

**Film Appreciation**  
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**Lecture – 11**  
**Traditions in World Cinema Chinese Transnational Cinema**

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Good morning. We continue with our discussion on Tran's traditions in world cinema, and today we are going to focus on Chinese cinema, rather what is transnational Chinese cinema. We understand what is transnational happening across the nation, we are talking not just about, because Chinese cinema and in China, but how it is living kind of impact globally.

The Chinese cinema is force in world cinema and that is, in the era of globalization, that is what we are going to talk about. We are going to talk about cross over, and subtitle Chinese cinema. And as we know transnational cinema is that subtitle, which is more which is made basically for globalize, rather than local audiences and then, we will also talk about thus pivotal moments, or movements in Chinese transnational cinema.

For example, of Honk Kong action films, heart house films also ((Refer Time: 01:26)) films, we also talk about the major authors, and directors, and actors of Chinese

transnational cinema. A brief background on Chinese cinema, the early Chinese film industry, thrived in Shanghai in 1920's and 30's. First in the form of supernatural martial arts, and then in left wing realists fellow dramas dealing with social issues, and patriotisms. These two tendencies reflect different attitudes, to the modern.

The former was magical popular belief in size the letter, a rationalist belief in am pathetic movements which at the year end of the super natural as a feudal quality, or feudal aspect. During the 1930, the government banned supernatural martial arts films, along with dialect cinema, the cinema which was not in the national language. Now, this shifted, these bans and this certain political policies, they shifted martial arts and Cantonese cinema to Hong Kong.

So, you have main land China, you have Hong Kong island. So, we are talking about cinema in Hong Kong, and Shanghai at this period. During this period was occupied during the 1937 to 45 war of resistance against Japan. So, a second golden age developed in Shanghai after the war. They establishment of the peoples republic in 1949 was followed, by the nationalization of the film industry.

The government treated cinema as the vehicle of the propaganda, while controlling the industry. It also established new studio throughout the country, and brought cinema to the masses. A Shift from social realism, to socialist's realism, resulted in increase the metric changes. Where pre revolutionary films had raised issues, without traffic solution, post revaluation films, prepared heroes from the approved worker former and happy ending ways, the communist party, he did the success, however there were exception.

Possibly the most famous post revolutionary film makers the Chusheng includes, his film includes films about sports, heroines and opera in his repute. Few cinemas have intended contender popular culture, as deeply as the Hong Kong action cinema. Since, the 1970s, the ((Refer Time: 04:05)) has been staple in cinemas, theater, and on television and a video. Martial art such as Jackie Chan, all of us here I am sure, we adverse of Jackie Chan, Bruce Lee.

There house hold names idolized by the masses, and the films are remade even in number of Indian languages cinema, with major stars. Now, one of the first films of these martial arts category was enter the dragon with the martial arts experts 3 of firm, John

Saxon, Bruce Lee, and Jim Kelly. The film was produced by wall brother and it struck, and it called with the Indian film got also lively.

Because of its entertainment values, spectacular action and of course, the famous Bruce Lee Karizma, the plot is centered on the machinations of a cunning crime lord Mr. Han, who stage is annual martial arts tournament, on a island. The film was dubbed, in every possible regional language in India, and it found of several cinematic imitations. The martial arts schools teachers and posters, where in the figures of Bruce Lee played.

The major rule for thousands of young man in India in learning, what it means to be a man in contemporary society, Bruce Lee's brand of cinema, influenced a generation of Indian film actors, and we have example from all over. For example, we are in during 70s and the early 80s, we had Mithun Chakravarthi who would often, you know star in film, that one like echoes of the Bruce Lee persona.

Now, will talk about more art house kind of films, of Chinese cinema, especially the fact that talk about transnational globalize cinema, in contemporary times. We have something as the fifth generations of cinema, and these of Chinese cinema, which came to global attention with yellow Earth, which was made in 1984. And it was short by someone called Zhang Yimou.

Now, we start and say someone called because he started off as a cinema autograph, with and went on to become major really renowned figure, in world cinema. Zhang Yimou then moved in direction with something called red sorghum, which was public, which was released in 1987. The first post graduation, fifth generation film was one and eight directed by Zhang John Woo, and also short by Zhang Yimou.

But when yellow Earth screen at the night at 1985 Hong Kong international film festival, the people set up, and took notice. Because it was some different from the films, that had being coming out of the people republic of China before. While the 70s witness wildness, and manly dangerous exiting, and toughness emotional self control with globalization, in the late 1960s, India also along with the rest of the world, and awakened to the films, and outside the ((Refer Time: 07:48)) of the conventional Kung Fu from china.

Again I am talking about how Chinese cinema, as crossed boundaries over the decades. So, one of the early films in this category was Ringo lam, City on fire, which in a many ways is started, the trend of aesthetic and action. I am giving you the terms, which have been used by great films scholar David Bordwell, who uses the term aesthetics in action.

