

1. Record Nr.	UNINA9910464370203321
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Titolo	Cut-pieces : celluloid obscenity and popular cinema in Bangladesh // Lotte Hoek
Pubbl/distr/stampa	New York : , : Columbia University Press, , [2014] ©2014
ISBN	0-231-53515-5
Descrizione fisica	1 online resource (269 p.)
Collana	South Asia Across the Disciplines South Asia across the disciplines
Disciplina	302.2343095492 306.4095492
Soggetti	B films - Bangladesh Motion pictures in ethnology - Bangladesh Electronic books. Bangladesh Social life and customs
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Note on Transliteration, Translation, and Pseudonyms -- Acknowledgments -- Introduction: Before Mintu the Murderer -- 1. Writing Gaps -- 2. A Handheld Cam era Twist ed Rapidly -- 3. Actress /Character -- 4. Cutting and Splicing -- 5. Noise -- 6. Unstable Celluloid -- Conclusion -- Notes -- Bibliography -- Index -- Backmatter
Sommario/riassunto	Imagine watching an action film in a small-town cinema hall in Bangladesh, and in between the gun battles and fistfights a short pornographic clip appears. This is known as a cut-piece, a strip of locally made celluloid pornography surreptitiously spliced into the reels of action films in Bangladesh. Exploring the shadowy world of these clips and their place in South Asian film culture, Lotte Hoek builds a rare, detailed portrait of the production, consumption, and cinematic pleasures of stray celluloid. Hoek's innovative ethnography plots the making and reception of Mintu the Murderer (2005, pseud.), a popular, Bangladeshi B-quality action movie and fascinating embodiment of the cut-piece phenomenon. She begins with the early scriptwriting phase

and concludes with multiple screenings in remote Bangladeshi cinema halls, following the cut-pieces as they appear and disappear from the film, destabilizing its form, generating controversy, and titillating audiences. Hoek's work shines an unusual light on Bangladesh's state-owned film industry and popular practices of the obscene. She also reframes conceptual approaches to South Asian cinema and film culture, drawing on media anthropology to decode the cultural contradictions of Bangladesh since the 1990s.

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