Postmodernism and China

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.

Red Lights
Read Online Postsocialist Modernity Chinese Cinema Literature And Criticism In The Market Age

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 Oxford Handbook of Chinese Cinemas

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.

Contemporary Chinese Cinema and Visual Culture

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.

The Chinese Postmodern

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.

**The Chinese Cinema Book**

**Sounding the Modern Woman**

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.

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

Fragmented Memories and Screening Nostalgia for the Cultural Revolution

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 unmourned 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.

Maoist Laughter

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.

Becoming Chinese

An insightful look into contemporary Chinese avant-garde fiction and the problem of Chinese postmodernity

Cinema and Desire

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.

China’s Literary and Cultural Scenes at the Turn of the 21st Century

This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong
Read Online Postsocialist Modernity Chinese Cinema Literature And Criticism In The Market Age

and Taiwan, as well as to diasporic and transnational Chinese filmmaking, 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

Analyzing contemporary Chinese literature, film, and television, Shen shows the significance of nationalism for the mass imagination in postsocialist China. Chapters move from the intellectual idealism of the 1980s, through the post-Tiananmen transition, to the national cinema of the 1990s, and finally to the Internet literature of today.

Transnational 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.

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

Ideology and Utopia in China's New Wave 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.

I Love Dollars and Other Stories of China

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.
The Formation of Chinese Art 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 of 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 has 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.

Memory, Subjectivity and Independent Chinese 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

China, Transnational Visuality, Global Postmodernity

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 (Chi Li’s neorealist 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 problematics of this age. Uneven Modernity makes a significant contribution to the burgeoning field of China 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.

Public Discourses of Contemporary 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 multipronged 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.

A Novel Approach to China

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 novella's loose,
colloquial voice and sharp focus on the indignity 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.
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 private 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 ‘safer’ 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.
Chinese Modernism in the Era of Reforms

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 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.

Red Legacies in China

Fiery Cinema

A splendid essay collection focusing on ordinary people in the chaotic post-emperor, pre-Communist period of China's history.

China’s Encounter with Global Hollywood

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 postmodernity 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 globalism, modernity, and political economics, as well as to cultural and Asian studies.

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 siècle 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 contemporary 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.

Woman and Chinese Modernity

Book on Chinese cinema and literature

Postsocialist Modernity

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.

**Appetites**

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.

**Internet Literature in China**

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
China in the Age of Global Capitalism

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.

Postsocialism and Cultural Politics

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
Read Online Postsocialist Modernity Chinese Cinema Literature And Criticism In The Market Age

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.

Chinese Modernity and Global Biopolitics

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 Yimou, Chen Kaige, Jia Zhangke, Jiang Wen, Lou Ye, Meng Jinghui, Wang Bing, Wang Guangli, Duan Jinchuan, Cui Zi'en, Shi Tou, and Tang Danhong, this book is essential reading for all students and scholars in Chinese film.

Ethnic Minority Children in Post-Socialist Chinese Cinema

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.

Uneven Modernity

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.

The Peasant in Postsocialist China

The role of the peasant in society has been fundamental throughout China's history, posing difficult, much-debated questions for Chinese modernity. Today, as China becomes an economic superpower, the issue continues to loom large. Can the peasantry be integrated into a new Chinese capitalism, or will it form an excluded and marginalized class? Alexander F. Day's highly original appraisal explores the role of the
peasantry throughout Chinese history and its importance within the development of post-socialist-era politics. Examining the various ways in which the peasant is historicized, Day shows how different perceptions of the rural lie at the heart of the divergence of contemporary political stances and of new forms of social and political activism in China. Indispensable reading for all those wishing to understand Chinese history and politics, The Peasant in Postsocialist China is a new point of departure in the debate as to the nature of tomorrow's China.

Worrying about China

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.

Copyright code: ceb1d27303c42c4ff41c2ac87543d758