

Vietnam Cinema

Poshek Fu, Man-Fung Yip

Inventing Vietnam Michael A. Anderegg, 1991 Testimony of the unique relationship between the U.S.-Vietnam War and the images and sounds that have been employed to represent it.

From Hanoi to Hollywood Linda Dittmar, Gene Michaud, 1990 Probing the large body of emotion-laden, controversial films, *From Hanoi to Hollywood* is concerned with the retelling of history and the retrospection that such a process involves. In this anthology, an awareness of film as a cultural artifact that molds beliefs and guides action is emphasized, an awareness that the contributors bring to a variety of films.

A Cinema Without Walls Timothy Corrigan, 1991 Corrigan argues that in the past 25 years the increased conglomerization of film production/distribution companies and the rise of VCR, satellite, and cable television technologies have altered the way films are made and how we view them. The result is a growing internationalization of national cinema cultures and an increasing fragmentation of the audience. Video has reduced the movie to private and domestic performance. At the same time, audiences are bombarded with a surfeit of images that leaves them with a battered sense of their place in history and culture. Corrigan notes that, combined with what many critics have recognized as the growing incoherence in film texts, these facts make it more meaningful to discuss films not as texts but as multiple cultural and commercial processes constructed by increasingly specialized audiences. ISBN 0-8135-1667-6: \$36.00.

The Vietnam War on Film David Luhrssen, 2019-05-10 *Vietnam War on Film* illustrates how to employ film as a teaching tool. It also stands on its own as an account of the war and the major films that have depicted it. Even for many people who experienced the Vietnam War first hand, memories of that conflict have often been shaped by the popular films that depicted it: *The Quiet American*, *The Green Berets*, *The Deer Hunter*, *Coming Home*, *Platoon*, *Full Metal Jacket*, and *Apocalypse Now*, among others. *Vietnam War on Film* examines how the war is portrayed through a selection of ten iconic films that represent the war through dramatization and storytelling as opposed to through documentary footage. The book includes an introduction to the war's history and a timeline of events, followed by ten chapters, each of which focuses on a specific Vietnam War movie. Chapters offer a uniquely detailed level of historical context for the films, weighing their depiction of events against the historical record and evaluating how well or how poorly those films reflected the truth and shaped public memory and discourse over the war. A final section of Resources provides a comprehensive annotated bibliography of print and electronic sources to aid students and teachers in further research.

Hollywood's Vietnam Gilbert Adair, 1989 Films include: *American graffiti*, *Apocalypse now*, *The boys in company C*, *Coming home*, *The deer hunter*, *Easy rider*, *Full metal jacket*, *Gardens of stone*, *Go tell the Spartans*, *The green berets*, *Hamburger Hill*, *The killing fields*, *Missing in action*, *Platoon*, the 'Rambo' series, *The shining*, *The strawberry statement*, *Taxi driver*, *Uncommon valor*. Includes a filmography.

Hollywood from Vietnam to Reagan-- and Beyond Robin Wood, 2003 This new edition includes all the chapters of the original work, supplemented with analysis of comedy films of the 1990s, a chapter on contemporary filmmakers,

including David Fincher & Jim Jarmusch, & an essay on 'Day of the Dead'

Vietnam War Movies Jamie Russell, 2002 From 'The Deer Hunter' to 'Platoon', the Vietnam cycle of films that America has been producing since the 1970s has had an impact on audiences on both sides of the Atlantic. This book offers an overview of the genre, including such films as 'Full Metal Jacket', 'Platoon', 'Rambo: First Blood' and 'Apocalypse Now'. Aiming to show the ways these films operate as fantasy wish-fulfilment, an attempt to come to terms with the war, and as simply an opportunity for action, this book will appeal to all viewers, students and fans of the Vietnam War film.

Defeated Masculinity Raya Morag, 2009 The burgeoning field of trauma and cinema is an exciting development within contemporary trauma studies. The author of this book describes the complex relationship between cinema and the trauma of defeat in war. An asymmetric and non-binary comparison of two test cases, post-World War II New German Cinema and post-Vietnam War American cinema, illuminates the indirect and intriguing ways these societies have dealt with the enormous psycho-cultural difficulty of acknowledging their defeat and understanding its manifold meanings. This book draws on psychoanalysis, masculinity studies, and corporeal feminism to explore the bodily experience of defeat. It examines themes and representations of body and sexuality to create a theoretical framework that reveals anew the link between defeated masculinity and nationalism. Building on an original analysis of such varied films as *The Deer Hunter*, *Full Metal Jacket*, *The Tin Drum*, and *Paris Texas*, the author suggests new criteria that highlight the characteristics of post-traumatic cinema.

