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**From Action Cinema to “Docudrama” and Back: The Work of Ringo Lam and Hong Kong Cinema Reconsidered**

Action Cinema always conjures up an image of a popular cinema, particularly in Hong Kong, where it has often been regarded as the single most representative form of cinema. This glaring tradition, however, has often been either decried as being outright manipulative under the discourse of culture industry or uncritically embraced as the unique nature of cinema in Hong Kong, both of which are based however on an undeveloped conception of Hong Kong cinema as a site of social mediation. In this regard, the idea of “docudrama”, from the renowned Hong Kong action film director Ringo Lam, challenges this simplistic and reductionist approach, and this paper would like to explicate how his idea and films, which have long been much underestimated, if not ignored, despite his relative fame, could point towards a new perspective on the studies of the aesthetics of Hong Kong action cinema and Hong Kong cinema as a whole.