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 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 1980s marked 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 cinemas 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.

How do East Asian cultural heritages in shape film? How are these legacies being revived, or even re-created, by contemporary filmmakers? This collection examines the dynamic interactions between East Asian culture heritages and cinemas in mainland China, Hong Kong, Taiwan, Japan, and South Korea.

This book is the first anthology of research devoted to the booming world of Chinese film festivals, covering both mainstream and independent films. It also explores festivals in the Chinese-speaking world and festivals of Chinese films in the rest of the world. The book asks how Chinese film festivals function as sites of translation, translating Chinese culture to the world and world culture to Chinese-speaking audiences, and also how the international film festival model is being transformed as it is translated into the Chinese-speaking world.

Explores the affective toll of Taiwan’s geographical and political proximity to China through a critical analysis of contemporary Taiwanese film and culture. It examines the complex, precarious relationship between the sovereign state of Taiwan and China in order to consider what this might mean global anxiety around the growing power of China.

Twenty-first century China is emerging from decades of war and revolution into a new era. Yet the past still haunts the present. The ideals of the Chinese Republic, which was founded almost a century ago after 2000 years of imperial rule, still resonate as modern China edges towards openness and democracy. Diana Lary traces the history of the Republic from its beginnings in 1912, through the Nanjing decade, the warlord era, and the civil war with the Peoples’ Liberation Army which ended in defeat in 1949. Thereafter, in an unusual excursion from traditional histories of the period, she considers how the Republic survived on in Taiwan, comparing its ongoing prosperity with the economic and social decline of the Communist mainland in the Mao years. This introductory textbook for students and general readers is enhanced with biographies of key protagonists, Chinese proverbs, love stories, poetry and a feast of illustrations.
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 disporic 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.

The figure of the Chinese sex worker—who provokes both disdain and desire—has become a trope for both Asian American sexuality and Asian modernity. Lingering in the cultural imagination, sex workers link sexual and cultural marginality, and their tales clarify the boundaries of citizenship, nationalism, and internationalism. In Transpacific Attachments, Lily Wong studies the mobility and mobilization of the sex worker figure through transpacific media networks, illuminating the intersectional politics of racial, sexual, and class structures. Transpacific Attachments examines shifting depictions of Chinese sex workers in popular media—from literature to film to new media—that have circulated within the United States, China, and Sinophone communities from the early twentieth century to the present. Wong explores Asian American writers’ articulation of transnational belonging; early Hollywood’s depiction of Chinese women as parasitic prostitutes and Chinese cinema’s reframing the figure as a call for reform; Cold War–era use of prostitute and courtesan metaphors to question nationalist narratives and heteronormativity; and images of immigrant brides against the backdrop of neoliberalism and the flows of transnational capital. She focuses on the transpacific networks that reconfigure Chineseness, complicating a diasporic framework of cultural authenticity. While imaginations of a global community have long been mobilized through romantic, erotic, and gendered representations, Wong stresses the significant role sex work plays in the constant restructuring of social relations. “Chineseness,” the figure of the sex worker shows, is an affective product as much as an ethnic or cultural signifier.

Kinesthetic City uses choreography as subject and method to explore how movement through particular spaces at precise moments can illuminate the communities in those places and times. It examines the simultaneous persistence and mobility of the idea of Chineseness as it travels across a transnational network of Chinese cities.

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
The Historical Dictionary of Taiwan Cinema covers the history of Taiwan cinema during both the Japanese colonial period (1895–1945) and Chinese Nationalist period (1945–present). This is accomplished through a chronology, list of acronyms and abbreviations, an introductory essay, an extensive bibliography, and more than a hundred cross-referenced entries on directors, producers, performers, films, film studios, and genres. The book is an excellent access point for students, researchers, and anyone wanting to know more about Taiwan cinema, as well as the social, political, financial, and creative intricacies of how at least one important national cinema developed.

