Close-ups and Long Shots in Modern Chinese Cinemas

Red Lights

Close-ups and Long Shots in Modern Chinese Cinemas

By focusing on Chinese cultural formations and critical discourses of the last decade of the century, the author dissects the intellectual, economic, and political contradictions of a turbulent era. This wide-ranging, deeply interdisciplinary work demarcates the cultural terrain by examining diverse media: film, television, avant-garde art, and literature, as well as critical theory and intellectual history.

Red Lights


Chinese Modernism in the Era of Reforms

China in the Age of Global Capitalism

Fragmented Memories and Screening Nostalgia for the Cultural Revolution argues that films and TV dramas about the Cultural Revolution made after China’s accession to the WTO in 2001 tend to represent personal memories in a markedly sentimental, nostalgic, and fragmented manner. This new trend is a significant departure from earlier films about the subject, which are generally interpreted as national allegories, not personal expressions of grief, regret or other personal feelings. With China entering a postsocialist era, the ideological conflation of socialism and global capitalism has generated enough cultural ambiguity to allow a space for the expression of personalized reminiscences of the past. By presenting these personal memories—in effect alternative narratives to official history—on screen, individuals now seem to have some agency in narrating and constructing history. At the same time such autonomy can be easily undermined since the promotion of the sentiment of nostalgia is often subjected to commodification. Sentimental treatments of the past may simply be a marketing strategy. Underplaying political issues is also a ‘safier’ way for films and TV dramas to secure public release in mainland China. Meng concludes that the new mode of representing the past is shaped by the current sociopolitical conditions: these personal memories and micro-narratives can be understood as the defining ways of remembering in China’s postsocialist era.

‘Fragmented Memories and Screening Nostalgia for the Cultural Revolution takes a comprehensive look at contemporary screen depictions of the Cultural Revolution. The book convincingly ties close readings of the works analysed with broader social and cultural phenomena that already are hot topics of study and debate, offering something original while also being closely engaged with existing scholarship.’ —Jason McGrath, University of Minnesota

‘Breaking through the tired dichotomy between personal and collective narratives, individual memory and grand history, this refreshing book sheds much light on film memories of the Cultural Revolution in the post-socialist millennium. In a limpid and engaging style, Jing Meng probes memory’s nostalgia and imbrication with the collective destiny, and critiques the personal focus aligned with neoliberal economy and commodification.’ —Ban Wang, Stanford University

Appetites

Ideology and Utopia in China’s New Wave Cinema investigates the ways in which New Wave filmmakers represent China in this age of neoliberal reform. Analyzing this paradigm shift in independent cinema, this text explores the historicity of the cinematic form and its cultural-political visions. Through a close reading of the narrative strategy of key films in New Wave Cinema, Xiaoping Wang studies the movement’s impact on film, literature, culture and politics.

The Peasant in Postsocialist China

What does it mean for a cinematic work to be “Chinese”? Does it refer specifically to a work’s subject, or does it also reflect considerations of language, ethnicity, nationality, ideology, or political orientation? Such
questions make any single approach to a vast field like "Chinese cinema" difficult at best. Accordingly, The Oxford Handbook of Chinese Cinemas situates the term more broadly among various different phases, genres, and distinct national configurations, while taking care to address the consequences of grouping together so many disparate histories under a single banner. Offering both a platform for cross-disciplinary dialogue and a mapping of Chinese cinema as an expanded field, this Handbook presents thirty-three essays by leading researchers and scholars intent on yielding new insights and new analyses using three different methodologies. Chapters in Part I investigate the historical periodizations of the field through changing notions of national and political identity -- all the way from the industry's beginnings in the 1920s up to its current forms in contemporary Hong Kong, Taiwan, and the global diaspora. Chapters in Part II feature studies centered on the field's taxonomical formalities, including such topics as the role of the Chinese opera in technological innovation, the political logic of the "Maoist film," and the psychoanalytic formula of the kung fu action film. Finally, in Part III, focus is given to the structural elements that comprise a work's production, distribution, and reception to reveal the broader cinematic apparatuses within which these works are positioned. Taken together, the multi-pronged approach supports a wider platform beyond the geopolitical and linguistic limitations in existing scholarship. Expertly edited to illustrate a representative set of up to date topics and approaches, The Oxford Handbook of Chinese Cinemas provides a vital addition to a burgeoning field still in its formative stages.

