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Introduction

Locating "Asia" in the Cinematic Cold War

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1. Introduction: Locating “Asia” in the Cinematic Cold War

Sangjoon Lee and Darlene Machell Espeña

This book is about cinema and the cultural Cold War in Asia, set against the larger history of the cultural, political, and institutional linkages between the US, Europe, and Asia at the height of the Cold War. From the popularity of CIA-sponsored espionage films in Hong Kong and South Korea to the enduring Cold War rhetoric of brotherly relations in contemporary Sino–Indian co-production, cinema has always been a focal point of the cultural Cold War in Asia. Historically, the United States and the Soviet Union viewed cinema as a powerful weapon in the battle to win hearts and minds—not just in Europe but also Asia. The Cold War in Asia was, properly speaking, a hot war, with proxy military confrontations between the United States on one side, and the Soviet Union and China on the other. Amid this political and military turbulence, cataclysmic shifts occurred in the culture and history of Asian cinemas as well as in the latitude of US cultural diplomacy in Asia. The collection of essays in this volume sheds light on the often-forgotten history of the cultural Cold War in Asia. Taken together, the volume’s 15 chapters examine film cultures and industries in Asia to showcase the magnitude and depth of the Cold War’s impact on Asian cinemas, societies, and politics. By shifting the lens to Asia, the contributors to this volume re-examine the dominant narratives about the global Cold War and highlight the complex and unique ways in which Asian societies negotiated, contested, and adapted to the politics and cultural manifestations of the Cold War.

In this introductory chapter, we present the prevailing intellectual debates surrounding the history, ideas, and experiences of the Cold War in Asia and the academic landscape in which the chapters in this book were written. First, we discuss the dominant narratives about the Cold War and identify limitations in the scholarship on the Cold War in Asia, highlighting gaps in works that examine the cultural dimension of the Cold War in Asia. Next,

we examine the recent scholarship on cinematic studies of the Cold War in Asia and invite our readers to rethink the place of cinematic networks, national cinemas, and film genres during the Cold War. Finally, we provide an overview of this book's chapters and show how each contributes to the development of cinema studies and cultural Cold War scholarship in Asia and beyond.

Rethinking the “Cold War” in Asia

Much has been written about the Cold War in the past two decades, including about the Cold War in Asia. Scholars have explored the origins of the Cold War in the region, the reasons the ideological fight shifted from Europe to Asia, the diverse factors that shaped Washington's key policies, and the legacies of the conflict in the region.¹ While this rich body of work has generated valuable insights into the Cold War and Asian history, it suffers from certain limitations. First, most of the publications focus on the Vietnam War and offer Western (that is, American) perspectives. Much less has been published about other Asian states such as Laos, Cambodia, Indonesia, Burma/Myanmar, the Philippines, and Malaya/Malaysia.² Second, because scholars generally focus on Western concerns, they invariably depict Asia as essentially an arena for the contest between the great powers. Less emphasis is placed on the roles that local Asian actors played in the conflict. Asian narratives and perspectives consequently remain under-studied, left at the margins of Cold War scholarship. Some scholars, for example, argue that the great powers' intervention in Asia, and specifically Vietnam, was the inevitable outcome of American and communist Cold War concerns.³ Others who focus on US policy contend that Washington sought to dominate the regional economies and link them to a US-led international capitalist economy.⁴ As a result, the US government regarded Asia—both East and Southeast—as being of such economic and military importance to the United

1 See, for example, Foley (2010); Tyner (2007); Tarling (1998); McMahon (1999); Moyer (2006); Fineman (1997); Rotter (1989); Wehrle (2005); Schaller (1987); Lee (1996); Aldrich, Rawnsley, and Rawnsley (2005); Vu and Wongsurawat (2009); Goscha and Ostermann (2009); Kwon (2010); Zheng, Hong, and Szonyi (2010); Murfett (2012); McGarr (2013); Friedman (2015); Koikari (2015); Hajimu (2015); Phillips (2015); Oh (2015); Roberts and Carroll (2016); Ang (2018); Kim (2017); Li (2018); Mizuno, Moore, and DiMoia (2018); Miller (2019); and Ngoei (2019).

