

Readings In Contemporary Chinese Cinema A Textbook Of Advanced Modern Chinese The Princeton Language Program Modern Chinese

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A History of Pain Michael Berry 2011 This work probes the restaging, representation, and reimagining of historical violence and atrocity in contemporary Chinese fiction, film, and popular culture. It examines five historical moments including the Musha Incident (1930) and the February 28 Incident (1947).

Screening China Yingjin Zhang 2002 Yingjin Zhang guides the reader through the development of Chinese film criticism, pointing out that Western critics have studied a comparatively small number of films from a much larger body of work, often with a unidirectional Eurocentric bias. The result has been that the few have influenced the many, perpetuating a

cycle of production of films from China that bow to the Western notion of "Chineseness." As a corrective, the author introduces readers to a much larger canon of film and proposes a multidirectional model of film studies, one that allows for a Western reading of Chinese film yet also recognizes Chinese cinema's own voice. Yingjin Zhang is Professor of Chinese Literature and Film, Comparative Literature, and Cultural Studies at University of California, San Diego.

Screening China Yingjin Zhang 2002 "Yingjin Zhang guides the reader through the development of Chinese film criticism, pointing out that Western critics have studied a comparatively small number of films from a much larger body of work, often with a unidirectional Eurocentric bias. The result has been that the few have influenced the many, perpetuating a cycle of production of films from China that bow to the Western notion of "Chineseness." As a corrective, the author introduces readers to a much larger canon of film and proposes a multidirectional model of film studies, one that allows for a Western reading of Chinese film yet also recognizes Chinese cinema's own voice."--Publisher's description.

Writing Beijing Yiran Zheng 2016-04-29 One of the oldest cities in the world, Beijing was an imperial capital for centuries. After the founding of the People's Republic of China in 1949, Beijing became not only the political center of the new communist country, but also the signifier of socialist ideology and revolutionary culture. Now, in the 21st century, Beijing embodies global conflicts and global connections. Over the course of the last century, then, Beijing moved from the quintessential "traditional" capital to the symbol of communist urban form and finally to a cosmopolitan metropolis. These three stages in the history of Beijing and its shifting representations are the topic of this study. Like other capitals, Beijing is much more than its physical entity. It also functions as a concept, a representation. As city planners have (and continue to) present Beijing to the world as a model, the fluctuating images of Beijing have become solidified in urban space.

Today, the urban form of Beijing juxtaposes diverse spaces that span centuries, embodying the various representations of the city by its planners in different eras. These representations of space also provide possibilities for writers to rethink and rebuild the city in their literary works. Chinese writers and filmmakers often essentialize those urban spaces by making them symbols of different urban cultures, the old houses representing "traditional," "patriarchal" Chinese culture while soviet-style buildings reflect revolutionary culture. Finally, the more recent sprouting of apartments, condos, and townhouses stands for the invasion of western modernity and provides evidence of global capitalism in contemporary China. Inspired by Henri Lefebvre, this study establishes a framework that connects urban spaces (representations of space) to writers and literary productions (representational space). I analyze the three major urban spatial forms of traditional, communist, and globalized Beijing and examine what these urban spaces mean to Chinese writers and filmmakers as well as how they use them to configure particular images of Beijing. I argue that these different configurations are actually the projections of those writers and filmmakers' own cultural imaginations; they provoke a form

of emotional catharsis and also produce alternative visions of the cityscape.