The Age of New Waves examines the origins of the concept of the "new wave" in 1950s France and the proliferation of new waves in world cinema over the past three decades. The book suggests that youth, cities, and the construction of a global market have been the catalysts for the cinematic new waves of the past half century. It begins by describing the enthusiastic engagement between French nouvelle vague filmmakers and a globalizing American cinema and culture during the modernization of France after World War II. It then charts the growing and ultimately explosive disenchantment with the aftermath of that massive social, economic, and spatial transformation in the late 1960s. Subsequent chapters focus on films and visual culture from Taiwan and contemporary mainland China during the 1980s and 1990s, and they link the recent propagation of new waves on the international film festival circuit to the "economic miracles" and consumer revolutions accompanying the process of globalization. While it travels from France to East Asia, the book follows the transnational movement of a particular model of cinema organized around mise en scène—or the interaction of bodies, objects, and spaces within the frame—rather than montage or narrative. The "master shot" style of directors like Hou Hsiao-Hsien, Tsai Ming-Liang, and Jia Zhangke has reinvented a crucial but overlooked tendency in new wave film, and this cinema of mise en scène has become a key aesthetic strategy for representing the changing relationships between people and the material world during the rise of a global market. The final chapter considers the interaction between two of the most global phenomena in recent film history—the transnational art cinema and Hollywood—and it searches for traces of an American New Wave.

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.

Sport and film have historically been key components of national cultures and societies. This is the first collection dedicated to examining the intersection of these popular cultural forces within specific national contexts. Covering films of all types, from Hollywood blockbusters to regional documentaries and newsreels, the book considers how filmic depictions of sport have configured and informed distinctive national cultures, societies and identities. Featuring case studies from 11 national contexts across 6 continents – including North and South America, Europe, Africa, Asia and Oceania – it reveals the common and contrasting approaches that have emerged within sport cinema in differing national contexts. This is fascinating and important reading for all students and researchers working in film, media, cultural studies or sport, and for broader enthusiasts of both sport and film.

Taiwan is a peculiar place resulting in a peculiar cinema, with Hou Hsiao-hsien being its most remarkable product. Hou’s signature long and static shots almost invite critics to give auteurist readings of his films, often privileging the analysis of cinematic techniques at the expense of the context from which Hou emerges. In this pioneering study, James Udden argues instead that the Taiwanese experience is the key to understanding Hou’s art. The convoluted history of Taiwan in the last century has often rendered fixed social and political categories irrelevant. Changing circumstances have forced the people in Taiwan to be hyperaware of how imaginary identity—above all national identity—is. Hou translates this larger state of affairs in such masterpieces as City of Sadness, The Puppetmaster, and Flowers of Shanghai, which capture and perhaps even embody the elusive, slippery contours of the collective experience of the islanders. Making extensive uses of Chinese sources from Taiwan, the author shows how important the local matters for this globally recognized director. In this new edition of No Man an Island, James Udden charts a new chapter in the evolving art of Hou Hsiao-hsien, whose latest film, The Assassin, earned him the Best Director Award at the Cannes Film Festival.
in 2015. Hou breaks new ground in turning the classic wuxia genre into a vehicle to express his unique insight into the working of history. The unconventional approach to conventions is quintessential Hou Hsiao-hsien. “An excellent and groundbreaking volume. This book's very precise analyses of the films as well as their context make it the primary source for any scholar working on Hou in English.” —Chris Berry, King’s College London “In this first book-length study on Hou Hsiao-hsien James Udden illuminates the most intriguing yet mystifying filmmaker in world cinema. No Man an Island is without doubt a major contribution to the fields of Chinese-language cinema and film studies.” —Emilie Yueh-yu Yeh, Lingnan University, Hong Kong