2 Albert Lau, *Southeast Asia and the Cold War* (2012), 1.

3 George Herring, *America's Longest War*.

4 See, for example, Kolko (1972) and Williams (2009).

States and its anti-communist allies that Washington would countenance no communist challenge to the Western dominance of the region.⁵ Whatever the perspective, Asian voices remain comparatively muted in these studies.

In recent publications, however, scholars have offered more complex narratives of the Cold War in Asia, demonstrating that the Cold War in the region took a different route compared to Europe and the United States precisely because of the unique "regional dynamics it interfaced with."⁶ Together, these publications critically investigate the perspectives of Asian states and societies. Odd Arne Westad, Karl Hack, and Geoff Wade contend that Asian political leaders played important roles in the global and regional Cold War and did not act as passive actors or puppets of the Americans or the Soviets.⁷ This argument was reinforced in an important collection of essays by Zheng Yangwen, Hong Liu, and Michael Szonyi, which shows that Asian political leaders entertained communist ideas long before the outbreak of World War II and found communism both appealing and appropriate as an ideology that underpinned their anti-colonial and nationalist struggles against the imperial powers.⁸ Taking into account local objectives, perceptions, and initiatives puts Asians at the center of the political and cultural transformations that were taking place in the region during the Cold War.

Even the applicability of the term *Cold War* in Asia has been called into question by Heonik Kwon, whose work, informed by cultural and social history, accentuates the diverse sociocultural experiences in Cold War Asia. He notes, "There has never been a conflict called *the Cold War*" because the political bipolarity was experienced "in radically different ways across societies."⁹ In other words, the multiplicity and complexity of the experiences of different societies during this period cannot be captured by such a general conceptual term as the "Cold War." In *Cold War Crucible* (2015), Hajimu Masuda contends that the Cold War existed only because people thought it existed. He examines how the Cold War was constructed and imagined, particularly during the Korean War, and why such a construction was necessary in the first place.¹⁰ As we rethink the place of Asia in Cold War studies, a critical appraisal of the term "Cold War" offers an opportunity to explore how Cold War politics permeated the everyday lives and experiences of ordinary people in Asia, particularly on the cultural front.

5 See, for example, Leffler (1992) and Gaddis (2005).

6 Lau, *Southeast Asia and the Cold War*, 2.

7 See, for example, Westad (2007); Hack (2001); Wade (2009).

8 Zheng, Hong, and Szonyi, eds. *The Cold War in Asia* (2010).

9 Kwon, *The Other Cold War*, 6.

10 Masuda, *Cold War Crucible*, 2.

The scholarship on the Cold War in Asia has become more nuanced and sophisticated with the emergence of new publications that explore the cultural front of the Cold War in Asia. Among the few publications to embrace a cultural approach to the study of Southeast Asian foreign relations is a volume edited by Tuong Vu and Wasana Wongsurawat. Vu, in particular, argues that Asian political leaders established a complex cultural network that helped ideas cross boundaries and shaped Southeast Asian policymakers' perception of international politics.¹¹ Another collection, edited by Tony Day and Maya Liem, furnishes insights into how Southeast Asian novels, theater, arts, literature, festivals, and the popular press molded local identities and local perceptions of the Cold War.¹² Building on these works, the essays in the present volume undertake sustained and systematic investigations of Asia's film cultures and industries during the Cold War.

Locating "Asia" in the Cinematic/Cultural Cold War¹³

Frances Stonor Saunders' pivotal work *The Cultural Cold War* (2000) has exerted a significant influence on subsequent scholarly research on the subject. The book explores the covert psychological initiatives and cultural diplomacy strategies implemented by the US to win the battle for hearts and minds during the Cold War.¹⁴ Saunders examined the use of financial resources by the Central Intelligence Agency (CIA) to support intellectual periodicals, musical performances, films, art exhibitions, and similar cultural endeavors with the intention of employing them as strategic tools in countering the influence of the Soviet Union and its affiliated nations. Subsequently, a closely interconnected corpus of literature has examined the cultural conflict that ensued between the Soviet Union and the Western democracies.