Metacinema in Contemporary Chinese Film G. Andrew Stuckey 2018-08-17 Depictions within a movie of either filmmaking or film watching are hardly novel, but the dramatic expansion of the reach of the metacinematic into contemporary Chinese cinemas is nothing short of remarkable. To G. Andrew Stuckey, the prevalence of metacinematic features forms the basis of a discourse on film arising from the films themselves. Such a discourse, in turn, outlines the boundaries of the possible for film in China as aesthetic or sociopolitical practice. Metacinema also draws our attention to the presence of the audience, people actively responding to a film. In elucidating the affective responses elicited by the metacinematic mode in the viewers, Stuckey argues that metacinema reflects ways of being in the world that audiences may take up for themselves. The films studied in this book are drawn across the full spectrum of Chinese films made in mainland China, Hong Kong, and Taiwan during the 1990s and 2000s, from award-winning conceptual art films to popular crowd pleasers, blockbusters to low-budget productions, and documentary-style social realist exposé projects to studio assembly-line investments. The recurrence of the metacinematic across this broad range of works is indicative of its relevance to Chinese films today, and the analysis of these diverse examples allows us to gauge the cultural, social, and aesthetic implications of Chinese cinemas as a whole. “Stuckey surveys a broad swath of contemporary Chinese cinema, from popular blockbusters to elite art films, around the theme of metacinema, yielding new insights into both previously neglected films and those already acknowledged as contemporary classics. The result is a fascinating dive into the growing and diversifying cinema culture of China today.” —Jason McGrath, University of Minnesota “Stuckey’s brilliant work, *Metacinema in Contemporary Chinese Film*, offers insightful close analyses of films by key directors from the PRC (Jiang Wen, Lou Ye, Jia Zhangke, and Li Yu), Hong Kong (Peter Chan), and Taiwan (Tsai Ming-liang). This clearly written book is essential reading for scholars and students of Chinese cinemas. Stuckey’s study of genre and metacinema makes it a must-read for anyone interested in cinema.” —Michelle Bloom, University of California, Riverside

General History of Chinese Film III Ding Yaping 2021-11-29 The Reform and Opening-up of China since the late 1970s has not only transformed the economic and political situation of the country, but also transformed the Chinese film industry. This volume focuses on the 40 years of the history of Chinese film in the post-Mao era. As all aspects of film production, distribution and exhibition have been commercialized, Chinese film has become an industry of immense scale and has grown by leaps and bounds. Meanwhile, contemporary Chinese film is marked by a new zeitgeist, with Chinese film closely integrated with Chinese society and the economy. The author argues that the Chinese film industry clearly stands at a turning point where the future of Chinese film and the way to further awaken, change, and shape film production have become important issues worth consideration in contemporary film history. The book will be essential

reading for scholars and students in film studies, Chinese studies, cultural studies and media studies, helping readers develop a comprehensive understanding of Chinese film.

Readings in Contemporary Chinese Cinema Chih-p'ing Chou 2013-07-10 Most Chinese-language textbooks today cater to beginners and intermediate-level students, but virtually none address the unique needs of advanced students seeking to expand or reinforce their language skills in one semester. Readings in Contemporary Chinese Cinema fills this gap through the use of critically acclaimed Chinese films to teach students Chinese while also broadening their knowledge about China. The authors have carefully chosen ten movies produced in recent decades by filmmakers from mainland China, Taiwan, and Hong Kong. Set broadly within the twentieth century, these classic films are representative of both urban and rural life, and vividly depict the diversity of perspectives that comprise contemporary Chinese society. The authors provide an informative synopsis and critique of each movie, and include selections of movie dialogue that allow students to practice and build proficiency. The comprehensive lessons are supplemented with exercises, sentence-pattern examples, English-language glossaries, and extensive vocabulary lists. There are also discussion questions that can be used in conjunction with screenings of the films. Readings in Contemporary Chinese Cinema is designed for students with three or more years of college-level instruction in modern Chinese, and can be used alone or as a sequel to *Anything Goes: An Advanced Reader of Modern Chinese*. It has been proven effective at Princeton University and in the Princeton in Beijing program, and is ideal for those returning from study abroad in China.

Sentimental Fabulations, Contemporary Chinese Films Rey Chow 2007 What is the sentimental and how can we understand it through the cinema of a particular culture in an age of globalisation? Chow explores these questions by examining nine contemporary Chinese directors whose accomplishments have become historic events in world cinema. The Urban Generation Zhen Zhang 2007-03-28 DIVAn anthology that explores film works by the "urban generation,"-- filmmakers who operate outside of "mainstream" (officially sanctioned) Chinese cinema -- whose impact has been enormous./div

A Kaleidoscope of China Chih-p'ing Chou 2010-05-17 A Kaleidoscope of China is an advanced Chinese-language textbook that gives students a greater command of Chinese while deepening their understanding of the social and cultural issues facing China today. Geared to the unique needs of students with two or more years of instruction in modern Chinese, this book features a stimulating selection of articles and essays from major newspapers and periodicals in China, offering a revealing look at contemporary Chinese society. Topics include: buying a home versus having a child; consumer exports to America; depression; online dating; cell phones; empty-nest syndrome; fast food; the Virginia Tech massacre; medicine; the 2008 Sichuan earthquake; and global warming. Every selection is accompanied by a vocabulary

list, exercises, and grammar notes. No other Chinese-language textbook so effectively helps advanced students expand their language skills while immersing them in what is truly a kaleidoscope of today's China. Teaches advanced Chinese while providing a window into contemporary China Features selections from actual Chinese newspapers and periodicals Includes vocabulary lists, exercises, and grammar notes Ideal for students with two or more years of instruction in modern Chinese

