

Recent Cinema Studies - December 2019

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Pakistan Cinema 1947-1997, Second Edition / Mushtaq Gazdar (Intro) I. A. Gazdar

Oxford University Press, Pakistan 2019

xxxvi, 398p.

Includes Index; Bibliography

9780199408528

\$ 65.00 / HB

1100 gm.

First published in 1997 to commemorate the fiftieth anniversary of the creation of Pakistan, the book features a review of films before Partition, plots of great cinema classics, trivia, and cinema lore. It contains anecdotes and reminiscences about the people who shaped the entertainment industry, as well as interviews with directors and producers. But alongside the trivia is a clever synthesis juxtaposing the artistic development of the cinematic world with the overall social development in the country. It shows how the narrow self-interest of the ruling clique clashed with the creative potential of the artistic world, stifling originality and all but destroying the film industry. The narrative is punctuated with over a hundred photographs and contains an index of all the films made to date. In this second edition of Mushtaq Gazdar's seminal work, I. A. Rehman, Haris Gazdar, and Aisha Gazdar provide an overview of the two decades since, marking seventy years of the country's film industry. The filmography has also been updated to include the last two decades.

<https://www.marymartin.com/web?pid=666976>

Puppets, Gods, and Brands: Theorizing the Age of Animation from Taiwan / Teri Silvio

University of Hawaii Press, USA 2019

xviii, 272p.

Includes Index ; Bibliography

9780824881160

\$ 30.00 / null

450 gm.

- 1.Characters and characteristics in mass media.
- 2.Cartoon characters – Social aspects – Taiwan.
- 3.Computer animation – Social aspects – Taiwan.
- 4.Figurines –Social aspects – Taiwan.
- 5.Puppet theatre – Social aspects – Taiwan
- 6.Video game characters – Social aspects – Taiwan.

The early twenty-first century has seen an explosion of animation. Cartoon characters are everywhere—in cinema, television, and video games and as brand logos. There are new technological objects that seem to have lives of their own—from Facebook algorithms that suggest products for us to buy to robots that respond to human facial expressions. The ubiquity of animation is not a trivial side-effect of the development of digital technologies and the globalization of media markets. Rather, it points to a paradigm shift. In the last century, performance became a key term in academic and popular discourse: The idea that we construct identities through our gestures and speech proved extremely useful for thinking about many aspects of social life. The present volume proposes an anthropological concept of animation as a contrast and complement to performance: The idea that we construct social others by projecting parts of ourselves out into the world might prove useful for thinking about such topics as climate crisis, corporate branding, and social media. Like performance, animation can serve as a platform for comparisons of different cultures and historical eras.

<https://www.marymartin.com/web?pid=667396>

Literati Lenses: Wenren Landscape in Chinese Cinema of the Mao Era / Mia Yinxing Liu

University of Hawaii Press, USA 2019

x, 248p.

Includes Index ; Bibliography

9780824859831

\$ 75.00 / HB

850 gm.

- 1.Motion pictures – China – History – 20th century.
- 2.Landscapes in motion pictures.

Chinese cinema has a long history of engagement with China's art traditions, and literati (wenren) landscape painting has been an enduring source of inspiration. *Literati Lenses* explores this interplay during the Mao era, a time when cinema, at the forefront of ideological campaigns and purges, was held to strict political guidelines. Through four films—*Li Shizhen* (1956), *Stage Sisters* (1964), *Early Spring in February* (1963), and *Legend of Tianyun Mountain* (1979)—Mia Liu reveals how landscape offered an alternative text that could operate beyond political constraints and provide a portal for smuggling interesting discourses into the film. While allusions to pictorial traditions associated with a bygone era inevitably took on different meanings in the context of Mao-era cinema, cinematic engagement with literati landscape endowed films with creative and critical space as well as political poignancy. Liu not only identifies how the conventions and aesthetics of traditional literati landscape art were reinvented and mediated on multiple levels in cinema, but also explores how post-1949 Chinese filmmakers configured themselves as modern intellectuals in the spaces forged among the vestiges of the old. In the process, she deepens her analysis, suggesting that landscape be seen as an allegory of human life, a mirror of the age, and a commentary on national affairs.

<https://www.marymartin.com/web?pid=667393>

Pelikulang Komiks : Toward a Theory of Filipino Film Adaptation / Joyce L. Arriola

University of the Philippines Press, Quezon City, Philippines 2019

xxxii, 560p.