Born in Taiwan, Ang Lee is one of cinema's most versatile and daring directors. His ability to cut across cultural, national, and sexual boundaries has given him recognition in all corners of the world, the ability to work with complete artistic freedom whether inside or outside of Hollywood, and two Academy Awards for Best Director. He has won astounding critical acclaim for Crouching Tiger, Hidden Dragon (2000), which transformed the status of martial arts films across the globe, Brokeback Mountain (2005), which challenged the reception and presentation of homosexuality in mainstream cinema, and Life of Pi (2012), Lee's first use of groundbreaking 3D technology and his first foray into complex spiritual themes. In this volume, the only full-length study of Lee's work, Whitney Crothers Dilley analyzes all of his career to date: Lee's early Chinese trilogy films (including The Wedding Banquet, 1993, and Eat Drink Man Woman, 1994), period drama (Sense and Sensibility, 1995), martial arts (Crouching Tiger, Hidden Dragon, 2000), blockbusters (Hulk, 2003), and intimate portraits of wartime psychology, from the Confederate side of the Civil War (Ride with the Devil, 1999) to Japanese-occupied Shanghai (Lust/Caution, 2007). Dilley examines Lee's favored themes such as father/son relationships and intergenerational conflict in The Ice Storm (1997) and Taking Woodstock (2009). By looking at the beginnings of Lee's career, Dilley positions the filmmaker's work within the roots of the Taiwan New Cinema movement, as well as the larger context of world cinema. Using suggestive readings of both gender and identity, this new study not only provides a valuable academic resource but also an enjoyable read that uncovers the enormous appeal of this acclaimed director.

One of the most important aspects of democracy has been the transition from colonialism. In Taiwan this discussion is typically framed in political discourse that focuses on theoretical issues. Becoming Taiwan departs from this well-traveled route to describe the cultural, historical and social origins of Taiwan's
thrusting democracy. Contributors were specifically chosen to represent both Taiwanese and non-Taiwanese researchers, as well as a diverse range of academic fields, from Literature and Linguistics to History, Archeology, Sinology and Sociology. The result represents a mixture of well-known scholars and young researchers from outside the English-speaking world. The volume addresses three main issues in Taiwan Studies and attempts answers based in the historical record: How Chinese is Taiwan? Organizing a Taiwanese Society, and Speaking about Taiwan. Individual chapters are grouped around these three themes illustrating the internal dynamics that transformed Taiwan into its current manifestation as a thriving multiethnic democracy. Our approach addresses these themes pointing out how Taiwan Studies provides a multidisciplinary answer to problems of the transformation from colonialism to democracy.

The Routledge Handbook of Contemporary Taiwan offers a comprehensive overview of both contemporary Taiwan and the Taiwan studies field. Each contribution summarises the major findings in the field and highlights long-term trends, recent observations and possible future developments in Taiwan. Written by an international team of experts, the chapters included in the volume form an accessible and fascinating insight into contemporary Taiwan. Up-to-date, interdisciplinary, and academically rigorous, the Handbook will be of interest to students, academics, policymakers and others in search of reliable information on Taiwanese politics, economics, culture and society.

Asian cinema is an area of increasing interest in Anglo-US film studies while Asian films are now widely distributed and popular with western audiences. The fascination with Asian cinema must be examined in the context of a complex and often problematic relationship between western scholars, students, viewers and Asian films. This book, therefore, examines a number of detailed case studies (such as the films of Ozu, Bruce Lee, Hong Kong and Turkish cinema, Hindi melodramas, Godzilla films, Taiwanese directors and Fifth Generation Chinese cinema) and uses them in order to investigate the limitations of Anglo-US theoretical models and critical paradigms. By engaging the readers with familiar areas of critical discourse (such as postcolonial criticism, 'national cinema', 'genre', 'authorship' and 'stardom') the book aims to introduce within such contexts the 'unfamiliar' case studies which will be explored in depth and detail. The advantage of such an approach is that it works with the dynamics of familiarity/unfamiliarity and resists the temptation to construct Asian cinemas as a gallery of exotic objects that might be particularly fascinating but remain deeply distant and foreign. Book jacket.
The United States, the People’s Republic of China, and Taiwan have danced on the knife’s edge of war for more than seventy years. A work of sweeping historical vision, A World of Turmoil offers case studies of five critical moments: the end of World War II and the start of the Long Cold War; the almost-nuclear war over the Quemoy Islands in 1954–1955; the détente, deceptions, and denials surrounding the 1972 Shanghai Communiqué; the Taiwan Strait Crisis of 1995–1996; and the rise of postcolonial nationalism in contemporary Taiwan. Diagnosing the communication dispositions that structured these events reveals that leaders in all three nations have fallen back on crippling stereotypes and self-serving denials in their diplomacy. The first communication-based study of its kind, this book merges history, rhetorical criticism, and advocacy in a tour de force of international scholarship. By mapping the history of miscommunication between the United States, China, and Taiwan, this provocative study shows where and how our entwined relationships have gone wrong, clearing the way for renewed dialogue, enhanced trust, and new understandings.