This movie city on fire was remade, as Quentin Tarantino, reservoir dogs, which was an international cult classic city inspirer on fire, also inspired Hindi film Kaante. The film had stellar casts, and capitalized on the theme of honor among thieves, masculine pride, and friendship among men. When the international Chinese film stars make it, I am sure most of us familiar with Jet Li, Jackie Chan, and also we have heart house actors such as Tony Leung, and Maggie Cheung.

We have John Woo from China, who has become a truly global icon, and as well as gangly and more heart house kind of directors Zhang Yimou, and Wong Kar Wai, and we would be referring to their films. Now, before I start, let me talk about ((Refer Time: 09:12)), this is the ((Refer Time: 09:14)) in fiction in Chinese fiction in how it has become, so popular in contemporary Chinese cinema. Also ((Refer Time: 09:24)) is the ((Refer Time: 09:25)) of traditional Chinese martial hearts, who stands for martial hearts, war and military, ((Refer Time: 09:32)) is the type of protagonist found in Russian fiction, a synonym for Persia rivalry.

The constraints of everyday reality nature, do not apply in ((Refer Time: 09:41)) film, what it us to Russian film are able to fly through the hair, run a falls, shoot falls on historical energy. We have example of Zhang Yimou, who is who I just told you, he was the first he belongs to the fifth generation of the Chinese Beijing film academy, and made in 1987 with red sorghum, with critically claim film.

He also made several films, which we are going to talk about, but most importantly and one of the most important well loved film by Zhang Yimou, was is 2002 hero staring Tony Leung, Maggie Cheung, Donnie yen, and of course Jet Li. It is one of the more successful indigenously produce Chinese films, and what it was distributed by talentino North America. It was marketed as Jet Li hero obviously, because Jet Li was one of the most well knows figure actors, in this film.

The style is ((Refer Time Slide: 10:55)), it is also historiography which is telling, retelling certain aspect of Chinese history, but in a fictionalized way. The stories told in

terms of color coding, with cinematography by Christopher Doyle, and it also has a Roshoman kind of narrative structure, were the stories told through several versions.

We have the Jet Li, who plays the character called nameless, and his version were, he were the director use psychological methods, to discover the weak points of the person, who is his interlocutor. In hero martial arts, John who transcends action in violence, and moves into sheer poetry bale, and philosophy, and makes great use of symbolism, and imagery.

Will talk about Stanley, who was trained in the US film industry, he has successfully collaborated with American screen writers such as James Schamus, with his diverse transnational filmography, and Lee has established himself has most versatile, and commercially successful film maker of the new tyranny cinema. Cinematic filmmaker, a long side Stanley, and Spy Mingling works least films can be categorized into a second way of new tyrannies cinema characterized by fluid identities, and urban sensibilities.

This is necessary for understanding, Lee exploration of personal identity such asexuality gender generation, with in a transnational Chinese film. They work and with on other cultural, and historical context of displacement, and sociality says the international success of his, the wedding banquet, which was made in 93 Lees carrier has been characterized by different type by border crossing lease, carry was launched by a ecology of thieveries.

American family comedy drama, such as pushing hand, and the very banquet, and eat drink man women. One of his most chariots films, subsequently Lee director 4 period films lead to adaptation from divert cultural, and historical setting. You have to look at Hangly's versatility, here he adopted Jain Hastens England in sense, and sense ability in American, Siberia 90 of 1970 in the ice tom.

The American civil war in write with the dewed with the 98, and early 20, early 90 century china in crouching tiger hidden dragon, which was such a massive international success released in 1999. Lee also director in the gangster film, in higher to choose in 2001, and the comedy book adaptation in 2002, hulk in 2003, and later on he made is controversial western set in the 1970s, brag bag mountain which is about homosexuality, and general identities in 2005, which was released in 2005.

Now, Lee's versatility places him in the distinguished category, of great directors alongside Zhang Yimou, and Wong Kar Wai and also Quentin Tarantino. It is interesting not to have Lee as specialized, and popular John Woo something that won him audience in Asia, North America and Europe. One of the key aspects of this work that fascinate, that you will all find extremely fascinating is who, the is as moved in family stories such as to eat, drink, man, human to the world of Jain Hasten, and to the world of the western.

He was universally placed for his achievement, and is the way he has successfully established himself on the global forum. You considered crouching tiger, and hidden dragon, and the weird action scenes, the land of touch of escape is fantasy, and magic realism and I strongly recommend that, you watch if you have crouching tiger, and hidden dragon, and the heart of the film is coming of the age tale.

It is the girls story, it is the stole to the prospective of the young girl on the urge of women hood, and the parallel stories are there love story revenge, story of theme of Betrayal, but at the heart it is a coming of the age story, and perhaps that is what found resonance among the global audience. Crouching tiger and hidden dragon is also noted, for the wait tangles gender representation, where there is masculine, feminine, and vice versa.

Coming back to broke back mountain, he lives academic avoid for that is direction, and which is you know great expectation for foreigner in the main stream, cinema main stream, global cinema. He also as director, very successfully lust cautions, which one the global lion at weenies, and taking wood stock in 2009 is most recent successes life of pie which is based on young mortals 2001 novel.

