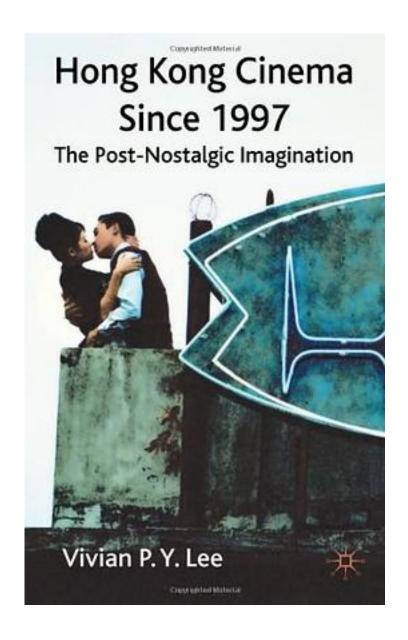
Hong Kong Cinema Since 1997



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The change of sovereignty in 1997 marked the end of British colonial rule and the beginning of a new era in the history of Hong Kong. Taking its point of departure from Hong Kong cinema's transition to the post-colonial present, this study traces the form and content of a still evolving mode of cinematic imagination in Hong Kong films during the first decade of Chinese rule. Using the term 'post-nostalgic' to distinguish the treatment of nostalgia in post-handover films from Jameson's critique of postmodern nostalgia, it revisits current debates over local identity, nationhood, globalization and transnational film cultures to reflect on how Hong Kong filmmakers have negotiated between a local consciousness and the need to embrace the global and the national. The discussion covers a wide spectrum of popular and art films, from action, martial arts, comedy and horror to arthouse drama and pan-Asian co-productions, and sheds light on both new and emerging trends in Hong Kong's film industry.

作者介绍:

VIVIAN P.Y.LEE teaches in the Department of Chinese, Translation and Linguistics at the City University of Hong Kong. Her publications on modern Chinese literature and Chinese cinemas have appeared in academic journals and anthologies including Modern Chinese Literature and Culture, Journal of Chinese Cinemas, Scope and Chinese Films in Focus II.

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| 评论 |
| Postmodern pastiche is about cultural memory and the merging of horizons past and present. 真好,真的是影像和文化研究并举。 作者研究的是97之后后怀旧,在必然存在的集体记忆下,each film/filmmaker constitutes a site of self-reflective encounter with some aspects of personal and collective memories。 a story of how the local cinema has got by |
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书评

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