To date, there is but a handful of articles on documentary films from Taiwan. This volume seeks to remedy the paucity in this area of research and conduct a systematic analysis of the genre. Each contributor to the volume investigates the various aspects of documentary by focusing on one or two specific films that document social, political and cultural changes in recent Taiwanese history. Since the lifting of martial law, documentary has witnessed a revival in Taiwan, with increasing numbers of young, independent filmmakers covering a wide range of subject matter, in contrast to fiction films, which have been in steady decline in their appeal to local, Taiwanese viewers. These documentaries capture images of Taiwan in its transformation from an agricultural island to a capitalist economy in the global market, as well as from an authoritarian system to democracy. What make these documentaries a unique subject of academic inquiry lies not only in their exploration of local Taiwanese issues but, more importantly, in the contribution they make to the field of non-fiction film studies. As the former third-world countries and Soviet bloc begin to re-examine their past and document social changes on film, the case of Taiwan will undoubtedly become a valuable source of comparison and inspiration. These Taiwanese documentaries introduce a new, Asian perspective to the wealth of Anglo-American scholarship with the potential to serve as exemplar for countries undergoing similar political and social transformations. Documenting Taiwan on Film is essential reading for all those interested in Taiwan Studies, film studies and Asian cinema.
In this milestone work, prominent China film scholar Yingjin Zhang proposes "polylocality" as a new conceptual framework for investigating the shifting spaces of contemporary Chinese cinema in the age of globalization. Questioning the national cinema paradigm, Zhang calls for comparative studies of underdeveloped areas beyond the imperative of transnationalism. The book begins by addressing theories and practices related to space, place, and polylocality in contemporary China before focusing on the space of scholarship and urging scholars to move beyond the current paradigm and explore transnational and comparative film studies. This is followed by a chapter that concentrates on the space of production and surveys the changing landscape of postsocialist filmmaking and the transformation of China's urban generation of directors. Next is an examination of the space of polylocality and the cinematic mappings of Beijing and a persistent "reel" contact with polylocality in hinterland China. In the fifth chapter Zhang explores the space of subjectivity in independent film and video and contextualizes experiments by young directors with various documentary styles. Chapter 6 calls attention to the space of performance and addresses issues of media and mediation by way of two kinds of playing: the first with documentary as troubling information, the second with piracy as creative intervention. The concluding chapter offers an overview of Chinese cinema in the new century and provides production and reception statistics. Combining inspired critical insights, original observations, and new information, Cinema, Space, and Polylocality in a Globalizing China is a significant work on current Chinese film and a must-read for film scholars and anyone seriously interested in cinema more generally or contemporary Chinese culture.

Ma offers an innovative study of three provocative Chinese directors: Wong Kar-wai, Hou Hsiao-hsien, and Tsai Ming-liang. Focusing on the highly stylized and monilinear configurations of time in each director's films, she argues that these directors have brought new global respect for Chinese cinema in amplifying motifs of loss, nostalgia, hauntin, absence and ephemeral poetices Hou, Tsai, and Wong all insist on the significance of being out of time, not merely out of place, as a condition of global modernity. Ma argues that their films collectively foreground the central place of contemporary Chinese films in a transnational culture of memory, characterized by a distinctive melancholy that highlights the difficulty of binding together past and present into a meaningful narrative. Jean Ma is assistant professor in the Department of Art and Art History at Stanford University. Melancholy Drift rides the films of three Chinese auteurs right into the heart of its subject, the mismatch between private feeling and collective history. These crucial films, set carefully
beside one another, begin to pulse anew under the deft touch of Jean Ma’s analyses. Drawing on a deep reservoir of historical and critical knowledge, she helps us hear these films speak of our times, then speak of time itself and of its dislocations---Dudley Andrew, Yale University

Theoretically sophisticated and elegantly written, Melancholy Drift elucidates the subject of cinematic time in its various configurations: as a response to historical ruptures and political upheavals as representational politics, and as a reinvention of the art cinema. This book is a timely demonstration of the key roles played by Chinese auteurs in shaping the new face of world cinema today and an important contribution to scholarship both within and beyond the field of transnational Chinese cinemas---Song Hwee Lim, University of Exeter

With extensive cross references and production data, filmlovers and students will find this a valuable reference for identifying feature films that take place during a specific period of world history.