During the Eisenhower administration (1953–1961), the President's Emergency Fund for International Affairs was used to subsidize trade fair presentations conducted by private industry, organize US national exhibitions in Europe and the Soviet Union, support publications, and facilitate travel overseas by musical ensembles, among other initiatives. The Cultural

11 Vu and Wongsurawat, *Dynamics of the Cold War in Asia*. See also Goscha and Ostermann, *Connecting Histories*.

12 Day and Liem, *Cultures at War*. See in particular the essays by Francisco Benitez, Rachel Harrison, and Barbara Hatley.

13 This section contains revised portions from a previous version that was published in Lee (2020), 7–9.

14 Saunders, *The Cultural Cold War*.

Presentations program of the US State Department also dispatched some of the nation's most talented artists in the fields of modern dance, ballet, classical music, rock 'n' roll, folk, blues, and jazz to regions including Asia, the Middle East, Africa, and the Soviet Union. The objective was to captivate audiences and challenge prevailing perceptions of American prejudice. In a similar vein, scholars such as Prevots (1999), Caute (2003), Klein (2003), Eschen (2006), Davenport (2009), Castillo (2010), Fosler-Lussier (2015), and Kodat (2015) carried out research on the roles played by "American arts" and the "American way of life" in the cultural Cold War. In recent scholarship, the effect of sports on Cold War politics has been emphasized by Witherspoon (2014), Rider (2016), Rider and Witherspoon (2018), Parks (2017), and Redihan (2017), among others.

In the field of cinema and media studies, Urban (1997), Krugler (2000), Puddington (2000), Johnson (2010), Cummings (2010), Machcewicz (2014), and others have contributed valuable perspectives on US radio propaganda during the Truman-Eisenhower era. Their research endeavors involve examining the intricate narratives surrounding the Voice of America (VOA) and the covert support provided by the CIA to Radio Free Europe/Radio Liberty. Through their work, these scholars have shed light on previously unexplored aspects of this historical period. Cinema emerged as a prominent weapon in the cultural Cold War. Tony Shaw, one of the most prolific scholars in this field, delves into the complex relations among filmmakers, censors, politicians, and government propagandists within the context of Hollywood's Cold War era, and he examines the role of British cinema in shaping Cold War propaganda.¹⁵ Film historians, for their part, have revealed that the CIA worked covertly with Hollywood during the Cold War. In highlighting how the US film industry functioned as one of the cultural sectors of the state-corporate network during the Cold War, a significant number of studies have scrutinized the Motion Picture Export Association of America (MPEAA), formerly the Motion Picture Producers and Distributors of America (MPPDA), and its global businesses in the Soviet Union, Eastern Europe, Turkey, Germany, and Spain, along with the distribution of Soviet films in the US during this period.¹⁶

Little is known, however, about American involvement in Asian cinemas during the cultural Cold War. Although the Cold War was, by definition, a global conflict and the United States faced both the Soviet Union and China

15 Shaw, *Hollywood's Cold War*, and Shaw, *British Cinema, and the Cold War*.

16 See Wagnleitner (1994); Erdogan and Kaya (2002); Aguinaga (2009); and Blahova (2010). Regarding Hollywood vs. the Soviet Union during the Cold War, see Krukones (2009) and Zhuk (2014).

on the Asian periphery, Asia has often been glossed over in the cultural Cold War literature, which concentrates primarily on US cultural policy and “the European theater.” The recent publication of Christina Klein’s *Cold War Cosmopolitanism: Period Style in 1950s Korean Cinema* (2020), Sangjoon Lee’s *Cinema and the Cultural Cold War: US Diplomacy and the Origins of the Asian Cinema Network* (2020), Hee Wai Siam’s *Remapping the Sinophone: The Cultural Production of Chinese-Language Film in Singapore and Malaya prior to and during the Cold War* (2019), Jing Jing Chang’s *Screening Communities: Negotiating Narratives of Empire, Nation, and the Cold War in Hong Kong Cinema* (2019), Poshek Fu’s *Hong Kong Media and Asia’s Cold War* (2023), Hieyoon Kim’s *Celluloid Democracy: Cinema and Politics in Cold War South Korea* (2023), and the new collection *The Cold War and Asian Cinemas* (2021), edited by Man-Fung Yip and Poshek Fu, made significant contributions to the dynamic realm of scholarship in this area.

