

A Touch Of Zen

K Morrison

King Hu's A Touch of Zen Stephen Teo, 2006-11-01 A Touch of Zen is one of the first Chinese-language films to gain recognition in an international film festival (the Grand Prix at the 1975 Cannes Film Festival), creating the generic mould for the crossover success of Ang Lee's Crouching Tiger Hidden Dragon in 2000. The film has achieved a cult status over the years but little has been written about it. This first book-length study of the classic martial arts film therefore redresses its critical neglect, and explores its multi-leveled dimensions and mysteries. One of the central features of the film is the enigmatic knight-lady (xia nü) whose quest for revenge leads her to cross paths with a poor scholar whose interest in military strategy seals their alliance. Teo discusses the psychological manifestations and implications of this relationship and concludes that the film's continuing relevance lies in its portrait of sexuality and the feminist desires of the heroine. Teo also analyzes the film's form as an action piece and the director's preoccupation with Zen as a creative inspiration and as a subject in its own right. As such, he argues that the film is a highly unconventional and idiosyncratic work which attempts to transcend its own genre and reach the heights of universal transcendence. Teo grounds his study in both Western and Chinese literary sources, providing a broad and comprehensive treatise based on the film's narrative concepts and symbols.

Chinese Films in Focus II Chris Berry, 2017-10-25 Chinese cinema continues to go from strength to strength. After art-house hits like Chen Kaige's Yellow Earth (1984) and Wong Kar-wai's In the Mood for Love (2000), the Oscar-winning success of Ang Lee's Crouching Tiger Hidden Dragon (2000) disproved the old myth that subtitled films could not succeed at the multiplex. Chinese Films in Focus II updates and expands the original Chinese Films in Focus: 25 New Takes with fourteen brand new essays, to offer thirty-four fresh and insightful readings of key individual films. The new edition addresses films from mainland China, Taiwan, Hong Kong and other parts of the Chinese diaspora and the historical coverage ranges from the 1930s to the present. The essays, by leading authorities on Chinese cinema as well as up-and-coming scholars, are concise, accessible, rich, and on the cutting edge of current research. Each contributor outlines existing writing and presents an original perspective on the film, making this volume a rich resource for classroom use, scholarly research and general reading for anyone wanting to understand more about the historical development and rich variety of Chinese cinema. Contributors: Annette Aw, Chris Berry, Yomi Braester, Felicia Chan, Esther Cheung, Robert Chi, Rey Chow, Mary Farquhar, Carolyn FitzGerald, Ping Fu, Kristine Harris, Margaret Hillenbrand, Brian Hu, Tan See Kam, Haiyan Lee, Vivian Lee, Helen

Hok-Sze Leung, David Leiwei Li, Song Hwee Lim, Kam Louie, Fran Martin, Jason McGrath, Corrado Neri, Jonathan Noble, Beremoce Reynaud, Cui Shuqin, Julian Stringer, Janice Tong, Yiman Wang, Faye Hui Xiao, Gang Gary Xu, Audrey Yue, Yingjin Zhang, John Zou The Editor: Chris Berry is Professor of Film and Television at Goldsmiths, University of London.

Poetics of Cinema David Bordwell, 2012-11-12 Bringing together twenty-five years of work on what he has called the historical poetics of cinema, David Bordwell presents an extended analysis of a key question for film studies: how are films made, in particular historical contexts, in order to achieve certain effects? For Bordwell, films are made things, existing within historical contexts, and aim to create determinate effects. Beginning with this central thesis, Bordwell works out a full understanding of how films channel and recast cultural influences for their cinematic purposes. With more than five hundred film stills, *Poetics of Cinema* is a must-have for any student of cinema.

□□□□, 1998

Historical Dictionary of Taiwan Cinema Daw-Ming Lee, 2012-11-08 Taiwan was able to solidly build and sustain a film industry only after locally-produced Mandarin films secured markets in Hong Kong and Southeast Asia during the 1960s and 1970s. Though only a small island with a limited population, in its heyday, Taiwan was among the top-10 film producing countries/areas in the world, turning out hundreds of martial arts kung fu films and romantic melodramas annually that were screened in theaters across Southeast Asia and other areas internationally. However, except for one acclaimed film by director King Hu, Taiwan cinema was nearly invisible on the art cinema map until the 1980s, when the films of Hou Hsiao-hsien, Edward Yang, and other Taiwan New Cinema directors gained recognition at international film festivals, first in Europe, and later, throughout the world. Since then, many other Taiwan directors have also become an important part of cinema history, such as Ang Lee and Tsai Ming-liang. The *Historical Dictionary of Taiwan Cinema* covers the history of cinema in Taiwan during both the Japanese colonial period (1895-1945) and the Chinese Nationalist period (1945-present). This is accomplished through a chronology highlighting the main events during the long period and an introduction which carefully analyses the progression. The bulk of the information, however, appears in a dictionary section including over a hundred very extensive entries on directors, producers, performers, films, film studios and genres. Photos are also included in the dictionary section. More information can be found through the bibliography. Taiwan cinema is truly unique and this book is a good place to find out more about it, whether you are a student, or teacher, or just a fan.