The film was as you all know was a critical, and commercial success, and when 11 academic awards including the best directors, for the lease work illustrate inheritable complex, and negotiating, between individual found by familiar, and societal obligations Lees films. Now, coincidentally negotiate uncultured nations generations, and genders illustrating the repressive, as well as revert lasing forces of Chinese tradition in the intersection of the residual fast, and you emerging feature.

The next directors, that I would like to draw attention to is Wong Kar Wai, who as famous madly these of being, while chungking express reaction to time happy together in the moved for love, and my blueberry nights. Now, chungking express is one of is most

beloved films, star films. So, for if these means anything to then, Tarantino is a huge fan of chungking express.

So, chungking express is an interrogation of cultural authenticity, and critics the Americanization of local condition in contemporary Hong Kong. It operates the study of masculine anguish, and Hong Kong post colonies, culture of movement look this location and transaction. You have to avoid the film, you have to watches, and you have to be attention to its sound track.

Any will understand, how important to this film, is if look at the movie as post modern. This text in global times, another important films film of this for all in angel in 1995, which is about love, and desire that much with the tag line. It is about love and not filled desires. It was originally in tanned, to the third story in chungking express. But then, decided to make it to an independent film and here, the tangible struggle with the notion of dual identity.

You know Hong Kong mean, line china Hong Kong verses, mean line china, and film actually the character as to spite create to localized identity, and the mode is very distinctive as is all Wong Kar Wai film. There is atmosphere pasties of color, and emotion you have to know the Chinese cinema. Contemporary cinema is known, for this expressive colors expressiveness of color. Some of would be interested if you are interested, these things song, and color and likes lights.

Then you need to watch, Wong Kar Wai films also sign humor films for an angel, tale fracture tale, and fracture narrow tale of an unconsummated love between higher professional killer, and is female partner is very allusive. It has a very elliptical style, but that is the beauty of it, Roger Elbert the great the late great film critic.

He says that it will appeal to the kinds of people you seen in the Japanese animations section, is the video store with there is sleeves cut off. So, you can see that tattoos and to those who subscribe, to more than three film magazines, that is the intellectual types, the grouch types, and then to members of grad bents to and arts to days is not, for your average movie go. So, you know comes with the disclaimer that is not for everyone, but never the less highly enjoy films, if you seriously into world cinema,

We talk about John Woo, and his brand of heroic blood shirt. This is a term coined by British journalist, Richard Dyer, who called it the 'heroic blood shirt', and John Woo, he is known for his films, such as *Better Tomorrow*, *Hard Boiled*, *The Killer* and *Bullet in the Head*. Also a target faces of broken arrow, and *Might as Well Not Pay the Cheque* is more recent, and Hollywood films whose films are characterized by social cavities, apolitical feelings, following the tanner, and this call sequence was for Hong Kong in 1997.

So, several practical actions scenes in whose films, if you are the type please watch John, whose cinema highly entertaining, less heart, house less compared to Wong Kar Wai. So, where does all this leader to is Hangly, and Zhang Yimou the more like exotic sites film maker, but still doing estimably well with the brand of cinema in the global scenario.

You have John Woo known for this heroic blood shirt, and up course he is very successful much meant stream kind of a film director. He had several blockbusters in Hollywood, then Wong Kar Wai and cue hark more post modern is they films are more hybrid, and fragmented kinds of narrates, that is no single cinema that is national cinema, but Chinese cinema at this moment several national cinemas.

The sixth generation that took off in the 1970s, but it had in appeal task of distinguishing itself, from the fifth generations in the after month of the alignment highest of sensor ship. Some gave up and went straightly former, to the film academic in to the main stream industry, while others went underground, this means not submitting films for sense ship pray to distribution, and exhibition inside china.

This leads to low budget and dependence on income from overseas. After making the first film drama about difficulty is of disable children in china, which is *Mama*. For example, a film maker like Zhang Yaun went underground with *Beijing Masters*, the film about the rock scenario, rock seen, rock means lake in brazen, this was followed by the documentary about everyday life in square called *Square*, which was co-directed with Diao Yang, Roger Cheung and the feature about gay life, and belching call is *Palace West Palace* which was made in 1996.

In the fifth generation favored exotic locales, on the boarder of the country, they focused on history and high style, in contrast. Almost all the sixth generation films emphasize on urban youth, and contemporary life, and naturalistic realisms bordering on documentary amount.



Many of them are dabbling in, however the underground mode of production was not economically, and apolitically wired. In the millennium, the sixth generations have been attempting to join the main stream, looking for investment at the domestic market. Some have found modest box office successes, but few have one critical success so far.

So, the high critics today are on the newest film makers, who are not as designated as the generations at in the china. There is the culture of calling filmmakers according to the generations. So, far we do not have generations, but Chinese cinema something that is very well established at Chinese film makers us to the feature someone, to watch out for. So, this is one more addition in are talk on tradition in global cinema, world cinema will continue this with more discussion on world cinema in are subsequent classes.

Thank you very much.