer. […] Distributors appear to have been ultimately responsible for the temporary success of some 'stars' […] [and] appear to have been at least partly responsible for the establishment of certain 'cycles' in film-making, resulting in the production of a dozen different variations of a theme." (*Report of the Film Enquiry Committee,* New Delhi: Govt. of India Press, 1951), pp. 116–17.
19. For an account of the importance of exhibitors in the early days of Indian cinema, see Bhaumik, Op. cit.
20. Erik Barnouw and S. Krishnaswamy, *Indian Film,* Second Edition (New Delhi: Oxford University Press, 1980), p. 145.
21. Ibid. p. 145.
22. Ibid. p. 57.
23. Prasad, Op. cit. p. 88.
24. The Film Advisory Board held the monopoly of raw stock and produced educational documentaries, war propaganda and the newsreel *Indian News Parade*.
25. Entertainment tax was introduced by the British Raj in 1922 and first levied on exhibitors in Calcutta and Bombay, then the two centres of film production. Subsequent tax rises were introduced in 1944 and again by Nehru's independent government in 1949. Finally, in 1969 Indira Gandhi's Information and Broadcasting minister, I. K. Gujral, announced that the film industry's ongoing demands for reduction of entertainment tax would be considered seriously if the industry was willing to pay a "social tax" instead (Prasad, Op. cit. pp. 227–28). Until the 1990s entertainment tax amounted to an average of 60 per cent of a film's revenues, with lower peaks in regions where the state government undertook efforts to promote the local film industry. Entertainment tax is levied on the basis of tickets sold. It is common practice for exhibitors to sell a ticket twice, thus effectively halving the amount due as tax.
26. See, for instance, Prasad, Op. cit.
27. Prasad, Op. cit., gives an illuminating account of the industry's mixed reaction to government intervention and to FFC-NFDC policies.
28. In 1971 India produced 433 feature films, making it the world's largest film producer. Throughout the 1970s exports to the Middle East, Africa, Asia, the USSR, Latin America and the UK rose significantly: gross revenues from export of feature films grew from RS 55 million in 1973 to RS 150 million in the peak year of 1980, after which they started to decline. Although no

breakdowns are available as to the share of Hindi films in all Indian exports, most Indian films available abroad are Hindi films. See Manjunath Pendakur, "India" in John Lent (ed.), *The Asian Film Industry* (London: Christopher Helm: 1990), p. 239.

29. The salary of a top director rose by 300 per cent (from RS 1 million to RS 3 million) and that of a top music director from RS 400,000 to RS 800,000. Action choreographers saw the biggest relative pay increase (from RS 15,000 in 1975 to 100,000 in 1985) but remain still significantly lower than that of stars. By contrast, extras received RS 22 a day in 1975 and RS 37 in 1985. Ibid. pp. 231–32.
30. Ibid. pp. 231–32.
31. Manjunath Pendakur, "New Cultural Technologies and the Fading Glitter of Indian Cinema" in *Quarterly Review of Film and Video* Vol. 11 (1989), pp. 69–78, p. 70.
32. In a feature review entitled "A Poor Crop", *Cinema Vision India* wrote: "there was this 'germ', carrying on almost clandestinely. Now it has become an epidemic seemingly out of control. It could even destroy the Punjabi cinema! Crudities, vulgarities and double-meaning dialogue […] abound in Punjabi films today. These films have gathered a fan-audience that includes the uneducated urban-class, drop-outs, idlers and loafers. These kind[s] of films not only debase public taste, [but] corrode society and morals. These films have alienated the educated Punjabi, the older generation, families and the women-audience who otherwise flocked to theaters screening Punjabi films." *Cinema Vision India* Vol.1 No. 3 (July 1980), p. 55–57.
33. Ashish Rajadhyaksha and Paul Willemen (eds) *Encyclopedia of Indian Cinema* Revised Edition (London and New Delhi: British Film Institute and Oxford University Press, 1999).
34. "Amitabh Bachchan walks across the screen like Alice in Wonderland" in *Film World* Vol. 8 No. 3 (May 1972); "Amitabh is lifeless." in *Film World* Vol. 8 No. 7 (September 1972); "Amitabh looks like a patient of insomnia." in *Film World* Vol. 8 No. 8 (November 1972).
35. Ranjani Mazumdar, "From Subjectification to Schizophrenia: The 'Angry Man' and the 'Psychotic' Hero of Bombay Cinema" in Ravi Vasudevan (ed) *Making Meaning in Indian Cinema* (Delhi: Oxford University Press, 2000), p. 247.
36. A similar dynamic can be traced around the stardom of Clint Eastwood, whose performances Pauline Kael criticised as "wooden".

CHAPTER 9

1. Miscegenation has a specific history in Hollywood cinema: the Production Code introduced in the early 1930s prohibited the representation of sexual relations between whites and other races. The memory of this racist rule is important to this essay written at a time when the mingling of races is an

emerging characteristic in global culture. This essay is concerned with minglings that have a neuralgic component.