Worrying about China

China's literary and cultural production at the turn of the twenty-first century is marked by heterogeneity, plurality, and diversity. Given its complexity, the literary/cultural production of this period perhaps can be understood most productively as a response to a global modernity that has touched and transformed all aspects of contemporary Chinese reality. The eleven essays in this book offer an introduction to some of the most important works published at the turn of the twenty-first century. In combining textual analysis of specific works with theoretical insights, and in locating the texts in their sociocultural and socioeconomic contexts, the essays explore key theoretical issues and intellectual concerns of the time. They collectively draw a broad contour of new developments, major trends, and radical changes, capturing the intellectual and cultural Zeitgeist of the age. All in all, these essays offer new theoretical approaches to, and critical perspectives on, contemporary Chinese literature and culture.

Ideology and Utopia in China's New Wave Cinema

This condensed anthology reproduces close to a dozen plays from Xiaomi Chen's well-received original collection, The Columbia Anthology of Modern Chinese Drama, along with her critical introduction to the historical, cultural, and aesthetic evolution of twentieth-century Chinese spoken drama. Comprising representative works from the Republican era to postsocialist China, the book encapsulates the revolutionary rethinking of Chinese theater and performance that began in the late Qing dynasty and vividly portrays the uncertainty and anxiety brought on by modernism, socialism, political conflict, and war. Chosen works from 1919 to 1990 also highlight the formation of national and gender identities during a period of tremendous social, cultural, and political change in China and the genesis of contemporary attitudes toward the West. PRC theater tracks the rise of communism, juxtaposing ideals of Chinese socialism against the sacrifices made for a new society. Post-Mao drama addresses the nation's socialist legacy, its attempt to reexamine its cultural roots, and postsocialist reflections on critical issues such as nation, class, gender, and collective memories. An essential, portable guide for easy reference and classroom use, this abridgment provides a concise yet well-rounded survey of China's theatricality and representa
tion of political life. The original work not only established a canon of modern Chinese drama in the West but also made it available for the first time in English in a single volume.

Queer China

Sheldon Lu's wide-ranging new book investigates how filmmakers and visual artists from mainland China, Hong Kong and Taiwan have envisioned China as it transitions from a socialist to a globalized capitalist state. It examines how the modern nation has been re-fashioned and re-imagined in order to keep pace with globalization and transnationalism. At the heart of Lu's analysis is a double movement in the relationship between nation and transnationalism in the Chinese post-socialist state. He considers the complexity of how the Chinese economy is integrated in the global capitalist system while also remaining a repressive body politic with mechanisms of control and surveillance. He explores the interrelations of the local, the national, the subnational, and the global as China repositions itself in the world. Lu considers examples from feature and documentary film, mainstream and marginal cinema, and a variety of visual arts: photography, painting, digital video, architecture, and installation. His close case studies include representations of class, masculinity and sexuality in contemporary Taiwanese and Chinese cinema; the figure of the sex worker as a symbol of modernity and mobility; and artists' representations of Beijing at the time of the 2008 Olympics.

Internet Literature in China

Chinese cinema continues to go from strength to strength. After art-house hits like Chen Kaige's Yellow Earth (1984) and Wong Kar-wai's In the Mood for Love (2000), the Oscar-winning success of Ang Lee's Crouching Tiger Hidden Dragon (2000) disproved the old myth that subtitled films could not succeed at the multiplex. Chinese Films in Focus II updates and expands the original Chinese Films in Focus: 25 New Takes with fourteen brand new essays, to offer thirty-four fresh and insightful readings of key individual films. The new edition addresses films from mainland China, Taiwan, Hong Kong and other parts of the Chinese diaspora and the historical coverage ranges from the 1930s to the present. The essays, by leading authorities on Chinese cinema as well as up-and-coming scholars, are concise, accessible, rich, and on the cutting edge of current research. Each contributor outlines existing writing and presents an original perspective on the film, making this volume a rich resource for classroom use, scholarly research and general reading for anyone wanting to understand more about the historical development and rich variety of Chinese cinema. Contributors: Annette Aw, Chris Berry, Yomi Braester, Felicia Chan, Esther Cheung, Robert Chi, Rey Chow, Mary Farquhar, Carolyn Fitzgerald, Ping Fu, Kristine Harris, Margaret Hillenbrand, Brian Hu, Tan See Kam, Haiyan Lee, Vivian Lee, Helen Hok-Sze Leung, David Leiwie Li, Song Hwee Lim, Kam Louie, Fran Martin, Jason McGrath, Corrado Neri, Jonathan Noble, Beremoce Reynaud, Cui Shuqin, Julian Stringer, Janice Tong, Yiman Wang, Faye Hui Xiao, Gang Gary Xu, Audrey Yue, Yingjin Zhang, John Zou The Editor: Chris Berry is Professor of Film and Television at Goldsmiths, University of London.
Memory, Subjectivity and Independent Chinese Cinema

This collection of essays on transnational Chinese cinema explores the corporal, psychological, and affective aspects of experiencing bodies on screen; engages with the material and discursive elements of embodiment; and highlights the dynamics between the mind and body involved in bio-cultural practices of cinematic production, distribution, exhibition, and reception.

