
CONTENTS

Editorial

- 115–116 TAN SEE KAM 陳時鑫 AND GARY BETTINSON

Articles

- 117–138 How does Hou Hsiao-hsien engage with popular memory? National allegory, language and family story in *Good Men, Good Women* (Hou Hsiao-hsien, 1995)
CHRISTINE YU-TING HUNG
- 139–159 ‘Lust, Caution’!?: Shanghai and the transnational and transgressive imaginations in classical Hollywood cinema
YING XIAO
- 161–179 Genre storytelling and glocalization in Mainland Chinese cinema at the turn of the century: *The Missing Gun* as a case study
YONGZHEN SHU
- 181–197 ‘You Won’t Believe Her Eyes’: Gender politics, cultural reiteration and the cinematic other in the transnational remake from *Gin gwai (The Eye)* (2002) to *The Eye* (2008)
JINHUA LI

- 199–218 Marathi cinema: Notes towards a liminal history
HRISHIKESH INGLE

- 219–234 The entertainment industry and India, Inc.
SOMJIT BARAT

- 235–242 Unscrambling the narrative chronology of Hong Sangsoo’s *Hill of Freedom*
MARSHALL DEUTELBAUM

Book Review

- 243–248 *Hong Kong Neo Noir*, Esther C. M. Yau and Tony Williams (eds) (2017)
TOM CUNLIFFE

Conference Report

- 249–256 *12th Asian Cinema Studies Society (ACSS) International Conference*, Lancaster University, Lancaster, 10–12 July 2017
PETER RIST

- 259 **Index**