Given the violent turn and the lasting legacies of the Cold War in Asia, much more remains to be studied. During this period, cinema played an exceptional role in the battle for the hearts and minds of people across the world. Films are not, of course, mere entertainment; indeed, they are often used as a political tool to wage psychological warfare, and they serve as cultural spaces where Asian perceptions and experiences of the Cold War were articulated, negotiated, and challenged. This volume pushes the boundaries of Cold War scholarship by attending to the ontology of Asian societies’ efforts to navigate decolonization and nation-building, Cold War politics, and the intensified cultural influences that shaped their everyday lives. Foregrounding Asia, these essays re-examine the global Cold War and open the field to the unique agencies and forms of resistance and negotiation that Asian societies deployed during the Cold War through their cinematic productions and cultural exchanges. *Remapping the Cold War in Asian Cinemas* illuminates how the Cold War’s long shadow can be traced from the entangled cinematic histories in Asia to the contemporary forms of memory, reconciliation, and remembering of the Cold War in Asian film productions. Rather than treating the cultural Cold War as a transient temporal period, we examine the ambivalent, overlapping, and enduring marks the Cold War framework has left on Asian cinemas and societies.

Organization of the Volume

Remapping the Cold War in Asian Cinemas includes fifteen essays from a mix of prominent senior academics and emerging scholars working with

various archives and contemporary sources related to the history and culture of post-war Asian cinema, decolonization, international politics, and US hegemony and cultural policies in the Cold War period. The themes addressed in these essays cover a wide range of film genres, historical periods, and methodological approaches that reflect the various frontiers of inquiry on the Cold War and cinema in Asia at present. Broadly, the essays can be grouped into four overarching themes that are helpful for decoding the intersections between cinema and the Cold War in Asia.

Cinematic Constructions of the Cold War in Asia

The first theme includes four chapters that investigate the cinematic representations and constructions of Asian nations, identities, and cultures during the Cold War era. Amid the complex political and socio-cultural transformations in the region, cinema afforded Asians a platform for imagining, constructing, and performing identities that drew on everything from ethnic to local and national affiliations. Local filmmakers working with either commercial enterprises or state-led studios tapped into the cultural and political work of cinema in their quest for identity and belonging, with Cold War politics and policies as the backdrop. In Chapter 2, Chris Berry sheds light on Taiwanese-language films (*taiyupian*), a term referring to a cycle of dramatic features between the late 1950s and the early 1970s in the Minnanhua Sinitic language. Although most scholarship on *taiyupian* interprets them within a domestic Taiwanese framework, Berry shows why they can be understood as Cold War cinema and why Taiwanese-language cinema, as a whole, should be treated as part of transnational cinema culture and, more specifically, as a Cold War cinema. His chapter examines how Taiwanese-language cinema was shaped by the Cold War in two primary ways. First, the Cold War influenced the production, distribution, and exhibition of *taiyupian* by dividing the natural market and making the industry both a beneficiary and a victim of Cold War cultural policies. Second, the films were not just part of a generalized post-war cosmopolitanism but also part of Taiwan's cosmopolitan popular culture among the Minnanhua-speaking population.

Moving to the other side of the Cold War, Man-Fung Yip (Chapter 3) examines the revolutionary cinema of the Democratic Republic of Vietnam (DPR), or North Vietnam, which has received little attention in English-language scholarship. He focuses on a central defining element of Vietnamese revolutionary cinema: its highly expressive use of nature and rural landscapes. This propensity for expressive natural and pastoral imagery, which shows strong

affinities with contemporaneous Vietnamese poetry and art and with the poetic cinema of Alexander Dovzhenko, not only evokes an intense lyricism but also serves as an affective site for articulating an “authentic” Vietnamese identity available for political mobilization. Through close analysis of a few representative films, Yip illuminates the essential role of landscapes, both aesthetic and ideological, in Vietnamese revolutionary cinema.