2. "Who Needs Cultural Research?" Lingnan University — Centre for Cultural Research (UWS) Joint Workshop, University of Western Sydney, Parramatta Campus, 22 July 2002. See "Comparative Cultural Research: Hong Kong/Western Sydney Exchange", http://www.uws.edu.au/research/researchcentres/ccr/partnerships/lingnanuniversity/.
3. Gilles Deleuze, "Bergson's Conception of Difference" in *The New Bergson*, ed. John Mullarkey, Manchester, UK: University of Manchester, 1999, p. 43.
4. Laleen .Jayamanne, "Above and Beyond One's Cultural Heritage; Jackie Chan and his Drunken Master", in *Above and Beyond: Austral/Asian Interactions*, ed. Michael Snelling, Brisbane, Australia: Institute of Modern Art, 1996, pp. 12–16.
5. Lynette Clementson, *Far Eastern Economic Review*, 159/11, 14 March 1996, p. 46.
6. Laleen Jayamanne, "A Slapstick Time: Mimetic Convulsion, Convulsive Knowing" in *Toward Cinema and Its Double: Cross-Cultural Mimesis*, Bloomington: Indiana University Press, 2001, p. 183.
7. See Steve Fore's "Life imitates entertainment; home and dislocation in the films of Jackie Chan" in *At Full Speed: Hong Kong Cinema in a Borderless World*, ed. Esther C. M. Yau, Minneapolis: University of Minnesota Press, 2001, pp. 115–41, for details on Chan's astute transnational production moves, especially in the mid to late 1990s.
8. See Melissa McMahon's "Beauty; Machinic repetition in the age of art" in *A Shock to Thought: Expression after Deleuze and Guattari* ed. Brian Massumi, London: Routledge, 2002, p. 6, for an elaboration of this Bergsonian-Deleuzean concept.
9. I am referring to Yung Sai-shing's chapter "Moving Body: The Interactions Between Chinese Opera and Action Cinema", included in this volume.
10. "Any-object-whatever" is my idea in response to Chan's ability to transform objects into something other than what they were meant for by misusing them. This notion was developed by thinking of the Deleuzean idea of "any-space-whatever" and the Bergsonian idea of "any-instant-whatever". See Gilles Deleuze, *Cinema 1: Movement Image*, Minneapolis: University of Minnesota Press, 1986, pp. 111–22.
11. The archive on blackface minstrelsy is vast and dense and I have but glanced at it so as to be able to talk about what Chris Tucker has done in the *Rush Hour* films.
12. July–September 2001; "East Meets West" is written in bold lettering over the cover page image of Tucker and Chan and a smaller caption says "Asia teams up with the rest of the world" and a still smaller line, "A Chinese Century?".
13. David Desser, "The Kung Fu Craze: Hong Kong Cinema's First American Reception", in *The Cinema of Hong Kong, History, Arts, Identity,* eds. Poshek Fu and David Desser, Cambridge, UK: Cambridge University Press, 2000, pp. 19–43.

14. My thanks to Michael Carmody for the esoteric piece of information that Gene LaBell was a Judo champion.
15. *Fifth Element* (1995), *Money Talks*, (1997), and *Jackie Brown* (1997), are the only other films of Tucker's that I have seen.
16. See this volume, "Spectral Critiques: Tracking 'Uncanny' Filmic Paths Towards a Bio-Poetics of Trans-Pacific Globalization".
17. *Time*, 6 April 1970, pp. 32–33.
18. See Jackie Chan's autobiography *I Am Jackie Chan: My Life in Action*, New York: Ballantine, 1998, 342, for an account of a funny incident back stage during the Oscar ceremony to which Chan was invited after the success of *Rumble*. He didn't know the expression "likewise" that the Hollywood stars were using to return a compliment, so he asked his mate what it meant and then kept saying "likewise, likewise" whenever someone came up to him and said he was a fan of his.
19. Henri Bergson's concept of the *élan vital* as internal differentiation or duration is well explained in Keith Ansell Pearson, *Germinal Life: The Difference and Repetition of Deleuze*, London and New York: Routledge, 1999, pp. 65–66.

CHAPTER 10

1. See David Matarasso, "Dossier: Hong Kong fin de siècle: Udine 1998", *Positif* 455 (January 1999), 78–81.
2. See E. B. Uvarov and D. R. Chapman, *Dictionnaire des Sciences* (Paris: Presses Universitaires de France — PUF, 1956), p. 51.
3. Christian Pociello, *La science en mouvements. Etienne Marey et Georges Demenÿ (1870–1920)* (Paris, Presses Universitaires de France — PUF, 1999, p. 26). The Station Physiologique or "Physiological Research Station" was the laboratory set up for Marey in which he could photograph human movement.
4. [*Editors' note*: the wars referred to here are, respectively, the Franco-Prussian war of 1870 (won by Prussia) and the First World War of 1914–1918.]
5. Marta Braun, "Marey and Demenÿ: The Problems of Cinematic Collaboration and the Construction of the Male Body at the End of the 19th Century" , in *Marey/Muybridge pionniers du cinéma* (Rencontres Beaune/Stanford: Beaune/Stanford, 1995), pp. 72–89.
6. Joseph Needham, *La science chinoise et l'Occident (le grand titrage),* trans. Eugène Jacob (Paris: Seuil, 1973), p. 151. First published as *The Grand Titration: Science and Society in East and West* (London: Allen & Unwin, 1969).
7. For an outline of Michel Foucault's work on these matters, see his "Les Techniques de soi" (1982), in *Dits et Ecrits*, vol 4 (Paris: Gallimard, 1994), p. 783–813; see also *Technologies of the Self: A Seminar with Michel Foucault,* ed. by Luther H. Martin, Huck Gutman and Patrick H. Hutton (London: Tavistock, 1988).

8. English translation by the author from Immanuel Kant, *Métaphysique des mœurs — Doctrine de la Vertu*, trans. A. Philonenko (Paris, Vrin, 1968) VIII; Immanuel Kant, *The Metaphysics of Morals,* trans. Mary Gregor (Cambridge and New York: Cambridge University Press, 1991).
9. See Adrian Martin's essay in this volume.
10. Johanna Vaude, interview with the author, Paris, 14 November 2002.
11. French edition: Paris, éd. Dervy, 1997. See Eugen Herrigel, *Zen in the Art of Archery* (Pantheon Books/Random House: New York, 1981) [1953].
12. Herrigel, p. 126.
13. Lao-Tseu, *Tao-t King*, French trans. by Liou Kia-hway (Paris: Gallimard, 1967), p. 61.
14. See the essay by Kinnia Yau in this volume.
15. "Woo's Words. Lexique pour l'œuvre de John Woo", *Positif* no. 455, January 1999. I give here the complete text, of which *Positif* published only the second paragraph. English translation forthcoming in *Rouge*, www.rouge.com.au/.
16. Othello Vilgard, interview with the author, 27 December 2002. The following quotations also derive from this source.
17. Marcel Granet, *Danses et légendes de la Chine ancienne* (Paris: Presses Universitaires de France — PUF, 1994), p. 57. [1926]; *Festivals and Songs of Ancient China* (New York: Gordon Press, 1975).

