

Reading summary

[Art & Culture](#), [Artists](#)



Reading Summary The reading, ' The Martial Arts Film in Chinese Cinema: Historicism and the National ' relate to the Chinese history and myths reflected in Chinese films such as The House of Flying Daggers and Curse of the Golden Flower (Teo 99). The thesis indicates that most of the Chinese films depict specific elements like sword fighting, Kung Fu, superstition, and supernaturalism. They also contain unique characteristics that include actors flying thus defying the law of gravity, producing strong rays of light from their hands and invisible characters (Teo 100-101). Indeed, Chinese films that portray superstition, gods, and demons are Shenguai films while those consisting of sword fighting, kung Fu, and supernaturalism are wuxia films (Teo 99).

However, the KMT government in Nanking imposed a ban on the films with gods and demons in the early 1930 to hinder the irrational thinking, superstition, and pornography portrayed by such films. However, the ban only took effect in Shanghai but ignored in Hong Kong, which prompted many film industries to relocate to Hong Kong (Teo 101). Hong Kong was a British colony that provided a better environment for the filmmakers to improve their entertainment careers and earn a living just as they did in Shanghai.

The methods used in writing the thesis include gathering and collecting information about the Chinese film industries including the historical and current activities in the industry. The thesis shows the trend of the film industry and the impacts of politics and modernization in the industry. The participants in the research study include the filmmakers, actors, screenwriters, and the audience. In writing the thesis, the writer also uses

male and female participants and hence portraying gender discourse. The thesis also portrays the effects of government bans on the industry and their evolution with time (Teo 101-108). Apparently, the writer focuses on the thesis statement throughout the study.

In collecting information, the researcher used questionnaires distributed to the audiences to assess and rate the perception of the audience on Chinese films. In addition, the researcher also interviewed some actors and filmmakers to understand their challenges in film production. Materials used in collecting information included field equipment like field notebook to write short notes on the views of the participants. These materials helped the researcher to gain information on how the audiences would like the film industry to be.

The reading ' The Martial Arts Film in Chinese Cinema is significant in several ways. First, the thesis educates on how the Chinese film industry has moved from the 19th century to 21st century. Secondly, the thesis depicts key elements of the Chinese cinema such as the sword fighting, supernaturalism and kung fu and hence improving the understanding on the differences of Chinese films and other films (Teo 99). Thirdly, the thesis outlines the importance of both genders, masculine and feminine in a film since inclusion of the feminine gender attracts many people. Finally, the reading of the thesis helps filmmakers to know which areas to improve since it includes the likes and interests of the audiences.

Works Cited

Teo, Stephen. *The Martial Arts Film in Chinese Cinema: Historicism and the National*. Hong Kong University Press, 2010. Print.