The Oxford Handbook of Chinese Cinemas

What has contemporary China inherited from its revolutionary past? How do the realities and memories, aesthetics and practices of the Mao era still reverberate in the post-Mao cultural landscape? The essays in this volume propose "red legacies" as a new critical framework from which to examine the profusion of cultural productions and afterlives of the communist revolution in order to understand China's continuities and transformations from socialism to postsocialism. Organized into five parts—red foundations, red icons, red classics, red bodies, and red shadows—the book's interdisciplinary contributions focus on visual and performing arts, literature and film, language and thought, architecture, museums, and memorials. Mediating at once unfulfilled ideals and un mourned ghosts across generations, red cultural legacies suggest both inheritance and debt, and can be mobilized to support as well as to critique the status quo.

The Oxford Handbook of Chinese Cinemas

Throughout, he sustains a theoretical discussion of representative artworks and films and succeeds in delineating a variegated postsocialist cultural landscape saturated by market forces, confused values, and lost faith. This refreshing approach is due to Lin's ability to tackle both Chinese art and cinema rigorously within a shared discursive space. He, for example, aptly conceptualizes a central thematic concern in both genres as "postsocialist trauma" aggravated by capitalist globalization. By thus focusing exclusively on the two parallel and often intersecting movements or phenomena in the visual arts, his book brings about a fruitful dialog between the narrow field of traditional art history and visual studies more generally. Children of Marx and Coca-Cola will be a major contribution to China studies, art history, film studies, and cultural studies.-

Ethnic Minority Children in Post-Socialist Chinese Cinema

The Formation of Chinese Art Cinema: 1990–2003 examines the development of Chinese art film in the People’s Republic of China from 1990, when the first Sixth Generation film Mama was released, to 2003, when authorities acknowledged the legitimacy of underground filmmakers. Through an exploration of the production and consecration mechanisms of the new art wave and its representative styles, this book argues that the art wave of the 1990s fundamentally defined Chinese art cinema. In particular, this vital art wave was not enabled by democratic liberalism, but by the specific industrial development, in which the film system transitioned from Socialist propaganda into a commercialized entity. Allowing Chinese art film to grow but at the same time denying its legitimacy, this paradoxical transition process shaped Chinese art film's institutional and aesthetical alternative positioning, which eventually helped consolidate the art wave into art cinema. Ultimately, this book is a history of the Chinese portion of global art cinema, which also reveals the complex Chinese cultural experiences during the Reform Era.

Chinese Films in Focus II

This book analyses queer cultural production in contemporary China to map the broad social transformations in gender, sexuality and desire. It examines queer literature and visual cultures in China’s post-Mao and postsocialist era to show how these diverse cultural forms and practices not only function as context-specific and culturally sensitive forms of social activism but also produce distinct types of gender and sexual subjectivities unique to China’s postsocialist conditions. From poetry to papercutting art, from ‘comrade/gay literature’ to girls’ love fan fiction, from lesbian films to activist documentaries, and from a drag show in Shanghai to a public performance of a same-sex wedding in Beijing, the book reveals a queer China in all its ideological complexity and creative energy. Empirically rich and methodologically eclectic, Queer China skilfully weaves together historical and archival research, textual and discourse analysis, along with interviews and ethnography. Breaking new ground and bringing a non-Western perspective to the fore, this transdisciplinary work contributes to multiple academic fields including literary and cultural studies, media and communication studies, film and screen studies, contemporary art, theatre and performance studies, gender and sexuality studies, China/Asia and Global South studies, cultural history and cultural geography, political theory and the study of social movements.

China’s Encounter with Global Hollywood

This book examines Chinese culture under the age of market reforms. Beginning in the early 1990s and on into the new century, fields such as literature and film have been fundamentally transformed by the forces of the market as China is integrated ever more closely into the world economic system. As a result, the formerly unified revolutionary culture has been changed into a pluralized state that reflects the diversity of individual experience in the reform era. New autonomous forms of culture that have arisen include avant-garde as well as commercial literature, and independent film as well as a new entertainment cinema. Chinese people find their experiences of postsocialist modernity reflected in all kinds of new cultural forms as well as critical debates that often question the direction of Chinese society in the midst of comprehensive and rapid change.