Host of the first gay pride in the Sinophone world, Taiwan is well-known for its mushrooming of liberal attitudes towards non-normative genders and sexualities after the lifting of Martial Law in 1987. Perverse Taiwan is the first collection of its kind to contextualize that development from an interdisciplinary perspective, focusing on its genealogical roots, sociological manifestations, and cultural representations. This book enriches and reorients our understanding of postcolonial queer East Asia. Challenging a heteronormative understanding of Taiwan’s past and present, it provides fresh critical analyses of a range of topics from queer criminality and literature in the 1950s and 1960s to the growing popularity of cross-dressing performance and tongzhi (gay and lesbian) cinema on the cusp of a new millennium. Together, the contributions provide a detailed account of the rise and transformations of queer cultures in post-World War II Taiwan. By instigating new dialogues across disciplinary divides, this book will have broad appeal to students and scholars of Asian studies and queer studies, especially those interested in history, anthropology, literature, film, media, and performance.

This sourcebook contains more than 160 documents and writings that reflect the development of Taiwanese literature from the early modern period to the twenty-first century. Selections include seminal essays in literary debates, polemics, and other landmark events; interviews, diaries, and letters by major authors; critical and retrospective essays by influential writers, editors, and scholars; transcripts of historical speeches and conferences; literary-society manifestos and inaugural journal prefaces; and governmental policy
pronouncements that have significantly influenced Taiwanese literature. These texts illuminate Asia’s experience with modernization, colonialism, and postcolonialism; the character of Taiwan’s Cold War and post-Cold War cultural production; gender and environmental issues; indigenous movements; and the changes and challenges of the digital revolution. Taiwan’s complex history with Dutch, Spanish, and Japanese colonization; strategic geopolitical position vis-à-vis China, Japan, and the United States; and status as a hub for the East-bound circulation of technological and popular-culture trends make the nation an excellent case study for a richer understanding of East Asian and modern global relations.

Compiled by two skilled librarians and a Taiwanese film and culture specialist, this volume is the first multilingual and most comprehensive bibliography of Taiwanese film scholarship, designed to satisfy the broad interests of the modern researcher. The second book in a remarkable three-volume research project, An Annotated Bibliography for Taiwan Film Studies catalogues the published and unpublished monographs, theses, manuscripts, and conference proceedings of Taiwanese film scholars from the 1950s to 2013. Paired with An Annotated Bibliography for Chinese Film Studies (2004), which accounts for texts dating back to the 1920s, this series brings together like no other reference the disparate voices of Chinese film scholarship, charting its unique intellectual arc. Organized intuitively, the volume begins with reference materials (bibliographies, cinematographies, directories, indexes, dictionaries, and handbooks) and then moves through film history (the colonial period, Taiwan dialect film, new Taiwan cinema, the 2/28 incident); film genres (animated, anticommmunist, documentary, ethnographic, martial arts, teen); film reviews; film theory and technique; interdisciplinary studies (Taiwan and mainland China, Taiwan and Japan, film and aboriginal peoples, film and literature, film and nationality); biographical materials; film stories, screenplays, and scripts; film technology; and miscellaneous aspects of Taiwanese film scholarship (artifacts, acts of censorship, copyright law, distribution channels, film festivals, and industry practice). Works written in multiple languages include transliteration/romanized and original script entries, which follow universal AACR-2 and American cataloguing standards, and professional notations by the editors to aid in the use of sources.