CHAPTER 11

1. Nicolas Abraham (trans. B. Thigpen and N. T. Rand), *Rhythms: On the Work, Translation, and Psychoanalysis* (Stanford: Stanford University Press, 1995), p. 130.
2. Adrian Martin, *The Mad Max Movies* (Sydney: Currency Press, 2003).
3. Antoine de Baecque, "Le feu d'action", *Cahiers du cinéma* no. 434 (July/Aug 1990).
4. Raymond Bellour, *The Analysis of Film* (Bloomington: Indiana University Press, 2000), p. 195.
5. Stephen Heath, "*Jaws*, Ideology and Film Theory", *Framework* no. 4 (1976), pp. 25–27; reprinted in Bill Nichols (ed.), *Movies and Methods II* (Berkeley and London: University of California Press, 1985).
6. Helen Bandis and Adrian Martin, "The Cinema According to Olivier Assayas", *Cinema Papers* no. 126 (August 1998), p. 35.
7. Nicole Brenez et. al. (eds.), *Admiranda* no. 11/12 (1996). The issue is titled "Fury: Contemporary Action Cinema".
8. Meaghan Morris, "On Going to Bed Early", in Peter Craven (ed.), *Best Australian Essays 1999* (Melbourne: Bookman Press, 1999), p. 346.
9. Nicole Brenez and Sébastien Clerget, "Mitraille formelle en milieu Hollywoodien, *The Replacement Killer's* [*sic*] d'Antoine Fuqua", in Jean-Pierre

Moussaron and Jean-Baptiste Thoret (eds.), *Why Not? Sur le cinéma américain* (Pertuis: Rouge Profond, 2003).

10. Brenez and Clerget (et. al.), "Introduction: ode la nitrocellulose", *Admiranda* no. 11/12 (1996), p. 15 (my translation).
11. The most relentlessly schematic director in contemporary cinema is Spielberg. Every scene in *Catch Me If You Can* (2003) is diagrammatically constructed: from overhead to ground-level camera set-ups, from wide shots to shot/reverse shots, from gliding movements to concentrated stillness — and always ending with a movement (whether through montage, camera, *mise en scène* or all three) into the brooding face of a central character.
12. Jean-Pierre Gorin et. al., "Manny Farber: Cinema's Painter-Critic", *Framework* no. 40 (April 1999), p. 45.
13. Cf. Stephen Heath, *Narrative Space* (London: Macmillan, 1981); for a critique of this notion, cf. Andrew Britton, "The Ideology of *Screen*", *Movie* no. 26 (1978), pp. 21–22.
14. Paul Patton and Terry Smith (eds.), *Jacques Derrida: Deconstruction Engaged — The Sydney Seminars* (Sydney: Power Publications, 2001), p. 40.
15. Constance Penley, "The Avant-Garde and Its Imaginary", *Camera Obscura* no. 2 (1977), pp. 3–33.
16. Cf. Willemen's essay in this volume; Thierry Kuntzel, "A Note Upon the Cinematic Apparatus", *Quarterly Review of Film Studies* vol. 1 no. 3 (August 1976), pp. 266–275.
17. For more on this, cf. Adrian Martin, "Silence and Cry: Notes on Sound Design in Some Recent Films", *Rouge* (forthcoming 2006), http://www.rouge.com.au/.
18. For a useful discussion of this phenomenon, cf. David Cox, "Speed Ramping", *Otherzine* no. 5 (2002). http://www.othercinema.com/otherzine/otherzine5/pspeedramp.html/.
19. David Bordwell, *Planet Hong Kong: Popular Cinema and the Art of Entertainment* (Cambridge: Harvard University Press, 2000).
20. Jean-Etienne Pieri, "*The Blade* de Tsui Hark: du chaos comme sujet et manière", *L'Art d'aimer* no. 6 (November 2002), http://lartdaimer.free.fr/num/6/index.htm/.
21. Cf. Chan's essay in this volume.
22. Alain Masson, "*Gangs of New York*: Au Coeur de la mêlée", *Positif* no. 504 (February 2003), p. 6.
23. Cf. Wong's essay in this volume.
24. The extensive information about digital effects processes provided on the DVD of *The One* is instructive in this regard.
25. Cf. Brenez's and Jayamanne's essays in this volume.
26. Cf. Willemen's essay in this volume.

CHAPTER 12

1. On the competition between Tianyi and the "United Six", see Gongsun Lu, *Zhongguo Dianying Shihua* [*Conversations on Chinese Film History*] (Hong Kong: Nantian Books, n.d. but probably 1961), vol. 1, pp. 175–83; Du Yunzhi's *Zhongguo Dianying Qishi Nian* [*Seventy Years of Chinese Cinema*] (Taipei: Republic of China Film Library Press, 1986), pp. 65–71. See also Li Suyuan and Hu Jubin, *Zhongguo Wusheng Dianying Shi* [*A History of Silent Chinese Cinema*] (Beijing: China Film Press, 1996), pp. 208–9.
2. Poshek Fu, "Going Global: A Cultural History of the Shaw Brothers Studio, 1960–1970", *Border Crossings in Hong Kong Cinema* (24th Hong Kong International Film Festival catalogue: Leisure and Cultural Services Department, 2000), p. 43.
3. See David Keith Axel, "The Diasporic Imaginary", *Public Culture*, vol. 14, no. 2 (Spring 2002).
4. Mayfair Mei-hui Yang, "Mass Media and Transnational Subjectivity in Shanghai: Notes on (Re) Cosmopolitanism in a Chinese Metropolis", in Jonathan Xavier Inda and Renato Rosaldo (eds.), *The Anthropology of Globalization* (Malden, Mass.: Blackwell, 2002), p. 341.
5. Ibid.
6. David Desser, "The Kung Fu Craze: Hong Kong Cinema's First American Reception", in Poshek Fu and David Desser (eds.), *The Cinema of Hong Kong: History, Arts, Identity* (Cambridge, UK: Cambridge University Press, 2000), pp. 19–43.
7. Raymond Chow, "Chinese Pictures in World Market", *Jiahe Dianying* (*Golden Movie News*), no. 14 (May 1973), p. 23.
8. Ibid.
9. Gina Marchetti, "Jackie Chan and the Black Connection", Matthew Tinkcom and Amy Villarejo (eds.), *Keyframes: Popular Culture and Cultural Studies* (London and New York: Routledge, 2001), p. 154.
10. Ibid., p. 156.
11. See Salman Rushdie, "Can Hollywood See the Tiger?", *New York Times*, 9 March 2001.
12. Jane Ying Zha (Zha Jianying), "Excerpts from 'Lore Segal, Red Lantern, and Exoticism,'" *Public Culture*, 10, vol. 5 no. 2 (1993), p. 332.
13. The term "self-orientalism" is referred to in Leo Ching, "Globalizing the Regional, Regionalizing the Global: Mass Culture and Asianism in the Age of Late Capital", *Public Culture*, vol. 12, no. 1 (Winter, 2000), see footnote, p. 239.
14. Ibid.
15. See Shu-mei Shih, "Globalisation and Minoritisation: Ang Lee and the Politics of Flexibility", *New Formations*, no. 40 (Spring 2000), pp. 86–101.
16. See Tony Rayns, "'Cultural Abnormalities': A Distant Perspective on Hong Kong Cinema in the '80s", *Hong Kong Cinema in the Eighties* (15th Hong

Kong International Film Festival catalogue: Leisure and Cultural Services Department,1991), p. 67.