China’s Literary and Cultural Scenes at the Turn of the 21st Century
This ambitious work is a multimedia, interdisciplinary study of Chinese modernity in the context of globalization from the late nineteenth century to the present. Sheldon Lu draws on Chinese literature, film, art, photography, and video to broadly map the emergence of modern China in relation to the capitalist world-system in the economic, social, and political realms. Central to his study is the investigation of biopower and body politics, namely, the experience of globalization on a personal level. Lu first outlines the trajectory of the body in modern Chinese literature by focusing on the adventures, pleasures, and sufferings of the male (and female) body in the writings of selected authors. He then turns to avant-garde and performance art, tackling the physical self more directly through a consideration of work that takes the body as its very theme, material, and medium. In an exploration of mass visual culture, Lu analyzes artistic reactions to the multiple, uneven effects of globalization and modernization on both the physical landscape of China and the interior psyche of its citizens. This is followed by an inquiry into contemporary Chinese urban space in popular cinema and experimental photography and art. Examples are offered that capture the daily lives of contemporary Chinese as they struggle to make the transition from the vanishing space of the socialist lifestyle to the new capitalist economy of commodities. Lu reexamines the history and implications of China’s belated integration into the capitalist world system before closing with a postscript that traces the genealogy of the term “postsocialism” and points to the real relevance of the idea for the investigation of everyday life in China in the twenty-first century.

**China in the Mix**

In China today, sex work cannot be untangled from the phenomenon of rural-urban migration, the entertainment industry, and state power. In Red Lights, Tiantian Zheng highlights the urban karaoke bar as the locus at which these three factors intersect and provides a rich account of the lives of karaoke hostesses—a career whose name disguises the sex work and minimizes the surprising influence these women often have as power brokers.

**The Columbia Anthology of Modern Chinese Drama**

In recent years, the film industry in the People's Republic of China has found itself among the top three most prolific in the world. When the Chinese government introduced a new revenue-sharing system in 1994, the nation's total movie output skyrocketed with gross box-office receipts totaling billions of yuan. This newfound success, however, has been built on an alternately competitive and collaborative relationship between the ascendant global power of China and the popular culture juggernaut of America. In China's Encounter with Global Hollywood, Wendy Su examines the intertwining relationships among the Chinese state, global Hollywood, and the Chinese film industry while analyzing the causes and consequences of the rapid growth of the nation's domestic film production. She demonstrates how the Chinese state has consolidated power by negotiating foreign interest in the lucrative Chinese market while advancing its cultural industries. Su also reveals how mainland Chinese and Hong Kong filmmakers have navigated the often-incompatible requirements of marketization and state censorship. This timely analysis demonstrates how China has cannily used global capital to modernize its own film industry and now stands poised to step clear of Hollywood's shadow. The country's debates—on- and offscreen—over cultural change, market-based economic reforms, and artistic freedom illuminate China's ongoing efforts to build a modern national identity.

**Postmodernism and China**

Memory, Subjectivity and Independent Chinese Cinema provides a historically informed examination of independent moving image works made between 1990 and 2010 in China. Showcasing an evolving personal mode of narrating memory, documenting reality, and inscribing subjectivity in over sixteen selected works that range from narrative film and documentary to experimental video and digital media (even including a multimedia avant-garde play), this book presents a provocative portrait of the independent filmmakers as a peculiarly pained yet active group of historical subjects of the transitional, post-socialist era. Through a connected investigation of cultural and cinematic concepts including historical consciousness, personal memory, narrative, performance, subjectivity, spatiality, and the body, Wang weaves a critical narrative of the formation of a unique post-socialist cultural consciousness that enables independent cinema and media to become a highly significant and effective conduit for historical thinking in contemporary China. Covering directors such as Zhang Yiyou, Chen Kaige, Jia Zhangke, Jiang Wen, Lou Ye, Meng Jinghui, Wang Bing, Wang Guangli, Duan Jinchuan, Cui Zhi'en, Shi Tou, and Tang Danhong, this book is essential reading for all students and scholars in Chinese film.

