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Nota di contenuto	Intro -- Contents -- Acknowledgements -- Contributors -- Introduction -- Part I - History and Lineage -- 1.Making Movies Male: Zhang Che and the Shaw Brothers Martial Arts Movies, 1965-1975 -- 2. Post-1997 Hong Kong Masculinity -- 3.Queering Masculinity in Hong Kong Movies -- 4.Unsung Heroes: Reading Transgender Subjectivities in Hong Kong Action Cinema -- Part II - Transnational Significations -- 5.Kung Fu Films in Diaspora: Death of the Bamboo Hero -- 6.Obtuse Music and Nebulous Males: The Haunting Presence of Taiwan in Hong Kong Films of the 1990s -- 7.Fighting Female Masculinity: Women Warriors and Their Foreignness in Hong Kong Action Cinema of the 1980s -- 8.An Unworthy Subject: Slaughter, Cannibalism and Postcoloniality -- Part III - Production, Reception, and Mediation -- 9. Bringing Breasts into the Mainstream -- 10.Post-Fordist Production and the Re-appropriation of Hong Kong Masculinity in Hollywood -- 11. Masculinities in Self-Invention: Critics' Discourses on Kung Fu-Action Movies and Comedies -- 12.Women's Reception of Mainstream Hong Kong Cinema -- Notes -- Glossary -- Bibliography -- Index.
Sommario/riassunto	This collection of exciting essays explores how the representations and the ideologies of masculinities can be productively studied in the

context of Hong Kong cinema. It has two objectives: first, to investigate the multiple meanings and manifestations of masculinities in Hong Kong cinema that compliment and contradict each other. Second, to analyze the social and cultural environments that make these representations possible and problematic. "Masculinities and Hong Kong Cinema" presents a comprehensive picture of how Hong Kong mainstream cinematic masculinities are produced within their own socio-cultural discourses, and how these masculinities are distributed, received, and transformed within the setting of the market place. The volume is divided into three interrelated parts: the local cinematic tradition; the transnational context and reverberations; and the larger production, reception, and mediation environments. These three perspectives will reveal the dynamics and tensions between the local and the transnational, between production and reception, and between text and context, in the gendered manifestations of Hong Kong cinema.