Contemporary Chinese films are popular with audiences worldwide, but a key reason for their success has gone unnoticed: many of the films are adapted from brilliant literary works. This book is the first to put these landmark films in the context of their literary origins and explore how the best Chinese
directors adapt fictional narratives and styles for film. Hsiu-Chuang Deppman unites aesthetics with history in her argument that the rise of cinema in China, Hong Kong, and Taiwan in the late 1980s was partly fueled by burgeoning literary movements. Fifth Generation director Zhang Yimou’s highly acclaimed films Red Sorghum, Raise the Red Lantern, and To Live are built on the experimental works of Mo Yan, Su Tong, and Yu Hua, respectively. Hong Kong new wave’s Ann Hui and Stanley Kwan capitalized on the irresistible visual metaphors of Eileen Chang’s postrealism. Hou Xiaoxian’s new Taiwan cinema turned to fiction by Huang Chunming and Zhu Tianwen for fine-grained perspectives on class and gender relations. Delving equally into the individual approaches of directors and writers, Deppman initiates readers into the exciting possibilities emanating from the world of Chinese cinema. The seven in-depth studies include a diverse array of forms (cinematic adaptation of literature, literary adaptation of film, auto-adaptation, and non-narrative adaptation) and a variety of genres (martial arts, melodrama, romance, autobiography, documentary drama). Complementing this formal diversity is a geographical range that far exceeds the cultural, linguistic, and physical boundaries of China. The directors represented here also work in the U.S. and Europe and reflect the growing international resources of Chinese-language cinema. With her sophisticated blend of stylistic and historical analyses, Deppman brings much-needed nuance to current conversations about the politics of gender, class, and race in the work of the most celebrated Chinese writers and directors. Her pioneering study will appeal to all readers, general and academic, who have an interest in Chinese literature, cinema, and culture.

Taiwan has often been characterised as an isolated society in its search for sovereignty and security. Its contact with the world in an era of globalization and post-modernity, however, has increasingly led to Taiwanese actors successfully participating in many regional and global fields. In this book an international team of scholars presents cases studies and theoretical debates emphasising agency in coping with the effects of globalisation. In so doing, they contest the image of Taiwan’s marginalization and seek to understand it in terms of its connectedness, whether globally, regionally or trans-nationally. Taking a multi-disciplinary, comparative approach, it covers themes such as markets and trading, diplomacy and nation-branding, collective action, media, film and literature, and religious mission. It thus combines perspectives from several disciplines including media studies, sociology, political science, and studies in religion. Using Taiwan as an example of how to conceptualise connectivity and think differently about comparative studies, this book will be useful for students and scholars of Asian Politics and Cultural Studies, as well
Written by a team of veteran scholars and exciting emerging talents, The SAGE Handbook of Film Studies maps the field internationally, drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline. It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions. It reflects on the field’s dominant paradigms and debates and evaluates their continuing salience. Finally, it looks forward optimistically to the future of the medium of film, the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological, industrial and aesthetic developments.

Documentary filmmaking is one of the most vibrant areas of media activity in the Chinese world, with many independent filmmakers producing documentaries that deal with a range of sensitive socio-political problems, bringing to their work a strongly ethical approach. This book identifies notable similarities and crucial differences between new Chinese-language documentaries in mainland China and Taiwan. It outlines how documentary filmmaking has developed, contrasts independent documentaries with dominant official state productions, considers how independent documentary filmmakers go about their work, including the work of exhibiting their films and connecting with audiences, and discusses the content of their documentaries, showing how the filmmakers portray a wide range of subject matter regarding places and people, and how they deal with particular issues including the underprivileged, migrants and women in an ethical way. Throughout the book demonstrates how successful Chinese-language independent documentary filmmaking is, with many appearances at international film festivals and a growing number of award-winning titles.

Commended for their social relevance and artistic value, Chinese films remain at the forefront of international cinema, bolstered in recent years by a new generation of talented young filmmakers. Directory of World Cinema: China presents an accessible overview of the definitive films of Hong Kong, Taiwan, and Mainland China, with particular attention to the achievements of prolific industry figures, the burgeoning independent sector, and the embrace of avant-garde practices of art cinema. Spanning a variety of characteristic genres, including horror, heroic bloodshed, romantic comedy, and kung-fu, reviews cover individual titles in considerable depth and are accompanied by a selection
of full-colour film stills. A comprehensive filmography and a bibliography of recommended reading complete this essential companion to Chinese cinema.