17. Emily Apter, "On Translation in a Global Market", *Public Culture*, vol. 13, no. 1 (Winter 2001), p. 2.
18. In his audio commentary on the DVD of *Crouching Tiger, Hidden Dragon*.
19. For an account of the film's financing and Schamus's travails in writing the script with the two Chinese writers, see James Schamus, "The Polyglot Task of Writing the Global Film", *New York Times*, 5 November 2000.
20. All quotes by Lee are taken from his audio commentary on the DVD of *Crouching Tiger, Hidden Dragon*.
21. Shu-mei Shih, op. cit.

CHAPTER 13

1. Susan Sontag, "The Decay of Cinema," *New York Times,* 25 February 1996. Rpt: http://film.sm.to/sontag1.php/.
2. Jesse Walker, "Everyone's a Critic," Reasononline, June 2002, http://reason.com/0206/cr.jw.everyones.shtml/.
3. Peter Hutchings, review of *A Personal Journey with Martin Scorsese Through American Movies*. *Scope: An On-line Journal of Film Studies,* http://www.nottingham.ac.uk/film/journal/bookrev/persjour.htm/.
4. One of the most frequently anthologized essays of the twentieth century, it can be found, among other places on the World Wide Web at: http://comcom.kub.nl/driel/bieb/classic/benjamin.htm/.
5. Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minnesota: University of Minnesota Press, 1996).
6. Aihwa Ong, *Flexible Citizenship: The Cultural Logics of Transnationality* (Durham, NC: Duke University Press, 1999), p. 11. Further references in parentheses in the text.
7. The "user comments" devoted to John Woo's *Windtalkers* is a perfect example of what is right and wrong with the democracy of the Internet: "could of been better. Not wasteing much of my time of this film but all i got to say is the battle scene was alright but way over the top its trys to be an action film more then a war film and its only a 2 hour film felt like over 3 hours. 3/10 really only giving the film 3 mostly because of the music Oh John Woo don't ever make a war film again." http://us.imdb.com/CommentsShow?0245562/.
8. R. Todd King, "The VCD Industry in China," http://www.rtoddking.com/mit912_execsum.htm/.
9. D. W. Davis and Emilie Yeh Yueh-yu, "VCD as programmatic technology: Japanese television drama in Hong Kong" (manuscript), p. 5. Further references in parentheses in the text.
10. An index of the centrality of Hong Kong film to a new global cinephilia may be found in the title of a recent work on Korean cinema by Anthony

Leong: *Korean Cinema: The New Hong Kong* (New Bern, NC: Trafford, 2003). The publisher's website informs us that the book is meant to appeal to the "many Hong Kong cinema aficionados, who passionately followed the rise of the 'Hong Kong New Wave' during the Eighties and early Nineties, only to become increasingly disenchanted since then, [and] are now looking to South Korea for Asia's boldest and most innovative films". Most studies of "foreign" cinemas work to domesticate them by recourse to homegrown comparisons: thus Planet Hollywood may apply to David Bordwell's *Planet Hong Kong* (Cambridge, MA: Harvard University Press, 2000) or the Hindi cinema becomes "Bollywood". Inevitably and unfortunately, this "foreign" connection must be recuperated here, too, and thus two of Korea's major stars are reduced to "the Korean equivalents to Tom Cruise (Han Suk-kyu) and Julia Roberts (Shim Eun-ha)". By the same token, author Leong himself may be seen as something of a cinephile, participating in web-based discussion forums before producing this book, which itself arrives outside of the mainstream academic or scholarly presses: "In addition to being a licensed pharmacist and management consultant, Anthony Leong has been a part-time film critic since 1997. Many of his 750+ film reviews and articles have appeared in books, magazines, and entertainment portals all around the world, as well as on his own entertainment web site …" http://www.trafford.com/4dcgi/view-item?item=2449&1760029-3374aaa/ .

11. Greg Urban, *Metaculture: How Culture Moves Through the World* (Minneapolis: University of Minnesota Press, 2001), p. 42. Further references in parentheses in the text.
12. The highly contested terrain of "naming" a cultural or sub-cultural group may be seen in current and vexing issues surrounding the loaded notion of "Asian American". Where diverse cultural groups whose origins may be found in China, Japan, Korea, Vietnam, the Philippines, India, and Pakistan (to name only some) are linked as "Asian American" in the US, obvious problems arise in terms of dealing with these cultures as unique and specific. Yet, alternately, questions of identification, along with the acquisition or seizure of political power work toward erasing difference in favor of solidarity and unity.
13. Internet Movie Database website, "IMDb user comments for Khauff," http://us.imdb.com/CommentsShow?0220596/.
14. Rediff Movies website, "Who is the surprise package of *Kaante*? Director Sanjay Gupta on making a man's film," http://www.rediff.com/entertai/2002/jul/27gupta.htm/.