American War Cinema and Media since Vietnam Patricia Keeton, Peter Scheckner, 2013-08-28 No other cinematic genre more sharply illustrates the contradictions of American society - notions about social class, politics, and socio-economic ideology - than the war film. This book examines the latest cycle of war films to reveal how they mediate and negotiate the complexities of war, class, and a military-political mission largely gone bad.

Vietnam at the Movies Michael Lee Lanning, 1994 FOR THE FIRST TIME EVER, A COMPREHENSIVE AND FASCINATING CRITIQUE OF MOVIES ABOUT VIETNAM! Heroic. Brave. Daring. Until the 1960s, movies about war were good box office. That all changed with Vietnam. Since the war was unpopular and confusing -- lacking clear objectives and easily identified enemies -- movie-makers, like many Americans, transferred their dislike for the conflict onto the soldier. Consequently, Hollywood produced pictures that can now be recognized as misleading, distorted, sensationalistic, or just plain dishonest. In *Vietnam at the Movies*, Vietnam vet Michael Lee Lanning traces the genesis of the war movie from the Spanish American War all the way up to Vietnam, taking Tinseltown to task for its treatment of the Viet vet -- painstakingly separating fact from the fiction, and reviewing the quality and accuracy of more than 380 films and TV movies, including: *Air America* * *The Big Chill* * *Birdy* * *Born on the Fourth of July* * *Casualties of War* * *Coming Home* * *The Deer Hunter* * *Dogfight* * *Easy Rider* * *First Blood* * *For the Boys* * *Friendly Fire* * *Full Metal Jacket* * *Good Morning Vietnam* * *Hair* * *In Country* * *JFK* * *The Killing Fields* * *Lethal Weapon* * *Nashville* * *Platoon* * *Running On Empty* * *Slaughterhouse-Five* * *Streamers* * *Suspect* * *Swimming to Cambodia* * *Taxi Driver* * *Tender Mercies* * *Top Gun* * *Year of the Dragon* * And many more! Alphabetically organized for quick and easy access,

this comprehensive volume gives film audiences and VCR viewers the opportunity to understand exactly what they are watching when they see Vietnam at the movies.

Colonialism and Nationalism in Asian Cinema Wimal Dissanayake, 1994-10-22 ... an important collective work for communication practitioners, students, and scholars who want to have a deeper understanding of film making in Asia and of the promotion of nationalism through communication. -- Media Asia ... a momentous contribution to the study of colonialism and postcoloniality in Asia... -- The Journal of Asian Studies This is an excellent model for studies in how the popular, art, and experimental cinemas function in the consideration of nationhood as a configuration of symbols.... This anthology provides an interesting discussion by offering a theoretical framework from which to examine the complex topics of nation, state, identity formation, and collective history in the realm of cinema. It becomes an even more effective tool by playing itself out within a diverse Asian context. -- Afterimage Essays examine the representation of the interlocking discourses of nationhood and history in Asian cinema, dealing with film traditions in Japan, China, Taiwan, Korea, Vietnam, Thailand, Indonesia, India, Sri Lanka, and Australia.

How the War Was Remembered Albert Auster, Leonard Quart, 1988-10-12 One way to analyze the intensely conflicting feelings Americans hold toward the Vietnam War is to see how the war has been portrayed through film. How the War Was Remembered is the first book to analyze Vietnam War films. Auster and Quart create a typology of these films based on their connection to sociohistorical currents such as the Wounded Hero, Superman, Hunter/Hero, and the Survivor. They also combine aesthetic analysis with a social, historical, and cultural critique. How the War Was Remembered by Albert Auster and Leonard Quart is a full-length treatment of filmic portrayals of the Vietnam War. From Samuel Fuller's China Gate to Francis Coppola's Apocalypse Now they examine the major works of an ever growing genre. The book is divided into four parts. The first deals with the genre, and the other three specific types within the genre. Notes, a bibliography, and an index complete the volume. Communication Booknotes One way to analyze the intensely conflicting feelings Americans hold toward the Vietnam War is to see how the war has been portrayed through film. How the War Was Remembered is the first book to analyze Vietnam War films, beginning with China Gate, and ending with Hamburger Hill. Included are analyses of all the major films about the Vietnam War, including Green Berets, The Deerhunter, Apocalypse Now, The Killing Fields, Rambo, Platoon, and Full Metal Jacket, and others. Auster and Quart create a typology of these films based on their connection to socio-historical currents such as the Wounded Hero, Superman, Hunter/Hero, and the Survivor. They also combine aesthetic analysis with a social, historical, and cultural critique.

