

The Poetics Of Chinese Cinema East Asian Popular Culture

[#Chinese cinema poetics](#) [#East Asian popular culture](#) [#Chinese film theory](#) [#Asian cinema studies](#) [#Cultural film analysis](#)

Delve into the profound artistic principles and theoretical underpinnings that define Chinese cinema, exploring its significant contributions and intricate relationship with the broader tapestry of East Asian popular culture. This analysis uncovers how film acts as a crucial lens through which regional aesthetics and societal narratives are both expressed and shaped.

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The Poetics of Chinese Cinema

This book examines the aesthetic qualities of particular Chinese-language films and the rich artistic traditions from which they spring. It brings together leading experts in the field, and encompasses detailed and wide-ranging case studies of films such as Hero, House of Flying Daggers, Spring in a Small Town, 24 City, and The Grandmaster, and filmmakers including Hou Hsiao-hsien, Jia Zhangke, Chen Kaige, Fei Mu, Zhang Yimou, Johnnie To, and Wong Kar-wai. By illuminating the form and style of Chinese films from across cinema history, The Poetics of Chinese Cinema testifies to the artistic value and uniqueness of Chinese-language filmmaking.

East Asian Cinema and Cultural Heritage

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.

Contemporary Chinese Cinema and Visual Culture

Sheldon Lu traces how filmmakers and artists from mainland China, Hong Kong and Taiwan have addressed questions of identity, gender, sexuality and class and how their work reflects China's transition to a globalized transnational state.

Chinese Poetic Modernisms

This volume explores Chinese poetic modernism from its origins in the 1920s through 21st century manifestations. Modernisms as a title reflects the full complexity of the ideas and forms which can be associated with this literary-historical term.

Young Rebels in Contemporary Chinese Cinema

In the 1980s, a new type of central character emerged in contemporary Chinese films - angry and alienated youth. Filmmakers treated youth as a separate category and showed them in urban situations behaving in unconventional and socially rebellious ways. *Young Rebels in Contemporary Chinese Cinema* looks for evidence in films that exemplify this trend.

East Asian Film Stars

Many stars from China, Japan and Korea are the most popular and instantly recognizable in the world. *East Asian Film Stars* brings together some of the world's leading cinema scholars to offer their insights into the work of regional and transnational screen legends, contemporary superstars and mysterious cult personas.

Cinema Studies

Now in its sixth edition, this essential guide for students provides accessible definitions of a comprehensive range of genres, movements, world cinemas, theories and production terms. This fully revised and updated book includes new topical entries that explore areas such as film and the environmental crisis; streaming and new audience consumption; diversity and intersectionality; questions related to race and representation; the Black Lives Matter movement; and New Wave Cinemas of Eastern European countries. Further new entries include accented/exilic cinema, border-cinema, the oppositional gaze, sonic sound and Black westerns. Existing entries have been updated, including discussion of #MeToo, and more contemporary film examples have been added throughout. This is a must-have guide for any student starting out on this fascinating area of study and arguably the greatest art form of modern times.

Memory, Subjectivity and Independent Chinese Cinema

This text provides a historically informed examination of independent moving image works made between 1990 and 2010 in China.

Excess and Masculinity in Asian Cultural Productions

Innovative analysis of the relationship of gender to East Asian economic development.

Structure, Audience and Soft Power in East Asian Pop Culture

East Asian pop culture can be seen as an integrated cultural economy emerging from the rise of Japanese and Korean pop culture as an influential force in the distribution and reception networks of Chinese language pop culture embedded in the ethnic Chinese diaspora. Taking Singapore as a locus of pan-Asian Chineseness, Chua Beng Huat provides detailed analysis of the fragmented reception process of transcultural audiences and the processes of audiences' formation and exercise of consumer power and engagement with national politics. In an era where exercise of military power is increasingly restrained, pop culture has become an important component of soft power diplomacy and transcultural collaborations in a region that is still haunted by colonization and violence. The author notes that the aspirations behind national governments' efforts to use popular culture is limited by the fragmented nature of audiences who respond differently to the same products; by the danger of backlash from other members of the importing country's population that do not consume the popular culture products in question; and by the efforts of the primary consuming country, the People's Republic of China to shape products through co-production strategies and other indirect modes of intervention.

