

1. Record Nr.	UNINA9910484671503321
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Titolo	Craziness and Carnival in Neo-Noir Chinese Cinema // by Harry H. Kuoshu
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2021
ISBN	9783030730819 3030730816
Edizione	[1st ed. 2021.]
Descrizione fisica	1 online resource (167 pages)
Collana	Chinese Literature and Culture in the World, , 2945-7262
Disciplina	809.895 791.43655
Soggetti	Oriental literature Motion pictures - Asia Culture - Study and teaching Literature - Philosophy Motion pictures Asian Literature Asian Film and TV Cultural Theory Literary Theory Film Theory Close Readings in Film and TV
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Chapter 1: Introduction: Crazy Stone Phenomenon and Chinese Neo-Noir Comedies -- Chapter 2: Prelude: Rehumanization Craziness and Traditional Noir -- Chapter 3: Discourses: Crazy Stone Dropped in a "Postmodern" Pond -- Chapter 4: Films: Because of Crazy Stone -- Chapter 5: Dual Retrievals of Cinematic Craziness: A Coda.
Sommario/riassunto	Craziness and Carnival in Neo-Noir Chinese Cinema offers an in-depth discussion of the "stone phenomenon" in Chinese film production and cinematic discourses triggered by the extraordinary success of the 2006 low-budget film, Crazy Stone. Surveying the nuanced implications

of the film noir genre, Harry Kuoshu argues that global neo noir maintains a mediascape of references, borrowings, and re-workings and explores various social and cultural issues that constitute this Chinese episode of neo noir. Combining literary explorations of carnival, postmodernism, and post-socialism, Kuoshu advocates for neo noir as a cultural phenomenon that connects filmmakers, film critics, and film audiences rather than an industrial genre. Harry H. Kuoshu is Herring Endowed Chair in Asian Studies and Film Studies at Furman University, USA, where he teaches courses on Chinese film, literature, culture and language. In addition to scholarly articles, he is the author of *Lightness of Being in China* (1999), *Celluloid China* (2002), and *Metro Movies: Cinematic Urbanism in Post-Mao China* (2011).