Experimental Chinese Literature Tong King Lee 2015-04-13 In Experimental Chinese Literature Tong King Lee explores how translation, technology, and text come together in the works of contemporary Chinese authors in the creation of a material poetics.

Speaking in Images Michael Berry 2005 Interviews with Ang Lee (*Crouching Tiger, Hidden Dragon*) and other Chinese directors about their work & the ways it has impacted both on the film industry in China as well as on the world scene.

Contemporary Chinese Cinema and Visual Culture Sheldon Lu 2021-07-15 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 refashioned and reimagined 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.

Chinese Cinema During the Era of Reform Ying Zhu 2003 Offers an insider's account of the rise and fall of Chinese cinema's art and entertainment industry, including its transition to commercialization.

The Chinese Cinema Book Song Hwee Lim 2020-04-30 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.

A Companion to Chinese Cinema Yingjin Zhang 2012-04-23 A Companion to Chinese Cinema is a collection of original essays written by experts in a range of disciplines that provide a comprehensive overview of the evolution and current state of Chinese cinema. Represents the most comprehensive coverage of Chinese cinema to date Applies a multidisciplinary approach that maps the expanding field of Chinese cinema in bold and definitive ways Draws attention to previously neglected areas such as diasporic filmmaking, independent documentary, film styles and techniques, queer aesthetics, star studies, film and other arts or media Features several chapters that explore China's new market economy, government policy, and industry practice, placing the intricate relationship between film and politics in a historical and international context Includes overviews of Chinese film studies in Chinese and English publications

Art, Politics, and Commerce in Chinese Cinema Ying Zhu 2010-06-01 "Ying Zhu and Stanley Rosen have brought together some of the leading scholars and critics of Chinese cinema to rethink the political mutations, market manifestations, and artistic innovations that have punctuated a century of Chinese screen memories. From animation to documentary, history of the industry to cinematic attempts to recreate history, propaganda to piracy, the influx of Hollywood imports to Chinese-style blockbusters, Art, Politics, and Commerce in Chinese Cinema presents a fresh set of critical approaches to the field that should be required reading for scholars, students, and anyone interested in the past, present, and future of one of the most vibrant and dynamic film industries in the world."-Michael Berry, author, Jia Zhangke's "Hometown Trilogy" and A History of Pain "An excellent collection of articles that together offer a superb introduction to contemporary Chinese film studies."-Richard Pena, Program Director, Film Society of Lincoln Center "This is one of the most important, comprehensive, and profoundly important books about Chinese cinema. As correctly pointed out by the editors of the volume, understanding of the emerging film industry in China requires a systematic examination of arts, politics, and commerce of Chinese cinema. By organizing the inquiry of the Chinese film industry around its local and global market, politics, and film art, the authors place the current transformation of Chinese cinema within a large framework. The book has set a new standard for research on Chinese cinema. It is a must-read for students of arts, culture, and politics in China."-Tianjian Shi, Duke University Art politics, and commerce are intertwined everywhere, but in China the interplay is explicit, intimate, and elemental, and nowhere more so than in the film industry. Understanding this interplay in the era of market reform and globalization is essential to understanding mainland Chinese cinema. This interdisciplinary book provides a comprehensive reappraisal of Chinese cinema, surveying the evolution of film production and consumption in mainland China as a product of shifting relations between art, politics, and commerce. Within these arenas, each of the twelve chapters treats a particular history, development, genre, filmmaker or generation of filmmakers,

adding up to a distinctively comprehensive rendering of Chinese cinema. The book illuminates China's changing state-society relations, the trajectory of marketization and globalization, the effects of China's stark historical shifts, Hollywood's role, the role of nationalism, and related themes of interest to scholars of Asian studies, cinema and media studies, political science, sociology comparative literature and Chinese language. Ying Zhu is professor of cinema studies in the Department of Media Culture and co-coordinator of the Modern China Studies Program at the City University of New York, College of Staten Island. Stanley Rosen is director of the East Asian Studies Center and a professor of political science at the University of Southern California.