By looking at films by Norodom Sihanouk and Rithy Panh, two of the most influential Cambodian filmmakers, Darlene Machell Espeña (Chapter 4) probes into the myriad narratives in Cambodia’s entangled history of Cold War politics, decolonization, and nation-building. Taking a comparative approach to the cinematic milieu of Cambodia, Espeña identifies the role of these two prominent filmmakers in (re)constructing and (re)imagining the Cambodian nation as well as in piecing together Cambodia’s troubled and displaced past. Espeña argues that in Sihanouk’s films, Cambodia’s Cold War foreign policy of neutrality takes form and substance, anchored in cinematic imaginations of a modern and inclusive nation with rich traditions and a glorious history. In Rithy Panh’s films, the specter of the Cold War remains; the ghost of the Cold War is remembered, deconstructed, and narrativized not just through ordinary people’s accounts and the materiality of the war in and on their bodies and minds but also in the altered landscapes that bear silent witnesses to the past. Taken together, their films capture the long shadow of the Cold War in Cambodia’s past, present, and future.

In the last chapter of this section, Eric Sassono argues that Islam played a dynamic role in the cultural Cold War in the 1960s. Islam has been acknowledged as a political force in Indonesia during this period, especially in the land conflict in Java and the involvement in the 1965–1966 massacre of members and sympathizers of the Indonesian Communist Party (PKI), and its discourse is deemed to have justified the killings. Sassono illustrates how Islam also functioned as a cultural force through an examination of *Tauhid* (directed by Asrul Sani), a film that was written and produced in 1960–1964 as part of a direct ideological confrontation with the Indonesian Communist Party, which was the dominant political and ideological force in Indonesia during that period. Each of these chapters demonstrates the place of cinema in the evolution and development of Asian political and social consciousness as a site for articulating, contesting, and negotiating Cold War frameworks.

Cold War Geopolitics in Asian Cinemas

The second cluster of chapters examines the Cold War’s geopolitical processes and their implications for Asian cinemas. Specifically, these chapters

locate cinema as the nexus where global and regional geopolitical strategies permeate and intervene in Asian cinema and politics. Key developments in Asian cinematic networks and industries were determined by both direct and indirect policies shaped by Cold War concerns, and an in-depth exploration of these transformations provides a glimpse into the process in which the Cold War and its policies and politics generated crucial changes in the cinematic landscape in Asia. Beyond serving as a space for Asian imaginations and narrations of the Cold War and related local political concerns, Asian cinema was irreversibly altered by Cold War strategic actions.

In Chapter 6, Hiroshi Kitamura explores Ishihara Yūjirō's engagement with Cold War geopolitics. By looking at such films as *Alone on the Pacific*, *Safari 5000*, and *The Walking Major*, Kitamura shows how Ishihara, the most iconic male star of 1950s and 1960s Japanese cinema, exemplified a broader desire to break out from the confines of nationhood, reconcile the problematics of war with the United States, establish economic and cultural partnerships with Western Europe, and reify African colonial/postcolonial subordination.

In Chapter 7, Kenny Ng traces the 1950s media project that Chang Kuo-sin carried out with the support of the CIA-backed the Asia Foundation. As Lee (2020) has demonstrated in his study of the early history of the organization, the Asia Foundation was originally a creation of the US executive branch intended to propagate US foreign policy interests in Asia. The Asia Foundation supported Japan's Nagata Masaichi, Hong Kong's Chang Kuo-sin, and South Korea's Korean Motion Picture Cultural Association. Ng focuses on Chang Kuo-sin and his Asia Pictures by examining the production of *The Heroine* (1955), a historical drama about a female assassin during the transition from the Ming to the Qing Dynasty in 1664. Despite Chang's failure to operate Asia Pictures as an established enterprise, his studio achieved a handful of good-quality Chinese pictures. *The Heroine* was a pioneering "woman's picture" in martial arts storytelling. Ng's study assesses the contributions of Asia Pictures to Sinophone cinemas and diasporic Chinese experiences amid cultural power struggles between leftists and rightists.

In Chapter 8, Elmo Gonzaga traces the iconic Filipino actor, director, and producer Fernando Poe Jr. (or FPJ), commonly known as "The King of Philippine Movies" or "Da King." Gonzaga examines how the changing aesthetics and politics of FPJ's 1960s and 1970s films were shaped by the bipolar imaginary of Cold War culture based on integration and containment. Patterned after the genre of the Western, FPJ's 1960s narratives featured a solitary, laconic, and altruistic outsider who, after breaking with his violent past to adopt an anonymous identity suspected of being a threat, saves a

marginalized community from being victimized by landlords, politicians, and bandits. Looking at FPJ's early artistic collaborations with the auteurs Eddie Romero, Lino Brocka, and Celso Ad. Castillo, the chapter analyzes how their tropes of heroism and suspicion are reworked around the period of the proclamation of Ferdinand Marcos' Martial Law dictatorship, which persecuted opposition politicians, activists, and publications as communist fronts.