Includes Index

9789715429009

\$ 50.00 / null

900 gm.

- 1.Film adaptations – Philippines.
- 2.Comic books, strips, etc. – Philippines – Film Adaptation.
- 3.Motion pictures and comic books.
- 4.Motion picture industry – Philippines.

<https://www.marymartin.com/web?pid=674248>

Cinema is a Cat: A Cat Lover's Introduction to Film Studies / Daisuke Miyao

University of Hawaii Press, USA 2019

x, 190p.; 98 b&w illustrations.

Includes Index; Bibliographical references

9780824879709

\$ 24.99 / null

350 gm.

- 1.Cats in motion pictures.
- 2.Motion pictures.
- 3.Cinematography.

Watching movies every night at home with his cats, film scholar and cat lover Daisuke Miyao noticed how frequently cats turned up on screen. They made brief appearances (think of Mafia boss Marlon Brando gently stroking a cat in a scene from *The Godfather*); their looks provided inspiration to film creators (*Avatar*); they even held major roles (*The Lion King*). In *Cinema Is a Cat*, Miyao uses the fascinating relationship between cats and cinema to offer a uniquely appealing introduction to film studies.

Cats are representational subjects in the nine films explored in this book, and each chapter juxtaposes a feline characteristic—their love of dark places, their “star” quality—with discussion of the theories and histories of cinema. The opening chapters explore three basic elements of the language of cinema: framing, lighting, and editing. Subsequent chapters examine the contexts in which films are made, exhibited, and viewed. Miyao covers the major theoretical and methodological concepts of film studies—auteurism, realism, genre, feminist film theory, stardom, national cinema, and modernity theory—exploring fundamental questions. Who is the author of a film? How does a film connect to reality? What connections does one film have to other films? Who is represented in a film and how? How is a film viewed differently by people of different cultural and social backgrounds? How is a film located in history? His focus on the innate qualities of cats—acting like prima donnas, born of mixed blood, devoted to the chase—offers a memorable and appealing approach to the study of film.

How to read audio-visual materials aesthetically and culturally is of limitless value in a world where we are constantly surrounded by moving images—television, video, YouTube, streaming, GPS, and virtual reality. *Cinema Is a Cat* offers an accessible, user-friendly approach that will deepen viewers’ appreciation of movies, from Hollywood classics like *Breakfast at Tiffany’s* and *To Catch a Thief*, to Japanese period dramas like *Samurai Cat*. The book will be attractive to a wide audience of students and scholars, movie devotees, and cat lovers.

<https://www.marymartin.com/web?pid=667419>

Pop Empires : Transnational and Diasporic Flows of India and Korea / S. Heijin Lee, (Ed)

University of Hawaii Press, USA 2019

xii, 348p. ;

Includes Index ; Bibliography

9780824880002

\$ 30.00 / null

540 gm.

1. Motion pictures, Indic.
2. Motion pictures, Korean.
3. Motion picture industry – India – Mumbai
4. Motion picture industry – Korea (South)
5. Culture in motion pictures.
6. Motion pictures and transnationalism.

At the start of the twenty-first century challenges to the global hegemony of U.S. culture are more apparent than ever. Two of the contenders vying for the hearts, minds, bandwidths, and pocketbooks of the world's consumers of culture (principally, popular culture) are India and South Korea. "Bollywood" and "Hallyu" are increasingly competing with "Hollywood"—either replacing it or filling a void in places where it never held sway.

This critical multidisciplinary anthology places the mediascapes of India (the site of Bollywood), South Korea (fountainhead of Hallyu, aka the Korean Wave), and the United States (the site of Hollywood) in comparative dialogue to explore the transnational flows of technology, capital, and labor. It asks what sorts of political and economic shifts have occurred to make India and South Korea important alternative nodes of techno-cultural production, consumption, and contestation. By adopting comparative perspectives and mobile methodologies and linking popular culture to the industries that produce it as well as the industries it supports, *Pop Empires* connects films, music, television serials, stardom, and fandom to nation-building, diasporic identity formation, and transnational capital and labor. Additionally, via the juxtaposition of Bollywood and Hallyu, as not only synecdoches of national affiliation but also discursive case studies, the contributors examine how popular culture intersects with race, gender, and empire in relation to the global movement of peoples, goods, and ideas.

<https://www.marymartin.com/web?pid=667446>

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