

exclusion that created a new sense of agency among Hong Kong people. In other words, it was the transformation of Hong Kong people's political attitude, and not their action, that structured the political system. Both Britain and China had to consider Hong Kong people's collective will, which directly shaped the framework of the SAR. In this sense, Lam's editorial is valuable in the sense that it recorded, and participated in, the making of contemporary Hong Kong history.

Although Lam's writing may not be considered academic or "theorized" in a strict sense, his analysis nevertheless touches upon several critical issues vital to Hong Kong studies, from Britain's legacy in contemporary Hong Kong, China–Hong Kong relations, to Hong Kong people's political attitude. The publication of this collection in 2018 makes it a timely read, when political uncertainty is emerging again in this city. In addition to covering the period that was the direct cause to Hong Kong's recent concern, Lam's political stance as a pro-local, liberal yet conservative commentator interestingly resembles some localist perspectives today, and it is in this potential connection with what is going on in Hong Kong in the present that lies the empirical implication of his writing three decades ago.

***Hong Kong and Bollywood: Globalization of Asian Cinemas.***

Edited by Lee Tse-hei Joseph and Satish Kolluri. New York, NY: Palgrave MacMillan, 2016. 300 pp. Hardcover. ISBN: 9781349949311.

Reviewed by Romi Jain

This edited volume powerfully captures the dynamics of Asia's "cinematic giants"—the Hong Kong film industry and Bollywood—in the 21<sup>st</sup> century in terms of styles, norms, themes and practices. The editors, Joseph Lee Tse-hei and Satish Kolluri, set the ball rolling in the first chapter by situating both cinemas as "new cultural forces" in the global cinematic zone, following which a stream of analyses and observations emerges with the overarching themes of politics, crisis, and aesthetics. Interestingly, by bringing together an array of international scholars from multiple disciplines such as history, communication studies, sociology, and management, this 15-chaptered book is the first of its kind to place the two industries in a mutual dialogic mode, representing the "broad analytical categories of urban cinema" (1).

The curtain lifts up with tracing the evolution and growth of Bollywood lyrics from the pre-independence era to the post-independence period. To those who have ever sung or murmured these songs might experience a nostalgic whiff. It may be noted that Ali Mir and Raza Mir concede that the movies, referenced in Chapter 2, are not necessarily representative of distinct periods. Nevertheless, their

selection of the songs mirrors the societal ethos, values, and issues marking key political junctures. At the same time, they could have considered featuring a couple of stanzas depicting the neoliberalization phase as well. The sequential flow continues in Chapter 3 that examines the crucial change in postcolonial Hong Kong's gangster movies, carrying the "China-centered framework" (64), as part of the filmmakers' attempt to appeal to both the Hong Kong and mainland Chinese audiences. It helps one understand the political underpinnings of the current Hong Kong film industry, responding to the expectations of the Chinese government, as well as providing an analytical lens to compare and contrast the themes and nuances of the industry's future movies.

The other side of postcolonial Hong Kong movies is captured in Chapter 4 in which Joseph Lee Tse-hei engagingly depicts and incisively analyzes the scripts. He concludes that *Chaos* and *Three Narrow Gates* "present the postcolonial city as a unique cinematic entity that speaks for and by itself, and that [...] resists pressures for further integration into the Chinese motherland" (81). Similarly, Cheung Siu-keung in Chapter 6 critiques the Mainland and Hong Kong filmmakers' attempt to "globalize" "cinematic discourse of Greater China" in *1911* (2011). He observes that given the competing Chinese polities in mainland China, Taiwan, Hong Kong and Macau, the endeavor to homogenize the "narrative of Greater China" should be given up with a simultaneous cinematic acceptance of differences and pluralities. As such, these chapters reveal the opposite undercurrents of receptivity to "an inclusive national identity" and the "desperation and despair under the 'one country, two systems formula'" (73), enabling the reader to get a glimpse of the subtle complexes obtaining in post-Handover Hong Kong.

Part II deals with cinematic representations of crisis in educational, political, economic and social domains. The educational predicament forms the subject of Chapter 7 in which Satish Kolluri pertinently underscores the significance of such movies as *Taare Zameen Par* and *I Not Stupid* for illuminating the issue of "devaluation of art education" (132) in the neoliberal age, while simultaneously exploring the role of parental pedagogies in this apparently entrenched phenomenon. From a social perspective, S. J. Raj and Rohini Sreekumar's penetrating analysis of *Slumdog Millionaire* and other movies, in Chapter 9, brings out the "cross-over" productions' partial portrayal of Indian slums and their gross neglect of the positive aspect of these socially cohesive locations that are populated by "millions of hard-working residents" (164). Their critique should serve as a wake-up call for filmmakers who would rather harness and perpetuate stereotypes than step out of their comfort zones to dig deeper into reality.