The next two chapters, written by Wen-Qing Ngoei and Adam Knee, shift our attention to Hollywood. In Chapter 9, Ngoei argues that as US involvement in Vietnam deepened, films such as *The 7th Dawn* (1964) and *King Rat* (1965) served as cultural spaces in which an American victory over Asian communism was envisioned, performed, and contested. These films indulged fantasies that Americans might appropriate and/or supersede British experiences in Southeast Asia. Indeed, they articulated a palpable optimism about US involvement in Southeast Asia while wrestling with the fatalism of President Eisenhower's "domino theory," according to which communism would topple the Southeast Asian countries one by one. Through a study of these films, Ngoei's chapter reveals the dynamic mingling of promise and peril in the conflicted American vision of the United States' Cold War encounter with Southeast Asia in the 1960s.

Lastly, in Chapter 10, Knee explores a peculiar phenomenon observed in a handful of US-produced (or co-produced) Cold War feature films with Southeast Asian settings: the disguising (or rendering ambiguous) of the specific national and geographical coordinates of those settings. Although this is not a particularly widespread phenomenon, Knee's analysis illuminates the dynamics of the Cold War cinematic relationship (representational, industrial, geopolitical) between the US and Southeast Asia and some of the logics of US cinematic engagements with the region. More specifically, the chapter examines three American (or partly American) film productions released in a relatively short span of time that are set in an Asia that is in some way undefined: the low-budget Filipino horror co-production *Terror Is a Man* (1959), the major studio literary adaptation *The Ugly American* (1963), and the low-budget espionage adventure *Operation CIA* (1965). Taken together, what these chapters reveal is the critical role that Asian cinemas played as political tools in the psychological front of the Cold War.

Cold War Film Genres

The four chapters in the third part of the book interrogate Cold War film genres, stars, and movie magazines to show how the Cold War manifested

in various genres that were popular at the time. Musicals, espionage films, and pulp cinemas, despite their divergences, converge in many ways into a discussion and interrogation of Cold War memories, feelings, and concerns. In Chapter 11, Evelyn Shih analyzes musical numbers in films from the 1960s in Taiwan and South Korea, discussing their representation of the entertainment space and their fashioning of cinematic attraction as a mode of vernacularizing popular music. In the 1960s, an American form of live entertainment emerged on the local music scene in East Asia. This emergence can be attributed not merely to the cultural power of the United States among its client states but also to the actual presence of Americans on US military bases. Entertaining Americans became a significant industry in countries like Taiwan and South Korea, and the US presence expanded into spaces of entertainment such as bars, hotels, and dance clubs. The rise of American music and dance as a popular form in Taiwan and South Korea, however, was due not to the disappearance of anti-Americanism but to the ingenuity of local performers, who claimed the attractive new forms as their own. These films, Shih argues, not only brought an exclusive experience of American base-adjacent entertainment into the mass consciousness but also staged their own counter-occupation of these spaces with charismatic performances.

Sangjoon Lee (Chapter 12) casts a critical eye on the South Korea–initiated inter-Asian coproduction of espionage films produced during the 1960s, with particular reference to the South Korea–Hong Kong coproduction of *SOS Hong Kong* and *Special Agent X-7*, both produced and released in 1966. As the apparent progeny of Cold War politics in the West, espionage films witnessed unprecedented popularity around the globe in the 1960s. With the success of *Dr. No* (1962) and *Goldfinger* (1964) in Asia, film industries in Japan, Hong Kong, Taiwan, and South Korea recognized the market potential of such films. In the late 1960s, they began to churn out their own James Bond–mimetic espionage films. In the US-driven Cold War political, ideological, and economic sphere, developmental states in the region—particularly South Korea and Taiwan—vigorously adopted anticommunist doctrine to guard and uphold their militant dictatorships. In this political atmosphere in the regional sphere, cultural sectors in each nation-state—including cinema—voluntarily or compulsorily served as an apparatus to strengthen the state's ideological principles. While the Cold War politics that drives the narrative in the American and European films is conspicuously absent in Hong Kong espionage films, South Korea and Taiwan explicitly criticized the ideological principles of their apparent enemies—North Korea and the People's Republic of China (PRC)—in their representative espionage films.