**Sounding the Modern Woman**

Dai Jinhua is one of contemporary China's most influential theoreticians and cultural critics. A feminist Marxist, her literary, film, and TV commentary has, over the last decade, addressed an expanding audience in China, Taiwan and Hong Kong. Cinema and Desire presents Dai Jinhua's best work to date. In these pages she examines the Orientalism that made Zhang Yimou the darling of international film festivals, lays bare Euro-American fantasies about the Sixth Generation of Chinese cinema auteurs, establishes Huang Shuqin's Human, Woman, Demon as the People's Republic's first genuinely feminist film, comments on TV representations of the Chinese Diaspora in New York, speculates on the value of Mao Zedong as an icon of post-revolutionary consumerism, and analyzes the rise of shopping plazas in 1990s' urban China as a strange montage in which the political memories of Tiananmen Square and the logic of the global capitalist marketplace are intricately intertwined.

**Fragmented Memories and Screening Nostalgia for the Cultural Revolution**

Book on Chinese cinema and literature

**China, Transnational Visuality, Global Postmodernity**
A radical new appraisal of the role of the peasant in post-socialist China, putting recent debates into historical perspective.

I Love Dollars and Other Stories of China

Few countries have been so transformed in recent decades as China. With a dynamically growing economy and a rapidly changing social structure, China challenges the West to understand the nature of its modernization. Using postmodernism as both a global frame of periodization and a way to break free from the rigid ideology of westernization as modernity, this volume’s diverse group of contributors argues that the Chinese experience is crucial for understanding postmodernism. Collectively, these essays question the implications of specific phenomena, like literature, architecture, rock music, and film, in a postsocialist society. Some essays address China’s complicity in—as well as its resistance to—the culture of global capitalism. Others evaluate the impact of efforts to redefine national culture in terms of enhanced freedoms and expressions of the imagination in everyday life. Still others discuss the general relaxation of political society in post-Mao China, the emergence of the market and its consumer mass culture, and the fashion and discourse of nostalgia. The contributors make a clear case for both the historical uniqueness of Chinese postmodernism and the need to understand its specificity in order to fully grasp the condition of postmodernity worldwide. Although the focus is on mainland China, the volume also includes important observations on social and cultural realities in Hong Kong and Taiwan, whose postmodernism has so far been confined—in both Chinese and English-speaking worlds—to their economic and consumer activities instead of their political and cultural dynamism. First published as a special issue of boundary 2, Postmodernism and China includes seven new essays. By juxtaposing postmodernism with postsocialism and by analyzing China as a producer and not merely a consumer of the culture of the postmodern, it will contribute to critical discourses on globalization, modernity, and political economics, as well as to cultural and Asian studies. Contributors: Evans Chan, Arif Dirlik, Dai Jinhua, Liu Kang, Anthony D. King, Jeroen de Kloet, Abidin Kusno, Wendy Larson, Chaoyang Liao, Ping-hui Liao, Sebastian Hsien-hao Liao, Sheldon Hsiao-peng Lu, Wang Ning, Xiaobing Tang, Xiaoying Wang, Chen Xiaoming, Xiaobin Yang, Zhang Yiwu, Xudong Zhang

The Chinese Cinema Book

Jean Ma shows how the rise and domination of singing actresses—or songstresses—in Chinese cinema attests to the changing roles of women in urban modernity, the complex symbiosis between the film and music industries, and the distinctive gendering of lyrical expression.

Contemporary Chinese Cinema and Visual Culture

Two of the most stylized shots in cinema—the close-up and the long shot—embody distinct attractions. The iconicity of the close-up magnifies the affective power of faces and elevates film to the discourse of art. The depth of the long shot, in contrast, indexes the facts of life and reinforces our faith in reality. Each configures the relation between image and distance that expands the viewer’s power to see, feel, and conceive. To understand why a director prefers one type of shot over the other then is to explore more than just aesthetics: It uncovers significant assumptions about film as an art of intervention or organic representation. Close-ups and Long Shots in Modern Chinese Cinemas is the first book to compare these two shots within the cultural, historical, and cinematic traditions that produced them. In particular, the global revival of Confucian studies and the transnational appeal of feminism in the 1980smarked a new turn in the composite cultural education of Chinese directors whose shot selections can be seen as not only stylistic expressions, but ethical choices responding to established norms about self-restraint, ritualism, propriety, and female agency. Each of the films discussed—Zhang Yimou’s Red Sorghum, Ang Lee’s Lust, Caution, Hou Hsiao-Hsien’s The Assassin, Jia Zhangke’s I Wish I Knew, and Wei Desheng’s Cape No. 7—represents a watershed in Chinese cinema that redefines the evolving relations among film, politics, and ethics. Together these works provide a comprehensive picture of how directors contextualize close-ups and long shots in ways that make them interpretable across many films as bellwethers of social change.