CHAPTER 14

1. Robert Brenner, "The Economics of Global Turbulence", *New Left Review,* n. 229, 1998.

2. In his book *Genre* (London: British Film Institute, 1980), Neale proposes genres not as corresponding to any fixed menus of ingredients, but as variable combinations of discursive strings, that is to say, as processes of regulation rather than as objectified categories.
3. Steve Neale, *Genre and Hollywood*, London: Routledge, 2000.
4. Nick Browne (ed.), *Refiguring American Film Genres: Theory and History*, Berkeley, CA: University of California Press, 1998.
5. John Ellis, *Visible Fictions*, London: Routledge & Kegan Paul, 1982.
6. Rick Altman, "A Semantic/Syntactic Approach To Film Genre" in Grant, Barry Keith (ed.), *Film Genre Reader II*, Austin: University of Texas Press 1995, pp. 26–40; and his "Reusable Packaging: Generic Products and the Recycling Process" in Nick Browne (ed.), *op. cit.*, pp. 1–41.
7. Lee Grieveson, "Review of Steven Cohan and Ina Rae Hark (eds), *Screening the Male: Exploring Masculinities in Hollywood Cinema*; Paul Smith, *Clint Eastwood: a Cultural Production*; Yvonne Tasker, *Spectacular Bodies: Gender, Genre and the Action Cinema*", *Screen* 35:4, Winter 1994, pp. 400–406.
8. Yvonne Tasker, *Spectacular Bodies: Gender, Genre and the Action Cinema*, London: Routledge, 1993, p. 16.
9. Ina Rae Hark and Steven Cohan (eds), *Screening the Male: Exploring Masculinities in Hollywood Cinema*, London: Routledge, 1993.
10. Steve Neale, *Genre and Hollywood*, London: Routledge, 2000, p. 55.
11. Steve Neale, ibid., p. 52.
12. Published by Routledge in London. Prior to Tasker's celebration of the way finance capital had re-engineered Hollywood, there had been a series of books devoting attention to the alleged "masculinisation" of Hollywood's spectacles, starting with Joan Mellen's *Big Bad Wolves: Masculinity in the American Film* (1977) and A. Douglas's lament, *The Feminization of American Culture*, (also in 1977), followed by Donald Spoto's *Camerado: Hollywood and the American Man* (1978), Antony Easthope's *What a Man's Gotta Do: The Masculine Myth in Popular Culture* (1986), R. Chapman and J. Rutherford's anthology *Male Order: Unwrapping Masculinity* (1988), James Neibaur's *Tough Guy: The American Movie Macho* (1989) and Susan Jeffords's *The Remasculinization of America: Gender and the Vietnam War* (1989), and culminating in the volume edited by Constance Penley and Sharon Willis, *Male Trouble* (1993). These books chart a gradually rising pressure in academic film scholarship as the 1970s theoretical paradigms critical of Hollywood's dominant narrative regimes come to be seen as increasingly out of step with the restructuring of the American film industry's publicity requirements. Tasker's book signaled that film studies should re-align with journalism and advertising, a development also evidenced by the redesign of *Sight and Sound* and other journals in the 1990s.
13. David Cook, *History of the American Cinema,* Vol. 9: *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970–1979*, Berkeley, CA: University of California Press.

14. David Cook, ibid., p. 304.
15. David Cook, ibid., pp. 43–4.
16. The development in the 1920s of the strongman (*forzuto*) Pagano-Maciste into a detective relying on physical strength to solve problems later found an echo in American detective stories, though in an inverted form: the detective's body no longer beats other bodies into the direction of "truth", Marlowe's body is now beaten into its direction by others.
17. Bruce Lee's body, which participates in both the imperial-athletic body and the industrial-labour body formations, will no doubt require a special chapter in both histories.
18. Ng Ho, "Kung-fu Comedies: Tradition, Structure, Character", pp. 42–46, in Lau Shing-hon (ed), *A Study of the Hong Kong Martial Arts Film*, The Fourth Hong Kong International Film Festival, 1980, p. 43.
19. Robert Brenner, op. cit., pp. 23–24.

CHAPTER 15

1. New York: Aperture Foundation, 2000, p. 11.
2. On the temporal and spatial alterations of subjectivity under globalization regimes, see Bruce Robbins "Very Busy Now: Globalization and Harriedness in Ishiguro's *The Unconsoled*". *Comparative Literature* 53 (2001): 426–41, and Robbins, "The Sweatshop Sublime". *PMLA* 117 (2002): 84–97.
3. See Radha Radhakrishnan, "Globalization, Desire, and the Politics of Representation". *Comparative Literature* 53 (2001): 315–32.
4. Pico Iyer, *The Global Soul: Jet Lag, Shopping Malls, and the Search for Home* (New York: Vintage, 2000), p. 91, p. 284, p. 19.
5. Iyer, *Global Soul,* p. 19. Further reference will occur parenthetically.
6. On "uncanny" Aboriginal land and identity struggles in postcolonial Australia, see Ken Gelder and Jane M. Jacobs*, Uncanny Australia: Sacredness and Identity in a Postcolonial Nation* (Melbourne: Melbourne University Press, 1998).
7. See Anders Stephanson, *Manifest Destiny: American Expansion and the Empire of Right* (New York: Hill and Wang, 1995).
8. The spectral Marx is invoked as such in Walter Benjamin, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*. Trans. Harry Zohn (London: Verso, 1989), p. 52.
9. See Jean-François Lyotard, *The Postmodern Explained: Correspondence 1982–1985*. Trans. edited by Julian Pefanis and Morgan Thomas (Minneapolis: University of Minnesota Press, 1992) p. 79 and p. 17.
10. Ien Ang, *On Not Speaking Chinese: Living Between Asia and the West* (London and New York: Routledge, 2001), p. 89.
11. See the introduction to Rob Wilson and Wimal Dissanayake, eds. *Global/Local: Cultural Production and the Transnational Imaginary* (Durham, NC: Duke University Press, 1996), p. 5.

12. This is used as an epigraph to the globalizing-sport city of Atlanta chapter in Iyer, *Global Soul*, p. 174.
13. See the quasi-apocalyptic ruminations in Mike Davis, *Ecology of Fear: Los Angeles and the Imagination of Disaster* (New York: Vintage, 1998).
14. Martin Heidegger, *Being and Time: A Translation of Sein und Zeit*. Trans. Joan Stambaugh (Albany: State University of New York, 1996), p. 176. Heidegger's disturbing closeness to "mystical raciological ideas" and quasi-fascist resolutions to the flux of global modernity are critiqued by Paul Gilroy in *Against Race: Imagining Political Culture Beyond the Color Line* (Cambridge, Mass.: Harvard University Press, 2000), pp. 163–16. Gilroy warns that this romantic notion of some organic "Lebensraum (living space)" was appropriated by German fascism into a place purified of mongrel bloods and mixed cultures, p. 39.
15. See Mike Davis, "The Flames of New York". *New Left Review* 12 (2001): 34–50. For a related discussion of the cinematic uncanny, see Slavoj Zizek, "Welcome to the Desert of the Real!", *South Atlantic Quarterly* 101 (2002): 385–89.
16. Sven Lindquist, *A History of Bombing*, Trans. Linda Haverty Rugg (New York: The New Press, 2001), p. 186.
17. Arjun Appadurai, *Modernity At Large: Cultural Dimensions of Globalization*. (Minneapolis: University of Minnesota Press, 1996), p. 31.
18. See Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning, & the New International*, Trans. Peggy Kamuf (New York and London: Routledge, 1994), pp. 31–32 and p. 51.
19. By 'Confucian simulacrum to the North,' I am alluding to the hyper-culturalist argument of Hyangjin Lee in *Contemporary Korean Cinema: Identity, Culture, Politics* (Manchester and New York: Manchester University Press, 2000) contending that the films of North and South Korea, especially those from the 1980s, share a core of residual Confucian values that endure despite ideological divisions of capitalism in the South and socialism in the globally de-linked North: "Confucian tenets on social hierarchy and family life are widely incorporated into the films from both areas. The five adaptations of *Ch'unhyangjon,* for example, invariably stress the time-honored Confucian family ethic based on harmony, unity, and loyalty among its members" (191).
20. See Derrida, *Specters of Marx,* p. 37, p. 100, p. 56.
21. By contrast, two recent Korean films by Kim Ki-duk, *The Isle* (1997) and *Real Fiction* (2000), depict a brutalized everyday world shorn of culturally uncanny forces or redemptive alternatives and thus reduced to the raw master-slave dialectics of exploitation and kill-or-be-killed commodified need, from city to countryside. (I thank Earl Jackson for calling these brilliant and contrarian films to my attention.) On alternative regimes of Korean space-making and subject-position in cinema, see Paul Willemen, "Detouring Through Korean Cinema". *Inter-Asia Cultural Studies* 3 (2002): 167–86.
22. On the spectral commodity-in-reverse, see Derrida, *Specters of Marx*, p. 150.