In Chapter 13, Christina Klein focuses on the Korean War film *Swing Kids* (2018) as a work of historical memory. Unlike recent South Korean films that treat the war primarily as a conflict between North and South Koreans and create fantasies of reunification, *Swing Kids* emphasizes the war's multinational nature. Set within the Kōjedo POW camp, it constructs an alternate history of the war in which relations among a group of South Korean, North Korean, Chinese, and African American characters play out in unexpected ways via dance. Combining the generic conventions of the Korean War film with those of the backstage musical, it tells the story of a group of tap dancers as they prepare to put on a show. Klein reads the film as performing two kinds of cultural work. First, it imagines liberation from the Cold War division system through the creation of a cosmopolitan community that transcends the boundaries of race, nation, ideology, and culture. Second, it supports South Korea's contemporary global ambitions by offering a mythic origin story for K-pop, one of the country's most successful exports.

The last chapter in this section examines 1970s and 1980s Taiwan pulp films, also known as Taiwan "social-realist films," which are hybrid films produced from the late 1970s to the mid-1980s that exploit elements ranging from crime, violence, and sex to anticommunism. In this chapter, Ting-Wu Cho examines a series of Taiwan pulp films that depict men torn between the rural and urban experience, between their past crimes and their capitalist aspirations. The tragic masculinity in these films embodies perpetual desire, violence, and nostalgia. This crime-centric genre, Cho argues, articulates the conflicting post-war ideologies in Taiwan as a structure of feeling through its narrative strategy and visual excess. The repeating narrative of a man's degeneration into a life of crime, enhanced by the stylized violent scenes, is an anxious cinematic representation of the entanglement of the island's colonial trauma, the nationalist crisis, and the neoliberal turn in state policies.

The Long Shadow of the Cold War in Contemporary Asian Cinemas

The volume's fourth and last theme covers contributions that cast a critical eye on the long shadow of the Cold War in contemporary Asian cinemas and, in part, demonstrates that the Cold War in Asia is not a thing of the past, a period in history that is finished. The two chapters in this section regard the Cold War as a past that can be found in the present. In Asian cinema, as well as in bodies and memories, the Cold War remains legible and distinguishable. Taking up Susan Buck-Morss' provocative claim

that the 1969 moon landing opened an era of visibility marked by "seeing global," Elizabeth Wijaya (Chapter 15) considers filmmakers' aesthetic strategies for probing what remains as well as what remains obscure but returns periodically to haunt independent Southeast Asian cinema. Wijaya focuses on how Cold War–framed imbrications of visibility and reality persist via interrogations of memory, forgetting, and media complicity in two contemporary Southeast Asian feature films—*The Science of Fictions* (2019) by the Indonesian filmmaker Yosep Anggi Noen and *Snakeskin* (2014) by the Singaporean filmmaker Daniel Hui.

In the final chapter, Nitin Govil focuses on co-production initiatives between India and China that are designed to create a regional cultural market. Taking the 2017 film *Kung Fu Yoga* as emblematic of the historical contradictions of the Sino-Indian encounter, Govil argues that the film and the discourse around it prioritize the ancient past rather than more proximate—and more problematic—Cold War histories. In a critical engagement with *Kung Fu Yoga's* temporal and territorial imagination, Govil shows how the film presents a historical knowledge predicated on forgetting the Cold War. Despite the film's interest in the archaeological excavation of historical exchange, it buries—rather than disinters—the contentious legacies of the Cold War encounter. In this way, the film circulates as part of the state-led management of cultural remembrance.

As a whole, *Remapping the Cold War in Asian Cinemas* exposes the magnitude and depth of the Cold War's impact on Asian cinemas, societies, and socio-political policies. It is our hope to contribute to the emerging scholarship on the cultural dimension of the Cold War in Asia, foregrounding the multiplicity and dynamism of Asian narratives and perspectives. This collection is a small but nevertheless necessary step towards restoring the forgotten history of Asia's place in the global Cold War.

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