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In 1945, Taiwan was placed under the administrative control of the Republic of China, and after two years, accusations of corruption and a failing economy sparked a local protest that was brutally quashed by the Kuomintang government. The February Twenty-Eighth (or 2/28) Incident led to four decades of martial law that became known as the White Terror. During this period, talk of 2/28 was forbidden and all dissent violently suppressed, but since the lifting of martial law in 1987, this long-buried history has been revisited through commemoration and narrative, cinema and remembrance. Drawing on a wealth of secondary theoretical material as well as her own original research, Sylvia Li-chun Lin conducts a close analysis of the political, narrative, and ideological structures involved in the fictional and cinematic representations of the 2/28 Incident and White Terror. She assesses the role of individual and collective memory and institutionalized forgetting, while underscoring the dangers of re-creating a historical past and the risks of trivialization. She also compares her findings with scholarly works on the Holocaust and the aftermath of the atomic bombings of Japan, questioning the politics of forming public and personal memories and the political teleology of "closure." This is the first book to be published in English on the 2/28 Incident and White Terror and offers a valuable matrix of comparison for studying the portrayal of atrocity in a specific locale.

The book examines recent developments in Taiwan cinema, with particular focus on a leading contemporary Taiwan filmmaker, Wei Te-sheng, who is responsible for such Asian blockbusters as Cape No.7, Warriors of the Rainbow: Seediq Bale and Kano. The book discusses key issues, including: why
(until about 2008) Taiwan cinema underwent a decline, and how cinema is portraying current social changes in Taiwan, including changing youth culture and how it represents indigenous people in the historical narrative of Taiwan. The book also explores the reasons why current Taiwan cinema is receiving a much less enthusiastic response globally compared to its reception in previous decades.

Following the recent success of Taiwanese film directors, such as Hou Hsiao-hsien, Edward Yang, Ang Lee and Tsai Ming-liang, Taiwanese film is raising its profile in contemporary cinema. This collection presents an exciting and ambitious foray into the cultural politics of contemporary Taiwan film that goes beyond the auteurist mode, the nation-state argument and vestiges of the New Cinema. Cinema Taiwan considers the complex problems of popularity, conflicts between transnational capital and local practice, non-fiction and independent filmmaking as emerging modes of address, and new possibilities of forging vibrant film cultures embedded in national (identity) politics, gender/sexuality and community activism. Insightful and challenging, the essays in this collection will attract attention to a globally significant field of cultural production and will appeal to readers from the areas of film studies, cultural studies and Chinese culture and society.

The first of its kind in English, this collection explores twenty one well established and lesser known female filmmakers from mainland China, Hong Kong, Taiwan, and the Chinese diaspora. Sixteen scholars illuminate these filmmakers' negotiations of local and global politics, cinematic representation, and issues of gender and sexuality, covering works from the 1920s to the present. Writing from the disciplines of Asian, women's, film, and auteur studies, contributors reclaim the work of Esther Eng, Tang Shu Shuen, Dong Kena, and Sylvia Chang, among others, who have transformed Chinese cinematic modernity. Chinese Women's Cinema is a unique, transcultural, interdisciplinary conversation on authorship, feminist cinema, transnational gender, and cinematic agency and representation. Lingzhen Wang's comprehensive introduction recounts the history and limitations of established feminist film theory, particularly its relationship with female cinematic authorship and agency. She also reviews critiques of classical feminist film theory, along with recent developments in feminist practice, altogether remapping feminist film discourse within transnational and interdisciplinary contexts. Wang's subsequent redefinition of women's cinema, and brief history of women's cinematic practices in modern China, encourage the reader to reposition gender and cinema within a transnational feminist configuration,
such that power and knowledge are reexamined among and across cultures and nation-states.