A New China Chih-p'ing Chou 2011-08-22 Originally published in 1999, *A New China* has become a standard textbook for intermediate Chinese language learning. This completely revised edition reflects China's dramatic developments in the last decade and consolidates the previous two-volume set into one volume for easy student use. Written from the perspective of a foreign student who has just arrived in China, the textbook provides the most up-to-date lessons and learning materials about the changing face of China. The first half of the book follows the life of an exchange student experiencing Beijing for the first time. Chinese language students are guided step-by-step through the stages of arriving at the airport, going through customs, and adjusting to Chinese university dormitories. The revised edition includes new lessons on daily life, such as doing laundry and getting a haircut, as well as visiting the zoo, night markets, and the Great Wall. Later lessons discuss recent social and political issues in China, including divorce, Beijing traffic, and the college entrance examination. *A New China* provides detailed grammar explanations, extensive vocabulary lists, and homework exercises. Single-volume, user-friendly format
New lessons and vocabulary reflecting daily living in China
Includes China's recent social and political issues
Detailed grammar explanations, vocabulary lists, and homework exercises
Uses both traditional and simplified characters

Multimedia Stardom in Hong Kong Leung Wing-Fai 2014-11-27 This book details original research into the practices and discourse of multimedia stardom alongside changing social and cultural landscapes in Hong Kong since 1980. It examines the cultural and sociological significance of stardom in the region, and the conditions which gave rise to such famous stars as Jackie Chan. This book elaborates the distinction between multimedia stardom and celebrity, asserting that in Hong Kong stardom has been central in the production and consumption of local media, while demonstrating the importance of multimedia stardom as part of the 'cultural Chinese' mediascape and transnational popular culture from both historical and contemporary contexts.

China Into Film Jerome Silbergeld 1999 Since 1984, Chinese cinema has been the most dramatic entry onto the international film scene. *China into Film* is the first book to look at contemporary Chinese cinema as a visual art and to

illustrate the ways in which it has been shaped by centuries of Chinese tradition. Jerome Silbergeld looks at the significance of gender roles, the strategies of film-makers in coping with state censorship, the translation of novels into films, the continuing attachment of film-makers to melodrama, and cinematic critiques of Maoism and post-Maoist culture. Abundantly illustrated with Chinese paintings as well as scenes from such internationally acclaimed films as Yellow Earth, Red Sorghum, Raise the Red Lantern and Farewell My Concubine, China into Film reveals a cinematic form at once excitingly new and deeply imbedded in traditional Chinese visual culture.

Sinascape Gary G. Xu 2007 Sinascape: Contemporary Chinese Cinema is one of the most comprehensive studies of transnational Chinese-language films at the turn of the millennium. Gary Xu combines a close reading of contemporary movies from China, Taiwan, and Hong Kong with an intimate look into the transnational Chinese film industry, based on his working relationship with filmmakers. He coins the word 'sinascape' to reflect on the intersection between Chinese cinema and global cultural production, referring to cinematic representations of ethnic Chinese people around the globe. Sinascape describes contemporary Chinese cinema as a global network and a group of contact zones where ideologies clash, new identities emerge (through both border crossings and resistance to globalization), and visual innovations and progressive visions become possible. General readers, film enthusiasts, and critics alike will benefit from Xu's discussion of popular film, which leads to a broader conversation about China's economic transformations, global politics, and cultural production. Including discussion of films like Hero, House of Flying Daggers, Kung Fu Hustle, Devils on the Doorstep, Suzhou River, Beijing Bicycle, Millennium Mambo, Goodbye Dragon Inn, and Hollywood Hong Kong, the book emphasizes the transnational nature of contemporary Chinese cinema.

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emphasizes the transnational nature of contemporary Chinese cinema.