23. Kim Soyoung and Chris Berry, "Suri Suri masuri: the Magic of Korean Horror Film: A Conversation", *Postcolonial Studies* 3 (2000): 54.
24. I am building upon speculations from Kim Soyoung's "Specters of Modernity", a forthcoming essay, used with permission. On a related set of issues concerned with genre, national identity, and spectral representation, see also Kim Soyoung, "The Phantom States: Double Exposuring Unfinished Mourning in Korean Melodrama", talk at Inter-Asia Cultural Studies Conference, "Transitional Era, Transformative Work", Kyushu University, Fukuoka Japan Dec. 1–3 2000; and "Modernity In Suspense: The Logic of Fetishism in Korean Cinema", *Traces* 1 (2001): 301–317; and "'Cine-Mania' Or, Cinephilia: Films Festivals and the Identity Question", *UTS Review* 4 (1998): 174–87.
25. Kim Soyoung and Chris Berry, "Suri Suri masuri," p. 54.
26. Esther C. M Yau and Kyung Hyun Kim, "Guest Editor's Introduction" to "Asia/Pacific Cinemas: A Spectral Surface". *Positions: East Asia Cultures Critique* 9 (fall, 2001): 282–84.
27. Kim Soyoung, "Modernity In Suspense", p. 87.
28. See Lee, *Contemporary Korean Cinema*, p. 72, and chapter two, "Gender and Cinematic Adaptation of the Folk Tale, Ch-unhyangjon".
29. Rob Wilson, "Korean Cinema on the Road to Globalization: Tracking Global/Local Dynamics, or Why Im Kwon-Taek Is Not Ang Lee", *Inter-Asia Cultural Studies* 2 (2001): 307–18.
30. See Ryan Motteshead, Interview with Im Kwan-Taek in *IndieWire*. http://indiewire.com/film/interviews/int Kwon-Taek. Accessed on 4 January 2001.
31. Tony Rayns, "Korea's New Wavers". *Sight and Sound* 4:11 (1994): 22–25.
32. Paul Gilroy, *Against Race*, pp. 13–21. Gilroy is specifically addressing the "planetary traffic in the imagery of blackness" (21), which in a Pacific-ethnic context often shifts into a fantasy of evoking indigenous and Asian otherness in American contact-zones of proximity, admiration, trauma, and mixture.
33. On tactics of native ontology and indigenous sovereignty emerging across the contemporary Pacific, see Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (London and New York: Zed Books, 1999).
34. See Annie Nakao, "Restless Spirits Lurk Everywhere in Hawaii", *San Francisco Chronicle*, 1 August 2002: D12, who draws this ecological imperative from uncanny Hawaiian beliefs: "But much of the island lore emanates [not just from immigrant Japanese but] from a native Hawaiian culture that respects its spiritual environment — not a bad way to live on the earth".
35. For a "Polyn-Asian" -based updating of "how island paradises are produced for global consumption", see Jonathan Gil Harris and Anna Neill, "Hollywood's Pacific Junk: The Wreckage of Colonial History in *Six Days and Seven Nights* and *Rapa Nui*", *UTS Review* 7 (2001): 68–85: "Consequently, the South Pacific has been colonized by Hollywood as a site of cultural rather than capital production, within which U.S. commercial ambitions can be phantasmatically reimagined and replayed" (76).