"Featuring rare interviews and sophisticated analysis, this book sheds light on Hou's narrative innovations and aesthetic triumphs while, along the way, unlocking some of the mysteries lurking behind one of the greatest bodies of cinematic work ever produced." -MICHAEL BERRY, University of California Santa Barbara "Lupke's book provides comprehensive coverage, detailed contextualization, and insightful analysis from Hou's earliest works to his most recent accomplishment. The narrative is particularly compelling because it weaves cultural and social contexts and filmic texts together, and it brings various formal elements (image, editing, language, music) to bear upon one another. The book also includes careful comparison with another East Asian auteur Ozu Yasujirô. The Sinophone Cinema of Hou Hsiao-hsien is a significant addition." -GUO-JUIN, HONG, Duke University "Lupke's comprehensive and original study excavates the literary inspirations of Hou's filmmaking, showing how Wu Nianzhen, Shen Congwen, and especially Zhu Tianwen shape his philosophy and aesthetic. In Lupke's convincing account, the anti-filial behaviors of their characters, which have attracted little critical attention, are the key to understanding their shared concern for the visible dissolution of the family in the modern world. In addition to its lucid analysis, this book contextualizes the filmmaking history of Hou in ways that illustrate the cultural and political significance of studying Taiwan Cinema in a global context." -HSIU-CHUANG DEPPMAN, Oberlin College "Serving both as an excellent comprehensive introduction to the filmmaker and as a series of in-depth readings, this informative, engaging, and insightful book covers the full range of Hou's work. Writing clearly and elegantly, Lupke performatively relates Hou's films to both literary and cinematic antecedents. Aside from Hou's well-known connection to Taiwan's 'native soil' literature, Lupke highlights as well the filmmaker's debt to earlier mainland Chinese authors such as Shen Congwen, Zhang Ailing, and Hu Lancheng. Hou's singular contribution to film aesthetics, summarized as 'stasis within motion,' comes through vividly and convincingly." -JASON MCGRATH, University of Minnesota *This book includes images.

The Routledge Handbook of Modern Chinese Literature presents a comprehensive overview of Chinese literature from the 1910s to the present day. Featuring detailed studies of selected masterpieces, it adopts a thematic-comparative approach. By developing an innovative conceptual framework predicated on a new theory of periodization, it thus situates Chinese literature...
in the context of world literature, and the forces of globalization. Each section consists of a series of contributions examining the major literary genres, including fiction, poetry, essay drama and film. Offering an exciting account of the century-long process of literary modernization in China, the handbook’s themes include: Modernization of people and writing Realism, romanticism and modernist aesthetics Chinese literature on the stage and screen Patriotism, war and revolution Feminism, liberalism and socialism Literature of reform, reflection and experimentation Literature of Taiwan, Hong Kong and new media This handbook provides an integration of biographical narrative with textual analysis, maintaining a subtle balance between comprehensive overview and in-depth examination. As such, it is an essential reference guide for all students and scholars of Chinese literature.

Since the publication of the first volume of Directory of World Cinema: China, the Chinese film industry has intensified its efforts to make inroads into the American market. The 2012 acquisition of US theatre chain AMC and visual effects house Digital Domain by Chinese firms testifies to the global ambitions of China’s powerhouse film industry. Yet Chinese cinema has had few crossover hits in recent years to match the success of such earlier films as Crouching Tiger, Hidden Dragon, House of Flying Daggers, and Kung Fu Hustle. Although overseas revenue for Chinese movies has dwindled, domestic market growth surges year after year. Indeed, annual production output remains healthy, and the daily expansion of screens in second or third-tier cities attracts audiences whose tastes favour domestic films over foreign imports. A survey of a vibrant – and expanding – industry, Directory of World Cinema: China 2 examines, among other themes, China’s desire for success and fulfilment in the United States as well as the extensive history of representing China – and the Chinese in America – on US movie screens. With contributions from some of the leading academics in the field, this volume will be essential reading for all fans of Chinese film.

DIVTraces the growth and evolution of a Taiwan's sense of itself as a separate and distinct entity by examining the diverse ways a discourse of nation has been produced in the Taiwanese cultural imagination./div

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