Telling Details Jiwei Xiao 2022-03-10 What is a detail? How is it different from xijie, its Chinese counterpart? Is "reading for the details" fundamentally different from "reading for the plot"? Did xijie xiaoshuo, the Chinese novel of details, give the world its earliest form of modern fiction? Inspired by studies of vision and modernity as well as cinema, this book gazes out on the larger world through the small aperture of the detail, highlighting how concrete literary minutiae become "telling" as they reveal the dynamics of seeing and hearing, the vibrations of the mind, the complexity of the everyday, and the imperative to recognize the minute, the humble, and the hidden. In a strain of masterpieces of xijie xiaoshuo, such details play a key role in pivoting the novel from didacticism towards a capacious modern form. Examining the Chinese detail as both a common idiom and a unique concept, and extrapolating it from individual works to the culture at large, reveals under-explored areas of the Chinese novel: its psychological depths, its connections with other genres and forms, its partaking in Chinese material life and capitalist modernity, as well as repressions and difficulties surrounding its reception in national and international contexts. With carefully chosen case studies, Xiao's book not only exemplifies the value of deep reading in approaching complex works of Chinese fiction as world literature, it also throws light on the aesthetics and politics of "the unseen," which has become central to a humanist tradition that flows across literature, cinema, and other art forms.

Economy, Emotion, and Ethics in Chinese Cinema David Leiwei Li 2016-02-05 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.

Encyclopedia of Contemporary Chinese Culture Edward L. Davis 2009-01 Collects entries on contemporary Chinese

culture since 1980, discussing such topics as prisons, underground churches, and rock groups.

China's Peril and Promise Chih-P'ing Chou 1996-04-15 *China's Peril and Promise* is an advanced Chinese reader in two volumes, prepared for students who would like to enhance their understanding of modern China in general and modern Chinese literature and intellectuals in particular, through reading authentic materials. The selections--which span the twentieth century and include essays, short stories, biographies, and criticism--expose the students not only to a variety of modern Chinese literary genres but also to some of the major substantive issues that modern Chinese intellectuals have faced. Audio and video materials are available for use with this text. For further information, contact the Chinese Linguistics Project, 231 Palmer Hall, Princeton University, Princeton, N.J. 08544. (609-258-4269).

From Underground to Independent Paul Pickowicz 2006 This groundbreaking book presents a critical introduction to the cultural and political dimensions of contemporary Chinese cinema. Leading Western and Chinese scholars trace the changing dynamics of Chinese film culture since the early 1990s as it moves away from underground and toward independence in the new century. Yet as the rich case studies illustrate, the sheer variety of alternative film culture itself provides sufficient opportunities for different-at times contradictory-configurations of cinematic products. Drawing on vigorous interdisciplinary scholarship, the book investigates the objects of its study from various methodological perspectives, ranging from historical and literary to sociological and ethnographic. In addition to offering critical readings of specific texts, this book explores alternative film culture through personal interviews, on-site observations, and media interrogations, from traditional print media to the visual media of film, television, and video, including the new digital media of the Internet. The contributors also consider the flourishing independent documentary filmmaking scene, highlighting a crucial part of alternative film that has been previously obscured by an almost exclusive attention on the fifth- and sixth-generation directors of fictional movies. With its fresh and knowledgeable analysis of Chinese underground and independent filmmaking, this book will be essential reading for all those interested in a society caught between socialism and global currents. Contributions by: Chris Berry, Jim Cheng, Valerie Jaffee, Matthew David Johnson, Tonglin Lu, Chen Mo, Seio Nakajima, Paul G. Pickowicz, Zhiwei Xiao, and Yingjin Zhang.

A Reflection of Reality Chih-p'ing Chou 2014-08-24 *A Reflection of Reality* is an anthology of modern Chinese short stories designed as an advanced-level textbook for students who have completed at least three years of college-level Chinese. While many advanced-level Chinese language textbooks stress only practical communication, this textbook uses stories from well-known Chinese authors not only to enhance students' language proficiency, but also to expose students to the literature, history, and evolution of modern Chinese society. The twelve stories selected for this textbook are written by such contemporary authors as Yu Hua, Wang Anyi, and Gao Xingjian, and have appeared in various newspapers and

magazines in China. Each story is filled with useful sentence structures, vocabulary, and cultural information, and is followed by an extensive vocabulary list, numerous sentence structure examples, grammar exercises, and discussion questions. The textbook also includes a comprehensive pinyin index. A Reflection of Reality will effectively improve students' Chinese language skills and their understanding of today's China. Advanced-level Chinese language textbook Selected short stories reflect contemporary Chinese society and culture Extensive vocabulary lists, sentence structure examples, grammar exercises, and discussion questions Comprehensive pinyin index

Sentimental Fabulations, Contemporary Chinese Films Rey Chow 2007 What is the sentimental and how can we understand it through the cinema of a particular culture in an age of globalisation? Chow explores these questions by examining nine contemporary Chinese directors whose accomplishments have become historic events in world cinema. Fiery Cinema Weihong Bao 2015-03-15 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 theory and history of media.

