The ambivalent identity of Wong Kar-wai’s cinema

Thesis or Dissertation

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Abstract(s)
Auyant réalisé neuf longs-métrages entre 1988 et 2007, ainsi que plusieurs campagnes publicitaires, vidéo-clips, courts-métrages et projets collectifs, Wong Kar-wai est un des réalisateurs contemporains les plus importants actuellement. Issu de l'industrie cinématographique fortement commerciale de Hong Kong, Wong est parvenu à attirer l'attention du circuit international des festivals de cinéma avec son style visuel unique et son récit fragmenté. Considéré par plusieurs critiques comme le poète de la recherche d'identité de Hong Kong après 1997, Wong Kar-wai défie toutes les tentatives de catégorisation.

L'étude qui se poursuit ici a donc pour objet essentiel de fournir une analyse attentive et complète de son œuvre, tout en se concentrant sur les traits stylistiques qui donnent à ses films une unité. Ces caractéristiques correspondent à une certaine façon de raconter des histoires, de composer des personnages et des récits, de manipuler le temps et d'utiliser des ressources techniques de sorte que ses films offrent une identité cohérente.

L'objectif est d'analyser les différents composants de ses images pour découvrir comment ses films communiquent les uns avec les autres afin de créer une identité unique.

Pour atteindre cet objectif, je pose comme hypothèse de travail que le cinéma de Wong est marqué par une structure dualiste qui permet à ses films de présenter des qualités contradictoires simultanément. La plupart de mes arguments se concentrent sur le travail du philosophe français Gilles Deleuze, qui a proposé une théorie du cinéma divisé entre l'image-mouvement et l'image-temps. Je considère que sa théorie fournit un cadre valide sur lequel les films de Wong peuvent être projetés.

While nine feature films released between 1988 and 2007, as well as several advertising campaigns, music videos, short films and collective projects, Wong Kar-wai is one of the most important contemporary filmmakers currently working. Hailing from Hong Kong’s highly commercial film industry, Wong has managed to attract the attention of the international film festival circuit with his visual style and fragmented narrative. Considered by many critics as the poet of Hong Kong’s quest for identity post 1997, his cinema defies every attempt of standardization. The main goal of this study is to provide an attentive and comprehensive study of his body of work, concentrating on the stylistics traits that make his films part of a coherent unity. These characteristics correspond to a certain way of telling stories, of composing situations and characters, of manipulating time and the use of technical resources so that his films offer a coherent identity. The objective is to analyze the different components of his images, to show how his films communicate with each other in order to create something unique. To achieve this objective, I put forward the hypothesis that Wong’s cinema is marked by a dualistic structure that allows his films to present opposite qualities at the same time. Most of my arguments are based on the thoughts of French philosopher Gilles Deleuze, whose own dualistic theory of cinema presented in his books Cinema 1: the movement-image and Cinema 2: the time-image, provides a valid framework upon which Wong’s films can be projected. While the research concentrates on the textual analysis of films, I will also benefit from comparative analysis and additional disciplines.
Hong Kong director Wong Kar-wai made three of the 100 greatest foreign-language films in BBC Culture's poll. His unique style and universal human themes mark him apart from his peers, writes Vivienne Chow. The cinema of Hong Kong, once dubbed 'Hollywood East', spans over a century and has been home to several great film-makers. But there's only one name that made it on to BBC Culture's poll of the 100 greatest foreign-language films: Wong Kar-wai. The final scene has Tony Leung Chiu-wai's character whispering his secrets into the tree hole, remembering the vanished years. It marks the end of an era and the dawn of an unknown future, true in the film, as well as for Wong's film-making and the fate of Hong Kong. Wong Kar Wai's saturated images set to lush scores have created unforgettable, atmospheric tone poems that are lovingly captured in [WKW: The Cinema of Wong Kar Wai].

INDULGE MAGAZINE. Read more. The conversations/interviews with Wong Kar Wai are better and worth reading multiple times. You should own this if you love Wong Kar Wai. Would make a great gift. Read more. Part of the Hong Kong Second Wave, Wong Kar-wai's intense visualisation of personal dramas stands in stark contrast to the action-driven stereotype of Hong Kong film. From an early age, he spent much of his time in cinemas absorbing film after film, which Wong has described as a "universal language based on images". Indeed, Wong's acclaimed films seem to closely aligned to this vision of film and image. Often sparse in dialogue, Wong's films are driven by visually rich imagery laden with unspoken feelings.