



Cinematic Chinatown: Raum, Narration und Repräsentation (German Edition)

Yuanchen Zhang

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Jede Weltstadt hat ihre Chinatown, sei es New York, London, Paris oder Melbourne. In westlichen Ländern gelten die exotischen Stadtteile als touristische Attraktionen, im Film sind sie jedoch typische Schauplätze für Gewalt und Chaos, denkt man beispielsweise an den gleichnamigen Film von Roman Polański oder an *Big trouble in little China* von John Carpenter. Zhang Yuanchen arbeitet die sozio-kulturellen Ursprünge und Facetten des filmischen Raummotivs Chinatown heraus. Dazu analysiert sie exemplarisch eine Spannweite von Filmen, in denen die Chinatown als Haupthandlungsort oder als Nebenschauplatz eingesetzt wird, wie *Broken Blossoms* (D.W. Griffith, 1919), *The Lady from Shanghai* (Orson Welles, 1947), *Once Upon a Time in America* (Sergio Leone, 1984) und *Year of the Dragon* (Michael Cimino, 1985). Das Raummotiv-Konzept von Hans J. Wulff dient der Autorin als theoretischer Ausgangspunkt. Zudem setzt sie sich mit Edward W. Saids Theorien zur Konstruktion des Orients, dem Begriff der Heterotopien von Michael Foucault, der Idee der Hyperrealität von Jean Baudrillard und dem raumsemantischen Ansatz Jurij M. Lotmans auseinander.

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