Jia Zhangke on Jia Zhangke

In five richly imaginative novellas and a short story, Zhu Wen depicts the violence, chaos, and dark comedy of China in the post-Mao era. A frank reflection of the seamier side of his nation’s increasingly capitalist society, Zhu Wen’s fiction offers an audaciously plainspoken account of the often hedonistic individualism that is feverishly taking root. Set against the mundane landscapes of contemporary China—a worn Yangtze River vessel, cheap diners, a failing factory, a for-profit hospital operating by dated socialist norms—Zhu Wen’s stories zoom in on the often tragicomic minutiae of everyday life in this fast-changing country. With subjects ranging from provincial mafiosi to nightmarish families and oppressed factory workers, his claustrophobic narratives depict a spiritually bankrupt society, periodically rocked by spasms of uncontrolled violence. For example, I Love Dollars, a story about casual sex in a provincial city whose caustic portrayal of numb disillusionment and cynicism, caused an immediate sensation in the Chinese literary establishment when it was first published. The novel’s loose, colloquial voice and sharp focus on the dignity and iniquity of a society trapped between communism and capitalism showcase Zhu Wen’s exceptional ability to make literary sense of the bizarre, ideologically confused amalgam that is contemporary China. Julia Lovell’s fluent translation deftly reproduces Zhu Wen’s wry sense of humor and powerful command of detail and atmosphere. The first book-length publication of Zhu Wen’s fiction in English, I Love Dollars and Other Stories of China offers readers access to a trailblazing author and marks a major contribution to Chinese literature in English.

Postsocialist Modernity

What was cinema in modern China? It was, this book tells us, a dynamic entity, not strictly tied to one media technology, one mode of operation, or one system of aesthetic code. It was, in Weihong Bao’s term, an affective medium, a distinct notion of the medium as mediating environment with the power to stir passions, frame perception, and mold experience. In Fiery Cinema, Bao traces the permutations of this affective medium from the early through the mid-twentieth century, exploring its role in aesthetics, politics, and social institutions. Mapping the changing identity of cinema in China in relation to Republican-era print media,
theatrical performance, radio broadcasting, television, and architecture, Bao has created an archaeology of Chinese media culture. Within this context, she grounds the question of spectatorial affect and media technology in China’s experience of mechanized warfare, colonial modernity, and the shaping of the public into consumers, national citizens, and a revolutionary collective subject. Carrying on a close conversation with transnational media theory and history, she teases out the tension and affinity between vernacular, political modernist, and propagandistic articulations of mass culture in China’s varied participation in modernity. Fiery Cinema advances a radical rethinking of affect and medium as a key insight into the relationship of cinema to the public sphere and the making of the masses. By centering media politics in her inquiry of the forgotten future of cinema, Bao makes a major intervention into the history and theory of media.

Fiery Cinema

Since the 1990s, Chinese literary enthusiasts have explored new spaces for creative expression online, giving rise to a modern genre that has transformed Chinese culture and society. Ranging from the self-consciously avant-garde to the pornographic, web-based writing has introduced innovative forms, themes, and practices into Chinese literature and its aesthetic traditions. Conducting the first comprehensive survey in English of this phenomenon, Michel Hockx describes in detail the types of Chinese literature taking shape right now online and their novel aesthetic, political, and ideological challenges. Offering a unique portal into postsocialist Chinese culture, he presents a complex portrait of internet culture and control in China that avoids one-dimensional representations of oppression. The Chinese government still strictly regulates the publishing world, yet it is growing increasingly tolerant of internet literature and its publishing practices while still drawing a clear yet ever-shifting ideological bottom line. Hockx interviews online authors, publishers, and censors, capturing the convergence of mass media, creativity, censorship, and free speech that is upending traditional hierarchies and conventions within China—and across Asia.

Woman and Chinese Modernity

The First and Second Comings of capitalism are conceptual shorthands used to capture the radical changes in global geopolitics from the Opium War to the end of the Cold War and beyond. Centring the role of capitalism in the Chinese everyday, the framework can be employed to comprehend contemporary Chinese culture in general and, as in this study, Chinese cinema in particular. This book investigates major Chinese-language films from mainland China, Taiwan, and Hong Kong in order to unpack a hyper-compressed capitalist modernity with distinctive Chinese characteristics. As a dialogue between the film genre as a mediation of microscopic social life, and the narrative of economic development as a macroscopic political abstraction, it engages the two otherwise remotely related worlds, illustrating how the State and the Subject are reconstituted cinematically in late capitalism. A deeply cultural, determinedly historical, and deliberately interdisciplinary study, it approaches "culture" anthropologically, as a way of life emanating from the everyday, and aesthetically, as imaginative forms and creative expressions. Economy, Emotion, and Ethics in Chinese Cinema will appeal to students and scholars of Chinese cinema, cultural studies, Asian studies, and interdisciplinary studies of politics and culture.