From Underground to Independent Paul G. Pickowicz 2006-08-11 This groundbreaking book presents a critical introduction to the cultural and political dimensions of contemporary Chinese cinema. Leading Western and Chinese scholars trace the changing dynamics of Chinese film culture since the early 1990s as it moves away from underground and toward independence in the new century. Yet as the rich case studies illustrate, the sheer variety of alternative film culture itself provides sufficient opportunities for different—at times contradictory—configurations of cinematic products. Drawing on vigorous interdisciplinary scholarship, the book investigates the objects of its study from various

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Primitive Passions Rey Chow 1995 On Chinese cinema

Woman and Chinese Modernity Rey Chow 2003

The Cambridge Companion to Modern Chinese Culture Kam Louie 2008-06-05 At the start of the twenty-first century, China is poised to become a major global power. Understanding its culture is more important than ever before for western audiences, but for many, China remains a mysterious and exotic country. This Companion explains key aspects of modern Chinese culture without assuming prior knowledge of China or the Chinese language. The volume acknowledges the interconnected nature of the different cultural forms, from 'high culture' such as literature, religion and philosophy to more popular issues such as sport, cinema, performance and the internet. Each chapter is written by a world expert in the field. Invaluable for students of Chinese studies, this book includes a glossary of key terms, a chronology and a guide to further reading. For the interested reader or traveler, it reveals a dynamic, diverse and fascinating culture, many aspects of which are now elucidated in English for the first time.

Chinese Film Stars Mary Farquhar 2010-04-27 This volume of original essays fills a significant research gap in Chinese film studies by offering an interdisciplinary, comparative examination of ethnic Chinese film stars from the silent period to the era of globalization. Whereas studies of stars and stardom have developed considerably in the West over the past two decades, there is no single book in English that critically addresses issues related to stars and stardom in Chinese culture. Chinese Film Stars offers exemplary readings of historically, geographically and aesthetically multifaceted star phenomena. An international line up of contributors test a variety of approaches in making sense of discourses of stars and stardom in China and the US, explore historical contexts in which Chinese film stars are constructed and transformed in relation to changing sociopolitical conditions, and consider issues of performance and identity specific to individual stars through chapter-by-chapter case studies. The essays explore a wide range of topics such as star performance, character

type, media construction, political propaganda, online discourses, autobiographic narration, as well as issues of gender, genre, memory and identity. Including fifteen case studies of individual Chinese stars and illustrated with film stills throughout, this book is an essential read for students of Chinese film, media and cultural studies.

Contemporary Chinese Art and Film ed. Jason C Kuo 2013-01-01 In the past two decades, contemporary Chinese art and film have attracted a great deal of media and academic attention in the West, and scholars have adopted a variety of approaches in Chinese film and visual studies. The present volume focuses on the uses and status of theory originating in non-Chinese places in the creation, curating, narration, and criticism of contemporary Chinese visual culture (broadly defined to include traditional media in the visual arts as well as cinema, installation, video, etc.). Contributors reflect on the written and, even more interestingly, the unwritten assumptions on the part of artists, critics, historians, and curators in applying or resisting Western theories. The essays in the present volume demonstrate clearly that Western theory can be useful in explicating Chinese text, as long as it is applied judiciously. The essays, taken as a whole also suggest that cultural exchange is never a matter of a one-way street. Historically, ideas from traditional Chinese aesthetics have also traveled to the West, and it is a challenge to examine what travels and what does not, as well as what makes such travel possible or impossible. The present volume thus provides us an opportunity to rethink travels of theories and texts across cultures, languages, disciplines, and media.