East West, 1982-07

Cinemaya, 1998

The Routledge Encyclopedia of Films Sabine Haenni, Sarah Barrow, John White, 2014-09-15 The *Routledge Encyclopedia of Films* comprises 200 essays by leading film scholars analysing the most important, influential, innovative and interesting films of all time. Arranged alphabetically, each entry explores why each film is significant for those who study film and

explores the social, historical and political contexts in which the film was produced. Ranging from Hollywood classics to international bestsellers to lesser-known representations of national cinema, this collection is deliberately broad in scope crossing decades, boundaries and genres. The encyclopedia thus provides an introduction to the historical range and scope of cinema produced throughout the world.

The Adelphi ,1927

□□□□□□□□□□ ,2002

Films and Filming ,1979

The Month ,1980

The Pilgrimage of Buddhism and a Buddhist Pilgrimage James Bissett Pratt,1928

Osian's Cinemaya ,2005

Reagan's Victory Andrew Busch,2005 Many have pointed to the Iran hostage crisis, others to galloping inflation. In reality, as Andrew Busch makes clear, Ronald Reagan's defeat of President Jimmy Carter in 1980 was attributable to more than any one issue, no matter how galvanizing. It marked the growing ascendancy of conservative attitudes that had been brewing for two decades—and marked the clear end of the era of New Deal liberalism. Busch offers the first comprehensive study of this contest, going beyond journalistic accounts to show why it remains one of the truly landmark elections of the past century. Through a compelling story full of colorful characters, unexpected plot twists, and dramatic finales, he reveals how it both reflected the politics of its time and foreshadowed our nation's political future. Beginning with Carter's crisis of confidence speech on July 15, 1979, Busch introduces the field of candidates, follows their campaigns through the primaries and general election, identifies the key turning points and winning strategies, and assesses the results, including the GOP's first Senate majority in twenty-six years. He shows how the Democrats were weakened by the demise of the New Deal coalition and a decline in public confidence, while Republicans were bolstered by the growth of the conservative movement and by all that had gone wrong during the Carter presidency. He also examines the creation of a Sunbelt coalition, the growing influence of religious conservatives, and the independent candidacy of John Anderson, which held Reagan's majority to 51 percent and foreshadowed Ross Perot's 1992 run. Reagan's victory marked a major turning point in American presidential history, realigned the demographics of party affiliation throughout the nation (especially in the nation's Sunbelt), and gave conservatives their first real victory in their fight against Big Government. Busch's book recaptures the people and events of that historic campaign and greatly enlarges our understanding of American politics from the 1960s to the present.

How to Read a Film James Monaco,1981 Now thoroughly revised and updated, the book discusses recent breakthroughs in media technology, including such exciting advances as video discs and cassettes, two-way television, satellites, cable and much more.

Westways ,1976

Time Out Film Guide John Pym,2001 This guide covers every aspect of world cinema from Russian silents to Ealing comedies, classic documentaries to Japanese animated films, B-movie horror and major British and American releases since 1968. More than 660 new reviews are included in the 2002 edition, which covers the 2000/2001 Oscar and Bafta awards, prizes from the Berlin, Cannes and Venice festivals and a discussion of the topic Home entertainment: where are we now? The guide also includes the cinema centenary and Time Out readers' Top One Hundred polls.

World Film Directors: 1945-1985 John Wakeman,1987 A two-volume biographical/critical dictionary of major, filmmakers from all countries, covering the entire history of the medium from 1890 to the present. Each director is treated in a separate essay that includes a detailed, chronological account of the subject's life and work and a summary of critical opinion. Includes filmography and a selective bibliography of books and articles.

□□□□□□□□□□ ,2001

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A Touch Of Zen Introduction

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