The Formation of Chinese Art Cinema

During the Mao years, laughter in China was serious business. Simultaneously an outlet for frustrations and grievances, a vehicle for socialist education, and an object of official study, laughter brought together the political, the personal, the aesthetic, the ethical, the affective, the physical, the aural, and the visual. The ten essays in Maoist Laughter convincingly demonstrate that the connection between laughter and political culture was far more complex than conventional conceptions of communist indoctrination can explain. Their sophisticated readings of a variety of genres—including dance, cartoon, children’s literature, comedy, regional oral performance, film, and fiction—uncover many nuanced innovations and experiments with laughter during what has been too often misinterpreted as an unrelentingly bleak period. In Mao’s China, laughter helped to regulate both political and popular culture and often served as an indicator of shifting values, alliances, and political campaigns. In exploring this phenomenon, Maoist Laughter is a significant correction to conventional depictions of socialist China. “Maoist Laughter brings together prominent scholars of contemporary China to make a timely and original contribution to the burgeoning field of Maoist literature and culture. One of its main strengths lies in the sheer number of genres covered, including dance, traditional Chinese performance, visual arts, film, and literature. The focus on humor in the Maoist period gives an exciting new perspective from which to understand cultural production in twentieth-century China.” —Krista Van Fleit, University of South Carolina “An illuminating study of the culture of laughter in the Maoist period. Focusing on much-neglected topics such as satire, jokes, and humor, this book is an essential contribution to our understanding of how socialist culture actually ‘worked’ as a coherent, dynamic, and constructive life experience. The chapters show that traditional culture could almost blend perfectly with revolutionary mission.” —Xiaomei Chen, University of California, Davis

Uneven Modernity

DIVAn experimental ethnography of food, sex, and health in post-socialist China/div

Maoist Laughter

What can we do about China? Gloria Davies pursues this inquiry through a wide range of contemporary topics, including the changing fortunes of radicalism, the peculiarities of Chinese postmodernism, shifts within official discourse, attempts to revive Confucianism for present-day China, and the historically problematic engagement of Chinese intellectuals with Western ideas.

Cinema and Desire
This volume is an extended dialogue between the internationally acclaimed Chinese filmmaker Jia Zhangke and film scholar Michael Berry in which Jia offers a comprehensive first-hand account of his life, art, and approach to filmmaking.

**Children of Marx and Coca-Cola**

What does it mean for a cinematic work to be "Chinese"? Does it refer specifically to a work's subject, or does it also reflect considerations of language, ethnicity, nationality, ideology, or political orientation? Such questions make any single approach to a vast field like "Chinese cinema" difficult at best. Accordingly, The Oxford Handbook of Chinese Cinemas situates the term more broadly among various different phases, genres, and distinct national configurations, while taking care to address the consequences of grouping together so many disparate histories under a single banner. Offering both a platform for cross-disciplinary dialogue and a mapping of Chinese cinema as an expanded field, this Handbook presents thirty-three essays by leading researchers and scholars intent on yielding new insights and new analyses using three different methodologies. Chapters in Part I investigate the historical periodizations of the field through changing notions of national and political identity — all the way from the industry's beginnings in the 1920s up to its current forms in contemporary Hong Kong, Taiwan, and the global diaspora. Chapters in Part II feature studies centered on the field's taxonomical formalities, including such topics as the role of the Chinese opera in technological innovation, the political logic of the "Maoist film," and the psychoanalytic formula of the kung fu action film. Finally, in Part III, focus is given to the structural elements that comprise a work's production, distribution, and reception to reveal the broader cinematic apparatuses within which these works are positioned. Taken together, the multi-pronged approach supports a wider platform beyond the geopolitical and linguistic limitations in existing scholarship. Expertly edited to illustrate a representative set of up to date topics and approaches, The Oxford Handbook of Chinese Cinemas provides a vital addition to a burgeoning field still in its formative stages.