Visual Culture in Contemporary China Xiaobing Tang 2015-01-08 Exploring a wealth of images ranging from woodblock prints to oil paintings, this beautifully illustrated full-color study takes up key elements of the visual culture produced in the People's Republic of China from its founding in 1949 to the present day. In a challenge to prevailing perceptions, Xiaobing Tang argues that contemporary Chinese visual culture is too complex to be understood in terms of a simple binary of government propaganda and dissident art, and that new ways must be sought to explain as well as appreciate its multiple sources and enduring visions. Drawing on rich artistic, literary, and sociopolitical backgrounds, Tang presents a series of insightful readings of paradigmatic works in contemporary Chinese visual arts and cinema. Lucidly written and organized to address provocative questions, this compelling study underscores the global and historical context of Chinese visual culture and offers a timely new perspective on our understanding of China today.

Celluloid Comrades Song Hwee Lim 2006-08-31 Without question, Song Hwee Lim has presented us with an exemplar of quality scholarship in the study of contemporary Chinese cinemas. By combining an impressive command of Chinese and Western literary as well as film source materials with a sophisticated mode of analysis and an unassuming argumentative style, he has authored an exhilarating book—one that not only treats cinematic representations of male homosexuality with great sensitivity but also demonstrates what it means to read with critical intelligence and vision. —Rey Chow,

Andrew W. Mellon Professor of the Humanities, Brown University "Celluloid Comrades is a timely demonstration of the importance of queer studies in the field of transnational Chinese cinemas. Lim dissects gay sexuality in selective Chinese-language films, and vigorously contests commonly accepted critical paradigms and theoretical models. Readers will find a provocative, powerful voice in this new book." —Sheldon H. Lu, Professor of Comparative Literature, University of California at Davis

Celluloid Comrades offers a cogent analytical introduction to the representation of male homosexuality in Chinese cinemas within the last decade. It posits that representations of male homosexuality in Chinese film have been polyphonic and multifarious, posing a challenge to monolithic and essentialized constructions of both 'Chineseness' and 'homosexuality.' Given the artistic achievement and popularity of the films discussed here, the position of 'celluloid comrades' can no longer be ignored within both transnational Chinese and global queer cinemas. The book also challenges readers to reconceptualize these works in relation to global issues such as homosexuality and gay and lesbian politics, and their interaction with local conditions, agents, and audiences. Tracing the engendering conditions within the film industries of China, Taiwan, and Hong Kong, Song Hwee Lim argues that the emergence of Chinese cinemas in the international scene since the 1980s created a public sphere in which representations of marginal sexualities could flourish in its interstices. Examining the politics of representation in the age of multiculturalism through debates about the films, Lim calls for a rethinking of the limits and hegemony of gay liberationist discourse prevalent in current scholarship and film criticism. He provides in-depth analyses of key films and auteurs, reading them within contexts as varied as premodern, transgender practice in Chinese theater to postmodern, diasporic forms of sexualities. Informed by cultural and postcolonial studies and critical theory, this acutely observed and theoretically sophisticated work will be of interest to a wide range of scholars and students as well as general readers looking for a deeper understanding of contemporary Chinese cultural politics, cinematic representations, and queer culture.

Ideology and Utopia in China's New Wave Cinema Xiaoping Wang 2018-06-27 *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.

China's Cinema of Class Nicole Talmacs 2017-02-03 China's commercial film industry can be used as a map to understand how class is interwoven into the imaginations that inform and influence social change in Chinese society. Film consumption is important in this process, particularly for young adult urbanites that are China's primary commercial cinema patrons. This book investigates the web between the representation of class themes in Chinese film narratives,

local audience reception to these films, and the socialisation of China's contemporary class society. Bringing together textual analyses of narratives from five commercially exhibited films: *Let the Bullets Fly* (Jiang: 2010), *Lost on Journey* (Yip: 2011), *Go Lala Go!* (Xu: 2011), *House Mania* (Sun: 2011) and *The Piano in the Factory* (Zheng: 2011); and the reception of 179 Chinese audiences from varying class positions, it investigates the extent to which fictional narratives inform and reflect current class identities in present-day China. Through group discussions in Beijing, Hangzhou, Nanjing, Lanzhou and Taiyuan, the author searches for audiences beyond major cities that are typically the focus of film consumption studies in China. As such, the book reveals not only how deeply and widespread the socialisation of China's class society has become in the imaginations of Chinese audiences, but also what appears to be a preference of both audiences and filmmakers for the continuation of China's new class society. Revealing the extent to which cinema continues to play a key role in the socialisation of class structures in contemporary Chinese society, this book will be important for students and scholars of Chinese Studies, Film Studies, Communication Studies, as well as observers of China's film industry.