Inventing Vietnam Michael A. Anderegg, 1991 Testimony of the unique relationship between the U.S.-Vietnam War and the images and sounds that have been employed to represent it.

The Cold War and Asian Cinemas Poshek Fu, Man-Fung Yip, 2019-11-28 This book offers an interdisciplinary, historically grounded study of Asian cinemas' complex responses to the Cold War conflict. It situates the global ideological rivalry within regional and local political, social, and cultural processes, while offering a

transnational and cross-regional focus. This volume makes a major contribution to constructing a cultural and popular cinema history of the global Cold War. Its geographical focus is set on East Asia, Southeast Asia, and South Asia. In adopting such an inclusive approach, it draws attention to the different manifestations and meanings of the connections between the Cold War and cinema across Asian borders. Many essays in the volume have a transnational and cross-regional focus, one that sheds light on Cold War-influenced networks (such as the circulation of socialist films across communist countries) and on the efforts of American agencies (such as the United States Information Service and the Asia Foundation) to establish a transregional infrastructure of free cinema to contain the communist influences in Asia. With its interdisciplinary orientation and broad geographical focus, the book will appeal to scholars and students from a wide variety of fields, including film studies, history (especially the burgeoning field of cultural Cold War studies), Asian studies, and US-Asian cultural relations.

Vietnam on Film Gilbert Adair,1981

Hymns for the Fallen Todd Decker,2017-02-28 This book describes in detail how music and sound function as a constituent part of the prestige combat film's larger work of memorialization in the cultural realm of commercial cinema. As Rikke Schubart and Anne Gjelsvik note, historians must deal with 'the complexity of history, war, heroism, patriotism, memory, and the process of their representation.' Hymns for the Fallen traces an expressive sonic continuity in this 'process of representation' for serious war films. The three elements of the soundtrack--dialogue, sound effects, music--are treated in detail in the chapters which follow, although music proves to be of particular interest.--Site de l'éditeur.

Cinema-Interval Trinh T. Minh-ha,2013-05-13 An image is powerful not necessarily because of anything specific it offers the viewer, but because of everything it apparently also takes away from the viewer. --Trinh T. Minh-ha Vietnamese filmmaker and feminist thinker Trinh T. Minh-ha is one of the most powerful and articulate voices in independent filmmaking. In her writings and interviews, as well as in her filmscripts, Trinh explores what she describes as the infinite relation of word to image. Cinema-Interval brings together her recent conversations on film and art, life and theory, with Homi Bhabha, Deb Verhoeven, Annamaria Morelli and other critics. Together these interviews offer the richest presentation of this extraordinary artist's ideas. Extensively illustrated in color and black and white, Cinema-Interval covers a wide range of issues, many of them concerning the space between--between viewer and film, image and text, interviewer and interviewee, lover and beloved. As an added bonus, the complete scripts of Trinh's films Surname Viet Given Name Nam and A Tale of Love are also included in the volume. Cinema-Interval will be an essential work for readers interested in contemporary film art, feminist thought, and postcolonial studies.

The War Film Robert T. Eberwein,2005 War has had a powerful impact on the film industry, while at the same time motion pictures can influence wartime behaviour & shape our perception of the historical record. This book collects essays that use a variety of critical approaches to explore this film genre.

Cinema, Law, and the State in Asia C. Creekmur, M. Sidel, 2007-06-25 This book explores the intersections of film, justice, and the state in comparative perspective across a range of major Asian countries, including India, China, Japan, Korea, the Philippines, and Vietnam. The contributing authors cross the conventional border between the analysis of on-screen and off-screen intersections of law and cinema.

Colonialism and Nationalism in Asian Cinema Wimal Dissanayake, 1994-10-22 . . . an important collective work for communication practitioners, students, and scholars who want to have a deeper understanding of film making in Asia and of the promotion of nationalism through communication. –Media Asia . . . a momentous contribution to the study of colonialism and postcoloniality in Asia . . . –The Journal of Asian Studies This is an excellent model for studies in how the popular, art, and experimental cinemas function in the consideration of nationhood as a configuration of symbols. . . . This anthology provides an interesting discussion by offering a theoretical framework from which to examine the complex topics of nation, state, identity formation, and collective history in the realm of cinema. It becomes an even more effective tool by playing itself out within a diverse Asian context. –Afterimage Essays examine the representation of the interlocking discourses of nationhood and history in Asian cinema, dealing with film traditions in Japan, China, Taiwan, Korea, Vietnam, Thailand, Indonesia, India, Sri Lanka, and Australia.

Reviewing **Vietnam Cinema**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Vietnam Cinema**," an enthralling opus penned by a highly acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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