**Postsocialism and Cultural Politics**

Scarce attention has been paid to the dimension of sound and its essential role in constructing image, culture, and identity in Chinese film and media. China in the Mix fills a critical void with the first book on the sound, languages, scenery, media, and culture in post-socialist China. In this study, Ying Xiao explores fascinating topics, including appropriations of popular folklore in the Chinese new wave of the 1980s; Chinese rock 'n' roll and youth cinema in fin de siecle China; the political-economic impact of free market imperatives and Hollywood pictures on Chinese film industry and filmmaking in the late twentieth century; the reception and adaptation of hip hop; and the emerging role of Internet popular culture and social media in the early twenty-first century. Xiao examines the articulations and representations of mass culture and everyday life, concentrating on their aural/oral manifestations in contemporay Chinese cinema and in a wide spectrum of media and cultural productions. China in the Mix offers the first comprehensive investigation of Chinese film, expressions, and culture from a unique, cohesive acoustic angle and through the prism of global media-cultural exchange. It shows how the complex, evolving uses of sound (popular music, voice-over, silence, noise, and audio mixing) in film and media reflect and engage the important cultural and socio-historical shifts in contemporary China and in the increasingly networked world. Xiao offers an innovative new conception of Chinese film and media and their audiovisual registers in the historiographical frame of China amid the global landscape.

**Chinese Modernity and Global Biopolitics**

This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong and Taiwan, as well as to diasporic and transnational Chinese film-making, from the beginnings of cinema to the present day. Chapters by leading international scholars are grouped in thematic sections addressing key historical periods, film movements, genres, stars and auteurs, and the industrial and technological contexts of cinema in Greater China.

**Economy, Emotion, and Ethics in Chinese Cinema**

Postsocialist China is marked by paradoxes: economic boom, political conservatism, cultural complexity. Haomin Gong’s dynamic study of these paradoxes, or "unevenness," provides a unique and seminal approach to contemporary China. Reading unevenness as a problem and an opportunity simultaneously, Gong investigates how this dialectical social situation shapes cultural production. He begins his investigation of "uneven modernity" in China by constructing a critical framework of unevenness among different theoretical schools and expounding on how dialectical thinking points to a metaphysical paradox in capitalism and modernity: the inevitable tension between a constant pursuit of infinite fullness and a break of fullness (unevenness) as the means of this pursuit. In the Chinese context, this paradox is created in the "uneven developmentalism" that most manifestly characterizes the postsocialist period. Gong goes on to investigate manifestations of the dialectics of unevenness in specific cultural events. Four case studies address respectively but not exclusively literature (the prose of Yu Qiuyu), popular fiction (Chí Li's neo-realistic fiction), commercial cinema (the movies of Feng Xiaogang), and art-house cinema (Wang Xiaoshuai’s filmmaking). Representing different aspects of cultural production in postsocialist China, these writers and directors deal with the same social condition of uneven development, and their works clearly exhibit the problems of this age. Uneven Modernity makes a significant contribution to the burgeoning field of Chinese studies as well as the study of uneven development in general. It addresses some of the most popular, yet understudied, cultural phenomena in contemporary China. Specialists and students will find its insights admirable and its style accessible.

**Red Legacies in China**

This book examines the surprisingly large number of films about ethnic minority children in China, considering key questions such as Why are ethnic minority children becoming more intriguing to Chinese filmmakers? What are their roles in the films literally and allegorically? And how are they placed on screen geographically and why? It argues that ethnic minority children’s appeal lies in their special relationship with
childhood, ethnicity, nationalism, and rurality; and that for dominant Han urban adults and elite ethnic minorities they serve as "the other" for these people's construction of themselves as self-conscious modern subjects during China's rapid social-political transformations. This book explores the diversity of ways in which both Han and ethnic minority filmmakers take up the special features of ethnic minority children to facilitate their expression of certain ideas or ideals, as well as the roles of these films in their directing careers.

Transnational Chinese Cinema

Jia Zhangke is praised as "the most internationally prominent and celebrated figure of the Six-Generation of Chinese filmmakers". This book provides an examination the content and forms of Jia's featured films and analyzes their merits and faults. Jia's films often narrate the lives of ordinary Chinese people against the backdrop of the political-economic changes. The author conducts an in-depth analysis of how this change have ferociously impinged upon the characters' living conditions since China integrated itself with the world economy in the high tide of accelerated globalization since the 1970s. The author focuses on discussing the "politics of dignity" expressed by Jia's allegorical renditions to explore the director's political unconsciousness and cultural-political notions. This book maps ten of Jia Zhangke's films onto three major themes: Jia's filmmaking and China in the market society; truth claims and political unconscious; "post-socialist modernity" in the age of globalization. This book will be of interest to students and scholars of Chinese film studies, as well as other disciplines, such as political science, sociology, anthropology, etc.

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