36. See Paul Virilio, *War and Cinema: The Logistics of Perception* trans. Patrick Camiller (London: Verso, 1989), fn. p. 95. On the US war movies of John Huston, Anatole Litvak, and Frank Capra made in an era when Nazi-based German cinema (via Joseph Goebbels) sought to overcome "American super-productions" and undermine "the American perceptual arsenal" of world cinema, see Virlio, 9–10.
37. On Hearst's white-nativist Pacific and imperial aspirations for the US, see Gray Brechin, *Imperial San Francisco: Urban Power, Earthly Ruin*. (Berkeley: University of California Press, 1999), p. 230.
38. Hinton Rowan Helper's *The Land of Gold* (1855) is quoted and discussed in Robert G. Lee, *Orientals: Asian Americans in Popular Culture* (Philadelphia: Temple University Press, 1999), p. 49 and p. 26.
39. See Edouard Glissant, *Caribbean Discourse: Selected Essays*, Trans. J. Michael Dash. (Charlottesville: University Press of Virginia, 1989), p. 3.
40. Walt Whitman, "Facing West from California's Shores" in *West of the West: Imagining California*, ed. Leonard Michaels, David Reid and Raquel Scheer (Berkeley: North Point, 1989), p. 328.
41. Iyer, *The Lady and the Monk: Four Seasons In Kyoto* (New York: Vintage, 1992), pp. 332–33 and p. 79.
42. Ping-kwan Leung, *Travelling with a Bitter Melon,* ed. Martha P. Y. Cheung, Foreword by Rey Chow, Hong Kong: Asia 2000 Limited, 2002; and Ping-kwan Leung and Lee Ka-sing [photographer], *Foodscape,* Hong Kong: Original Photograph Club, 1997.
43. Kwai-Cheung Lo, "Transnationalization of the Local in Hong Kong Cinema of the 1990s" in *At Full Speed: Hong Kong Cinema in a Borderless World*, ed. Esther C. M. Yau (Minneapolis: University of Minneapolis Press, 2001), p. 263. On the transnational and localist dynamics of greater Chinese cinema today, see also Sheldon Hsiao-peng Lu, ed. *Transnational Chinese Cinemas: Identity, Nationhood, Gender* (Honolulu: University of Hawaii Press, 1997).
44. See Rey Chow, Foreword to *Bitter Melon*, p. 14.
45. David Bordwell, *Planet Hong Kong: Popular Cinema and the Art of Entertainment*. (Cambridge: Harvard University Press, 2000), p. 82.
46. On the criss-crossing nexus of Hong Kong and Hollywood film production, see Christina Klein, "The Asia Factor in Global Hollywood", *Yale Global Online*, 10 May 2003: http://yaleglobal.yale.edu/article.print?id=1242/; and Christina Klein, "Martial Arts and the Globalization of US and Asian Film Industries", *Comparative American Studies,* 2 (2004): 360–84.
47. See Steve Fore, "Life Imitates Entertainment: Home and Dislocation in the Films of Jackie Chan", in Yau, ed., *At Full Speed*, pp. 134–36. For a discussion of global identity-performance, see also Steve Fore, "Jackie Chan and the Cultural Dynamics of Global Entertainment", in Lu, ed., *Transnational Chinese Cinemas*, pp. 239–262.
48. See Gelder and Jacobs, *Uncanny Australia*, p. xiv.

CHAPTER 16

1. Jean-François Lyotard, *The Inhuman: Reflections on Time,* trans. G. Bennington and R. Bowlby (Stanford: Stanford University Press, 1991), p. 37.
2. I choose the term *wuda* in order to lump together *wuxia*, kung fu and martial arts films, since the examples I will be using in the paper can be generically categorized in many ways and my way of discussing them does not require too strict a distinction between them.
3. Mark Hansen, *Embodying Technesis: Technology Beyond Writing* (Ann Arbor: University of Michigan Press, 2000). Further references in parentheses in the text.
4. Timothy V. Kaufman-Osborn, *Creatures of Prometheus: Gender and the Politics of Technology* (New York: Rowman and Littlefield, 1997), Part 1, chapter vi, "The Dialectic of Projection and Reciprocation", pp. 37–56. Further references in parentheses in the text.

   As Kaufman-Osborn explains, he adapts this terminology from Elaine Scarry's *The Body in Pain*: "'Projection' suggests the capacity of human beings to relieve bodies of their more imperious demands by incorporating knowledge of human vulnerabilities into works of artisanal skill. 'Reciprocation' suggests the way artifacts remake agents by releasing potentialities that would remain untapped absent the work done by the fruits of fabrication. Via participation in the dialectic of projection and reciprocation, human beings keep at bay imperatives that would otherwise render them mere bodies in pain" (Kaufman-Osborn, p. 4). [Eds].
5. See Burton Watson's English version of *The Complete Works of Chuang Tzu* (New York: Columbia University Press, 1968), chapter 19, "Mastering Life", pp. 198–200.
6. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* [henceforth *ATP*], trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), pp. 410–411. Further references in parentheses in the text.

   On p. 415, Deleuze and Guattari also note: "this hybrid metallurgist, a weapon- and toolmaker, communicates with the sedentaries *and* with the nomads at the same time … In effect, the machinic phylum or the metallic line passes through all of the assemblages: nothing is more deterritorialized than matter-movement". In their *What Is Philosophy?* (New York: Columbia University Press, 1994; trans. Hugh Tomlinson and Graham Burchell), Deleuze and Guattari further suggest that "even when they are nonliving, or rather inorganic, things have a lived experience because they are perceptions and affections" (p. 154).
7. Gilles Deleuze, *Cinema 1: The Movement-Image* [henceforth *C1*], trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986), pp. 55 and 51. Further references in parentheses in the text.

8. Manuel Delanda, "Deleuze, Diagram, and the Open-Ended Becoming of the World" in *Becomings: Explorations in Time, Memory, and Futures,* ed. Elizabeth Grosz (Ithaca & London: Cornell University Press, 1999), p. 37.
9. Thomas Lamarre, "Diagram, Inscription, Sensation" in *A Shock to Thought: Expression After Deleuze and Guattari,* ed. Brian Massumi (London and New York: Routledge, 2002), p. 151. Further references in parentheses in the text.
10. Particularly relevant to the thematic structure (or rather, ideology) of *Hero* is an end-note of Lamarre's on Kenneth Dean and Brian Massumi's *First and Last Emperors* (New York: Autonomedia, 1992), in which Emperor Qin's relation to striated and smooth lines is discussed. Lamarre notes that this book provides "a useful model for thinking about the ways in which the first dynasty of the Qin emperor attempted to reconcile antagonisms between smooth and striated space by evoking modes of warfare, exchange, and social hierarchy which accelerated and blurred the two tendencies (like the spokes of a wheel) within a state that could only implode and explode. This dynamics of imperial formation and dispersion informs subsequent dynasties, courts, commandaries [*sic*], albeit in a muted, tempered form" (Lamarre, p. 168) For Deleuze and Guattari's distinction between smooth and striated space, see *ATP*, pp. 474–550.
11. Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (Durham and London: Duke University Press, 2002), p. 57.
12. Lev Manovich, *The Language of New Media* (Cambridge, MA: MIT Press, 2001), p. 294.
13. Janet Harbord, *Film Cultures* (London: Sage, 2002), p. 142.
14. Andrew Schroeder, "All Roads Lead to Hong Kong: Martial Arts, Digital Effects and the Labour of Empire in Contemporary Action Film", *E-Journal on Hong Kong Cultural and Social Studies* 1 (2002), http://www.hku.hk/hkcsp/ccex/ehkcss/.
15. David Bordwell, *Planet Hong Kong: Popular Cinema and the Art of Entertainment* (Cambridge: Harvard University Press, 2000), pp. 222–24.
16. Manuel DeLanda, *Intensive Science and Virtual Philosophy* (London: Continuum, 2002), p. 62.
17. As DeLanda points out, "An individual organism will typically exhibit a variety of capabilities to form *assemblages* with other individuals, organic or inorganic. A good example is the assemblage which a walking animal forms with a piece of solid ground (which supplies it with a surface to walk) and with a gravitational field (which endows it with a given weight). Although the capacity to form an assemblage depends in part on the emergent properties of the interacting individuals (animal, ground, field) it is nevertheless not reducible to them. We may have exhaustive knowledge about an individual's properties and yet, not having observed it in interaction with other individuals, know nothing about its capacities". *Intensive Science and Virtual Philosophy*, p. 63.