Chapters 8 and 10 pertain to socio-political and financial aspects of Hong Kong. While Chang Jing-jing conducts a discerning analysis of

*The Wall* against the background of the 1950s' left-leaning Cantonese cinema, Cheung Siu-keung focuses on Johnnie To's *Life Without Principle* which reflects post-colonial Hong Kong's financial irregularities under China's state-led capitalism. Cheung sums up the movie's effect in terms of driving "the audiences to reject the current discourse on neoliberalism [... which] gambles the city's future on Chinese economic growth" (185). In this context, inclusion of a brief note on Hongkongers' reception to the movie would have been interesting. Overall, there is no denying that the author succinctly highlighted the major politico-economic contexts associated with the film theme.

Chapters in Part III investigate how Hong Kong and Indian filmmakers deal with Hollywood's cultural hegemony in their attempt to harmonize their new transnational identities with "local loyalties." Describing and comparing the New Wave of cinematic realism in Hong Kong and Parallel Cinema in India in 1970s and 1980s, Surajit Chakravarty in Chapter 11 spells out the following themes which arose out of "directors' discontent with modernization" (201): disaffected youth, commercialization and loss of values, and consumption. Further, in his brief analytic treatments of the two cinemas, he aptly traces many of the current experiments in mainstream Bollywood to Parallel Cinema. On its part, Chapter 12 offers an interesting interpretation of *naql* or imitation in commercial Hindi films, addressing the misperception of the Hindi film as a "bad copy" of the Hollywood film" (217). Anjali Roy argues, "[l]ike the traditional storyteller, who would narrate well-known tales in a distinctive fashion [...] Hindi cinematic texts copy 'originals' by mixing them in order to produce a new version of the film and make it locally appealing" (231). It reminds one of an adage that *naql* (copying) requires *aql* (intelligence). Nevertheless, a segment of movie watchers and commentators—adoring pristine originality—might still remain unreceptive to the notion of copying, especially in the absence of accompanying credit to the source.

The subject of aesthetics continues in Chapter 13 where Patrick Sullivan describes "under-cranking" and "step-printing" as cinematic techniques in Wong Kar-wai's filmography. Its merit lies in simplifying for a general reader as to what these techniques entail, what their significance is, and how they were employed in movies like *As Tears Go By*. In Chapter 14, Michael A. Mikita aptly selected *Chandi Chowk to China* (2009) for critical examination, given that the movie, aligning with the book's theme, inter alia, features the fusion of Bollywood music and dance and Hong Kong martial arts. Mikita encapsulates his masterly account and discerning analysis into broad explanatory themes: regurgitating the other's China; bifurcated identities, conjoined subjectivities; and comedifying the Indian self. In one such context, he observes that the Indian filmic construction of the Chinese other "differs from the Western mode of Orientalized gaze by redirecting the

joke of the comedic other onto the self, making fun of the Indian, rather than the Chinese” (261). As such, the reader is drawn into a cinematic journey of vivid images with a parallel venture into the analytical course.

The final chapter by Lauren Gorfinkel and Su Xuezhong examines how China’s television media is being employed in promoting Chinese films globally. It addresses such key questions as to how the China Central Television (CCTV) is reaching out to the global audience in its framing of Hong Kong in film-related reports, and what the CCTV reports on Hong Kong–Mainland film cooperation suggest about China’s global ambitions (266). Toward this end, the authors analyzed CCTV’s broadcast, documentaries, and cultural news pertaining to the Hong Kong film industry. One of the findings is that Hong Kong is positioned as a crucial link between China and the West, with top stars like Jackie Chan being featured prominently in the CCTV reports. This chapter should specifically appeal to those interested in studying the mechanisms of China’s soft power. As Gorfinkel and Su write, the chapter does not go too far to analyze their actual effects for China’s soft power, which could be a subject of future research.

Cumulatively speaking, *Hong Kong and Bollywood: Globalization of Asian Cinemas* is an engaging panorama of developments and practices in the Hong Kong and Mumbai film industries in relation to their transnational significance, mutual interplay, as well as regional peculiarities. It is a must-read for students, scholars and academics in the field of film and cultural studies. On account of its interdisciplinary appeal, the book will also be useful to students and scholars in other disciplines such as sociology and China studies, apart from being of interest to general readers and film lovers.