18. Gilles Deleuze, *Cinema 2: The Time-Image* [henceforth *C2*] trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989). Further references in parentheses in the text.
19. Henri Bergson, *Matter and Memory* [henceforth *MM*][1896], trans. N. M. Paul and W. S. Palmer (New York, Zone Books, 1991), p. 17.
20. Keith Ansell Pearson, *Philosophy and the Adventure of the Virtual: Bergson and the Time of Life* (London and New York: Routledge, 2002), p. 145.
21. Dorothea Olkowski, *Gilles Deleuze and the Ruin of Representation* (Berkeley: University of California Press, 1999), p. 93.
22. See Gilles Deleuze, *Bergsonism* trans. Hugh Tomlinson and Barbara Habberjam (New York: Zone Books, 1988), p. 100.
23. Dorothea Olkowski has an interesting description of intensity and body movement and pressure in *Gilles Deleuze and the Ruin of Representation*. Her point is that it is intensity itself that makes the body feel a "sensation of increase" in our using bodily force and that this is a difference in kind (pp. 125–33). I am tempted to make a comparison between the Deleuzian notion of intensity in difference and the Chinese practice of "internal force" (*neigong* 內功) in various kung fu disciplines, but that is beyond the scope of this paper.
24. See Martin Schwab, "Escape from the Image: Deleuze's Image-Ontology" in *The Brain Is the Screen: Deleuze and the Philosophy of Cinema*, ed. Gregory Flaxman (Minneapolis: University of Minnesota Press, 2000), p. 111.
25. The internal citations in Deleuze's text here are from Henri Bergson, *Matter and Memory*, pp. 28 and 29. [Eds].
26. Henri Bergson, *Creative Evolution,* trans. Arthur Mitchell (New York: Henry Holt and Co., 1911), p. 306.
27. Eric Alliez, "Midday, Midnight: The Emergence of Cine-Thinking" in *The Brain Is the Screen: Deleuze and the Philosophy of Cinema*, ed. Gregory Flaxman (Minneapolis: University of Minnesota Press, 2000), p. 296. Emphasis original.
28. D.N. Rodowick, *Gilles Deleuze"s Time Machine* (Durham and London: Duke University Press), p. 83.
29. Massumi, *Parables for the Virtual*, p. 8.
30. This term is taken from Deleuze's discussion in *Cinema 2: The Time-Image* of Leibniz's *Theodicy*, sections 414–16: "Leibniz says that [a] naval battle may or may not take place [tomorrow], but that this is not in the same world: it takes place in one world and does not take place in a different world, and these two worlds are possible, but are not 'compossible' with each other" (*C2*, p. 130). [Eds].
31. Rodowick, *Gilles Deleuze's Time Machine*, p. 87.
32. This is the title of chapter 9 in Gregg Lambert, *The Non-Philosophy of Gilles Deleuze* (New York: Continuum, 2002).
33. Jin Yong in *Heaven Sword and Dragon Sabre* (*Yitian tulong ji*) has a famous scene where the Grand Master Taoist Chang first demonstrates in front of everybody, enemies included, a round of his recently created tai-chi *jian* for

Chang Wuji's immediate use. Having been attentive and learned by heart the pattern in this tai-chi *jian*, and having digested the moves, the young Chang reports that he has only one move left in his mind. The master, pleased by the young man's quick achievement, then begins another set, this one totally different from the first. The young Chang then walks around the hall, thinking through the whole pattern of moves, and finally announces that not one single move is left in his mind — henceforth he will be perfectly ready for his eventual triumph over the enemy. I would juxtapose this tai-chi concept with what Deleuze says in *Difference and Repetition* about repetition as "by nature transgression or exception, always revealing a singularity opposed to the particulars subsumed under laws" (p. 5). What the master does the second time is no mere mechanical repetition but a Deleuzian process of "signaling". Such a signaling is a dynamic rhythm process, a repetition of "an internal difference which it incorporates in each of its moments" (p. 20) As for the young Chang, what he will do during actual fights is a difference or a change in itself, armed as he now is with a plurality of positions and modulatory moves that go beyond any representation. Every move he makes in future will be but one among many "free variations" (Massumi, *Parables for the Virtual*, p. 77), and will focus on the "plus" within a structure of "one-plus-one-plus-one", and this "plus" itself constitutes the outside of any relational process of an event.

34. Deleuze cited in Lambert, *The Non-Philosophy of Gilles Deleuze*, p. 90.
35. Gregg Lambert, "Cinema and the Outside" in *The Brain Is the Screen: Deleuze and the Philosophy of Cinema*, ed. Gregory Flaxman (Minneapolis: University of Minnesota Press), p. 287.
36. Andrew Murphie, "Putting the Virtual Back into VR" in *A Shock to Thought: Expression After Deleuze and Guattari,* ed. Brian Massumi (London and New York: Routledge, 2002), p. 188.
37. Stephen Zagala, "Aesthetics: A Place I've Never Seen" in *A Shock to Thought: Expression After Deleuze and Guattari,* ed. Brian Massumi (London and New York: Routledge, 2002), p. 20.
38. Zagala, p. 21. The internal reference here is to the Translators' Introduction to Gilles Deleuze and Claire Parnet, *Dialogues,* trans. Hugh Tomlinson and Barbara Habberjam (New York: Columbia University Press, 1987), p. xii.
39. Murphie, "Putting the Virtual Back into VR", p. 200.
40. Claire Colebrook, *Gilles Deleuze* (London and New York: Routledge, 2002), p. 50.
41. "Chaosmos" ("chaos" plus "cosmos") as a term for the unity of nature of culture is primarily associated with the work of Félix Guattari; see his *Chaosmosis: An Ethico-aesthetic Paradigm,* trans. Paul Bains and Julian Pefanis (Bloomington and Indianapolis: Indiana University Press, 1995). [Eds.]
42. Rodowick, *Reading the Figural*, p. 15.

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