Cinema and Urban Culture in Shanghai, 1922-1943

This volume establishes cinema as a vital force in Shanghai culture, focusing on early Chinese cinema. It surveys the history and historiography of Chinese cinema and examines the development of the various aspects affecting the film culture.

Rethinking Transnational Chinese Cinemas

The Amoy-dialect film industry emerged in the 1950s, producing cheap, b-grade films in Hong Kong for direct export to the theatres of Manila Chinatown, southern Taiwan and Singapore. Films made in Amoy dialect - a dialect of Chinese - reflected a particular period in the history of the Chinese diaspora, and have been little studied due to their ambiguous place within the wider realm of Chinese and East Asian film history. This book represents the first full length, critical study of the origin, significant rise and rapid decline of the Amoy-dialect film industry. Rather than examining the industry for its own sake, however, this book focuses on its broader cultural, political and economic significance in the region. It questions many of the assumptions currently made about the 'recentness' of transnationalism in Chinese cultural production, particularly when addressing Chinese cinema in the Cold War years, as well as the prominence given to 'the nation' and 'transnationalism' in studies of Chinese cinemas and of the Chinese Diaspora. By examining a cinema that did not fit many of the scholarly models of 'transnationalism', that was not grounded in any particular national tradition of filmmaking and that was largely unconcerned with 'nation-building' in post-war Southeast Asia, this book challenges the ways in which the history of Chinese cinemas has been studied in the recent past.

Asian Cinemas

The West's current fascination with Asian cinema must be viewed in the context of a complex and often problematic relationship between Western scholars, students, viewers, and Asian films. This book 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 to investigate the limitations of Anglo-U.S. theoretical models and critical paradigms. By engaging 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 that will be explored in depth and detail.

The Rey Chow Reader

Rey Chow is arguably one of the most prominent intellectuals working in the humanities today. Characteristically confronting both entrenched and emergent issues in the interlocking fields of literature, film and visual studies, sexuality and gender, postcolonialism, ethnicity, and cross-cultural politics, her works produce surprising connections among divergent topics at the same time as they compel us to think through the ethical and political ramifications of our academic, epistemic, and cultural practices. This anthology - the first to collect key moments in Chow's engaging thought - provides readers with an ideal introduction to some of her most forceful theoretical explorations. Organized into two sections, each of which begins with a brief statement designed to establish linkages among various discursive fields through Chow's writings, the anthology also contains an extensive Editor's Introduction, which situates Chow's work in the context of contemporary critical debates. For all those pursuing transnational cultural theory and cultural studies, this book is an essential resource. Praise for Rey Chow "[Rey Chow is] methodologically situated in the contentious spaces between critical theory and cultural studies, and always attending to the implications of ethnicity." *Social Semiotics* "Rich and powerful work that provides both a dazzling synthesis of contemporary cultural theory and at the same time an exemplary critique of Chinese cinema." *China Information* "Should be read by all who are concerned with the future of human rights, liberalism, multiculturalism, identity politics, and feminism." Dorothy Ko "Wide-ranging, theoretically rich, and provocative... completely restructures the problem of ethnicity." Fredric Jameson

Tradition, Culture and Aesthetics in Contemporary Asian Cinema

From the critically acclaimed Malaysian film *Sepet* to the on-going box office successes of the films created by Hong Kong director Wong Kar Wai, cinematic texts from the nations of Asia are increasingly capturing audiences beyond their national boundaries. *Tradition, Culture and Aesthetics in Contemporary Asian Cinema* explores the rise of popular Asian cinema and provides an understanding of the aesthetic elements that mark these films as 'Asian cinema'. Incorporating examples of contemporary films from China, Japan, Hong Kong, Korea, Singapore, Malaysia and India, Peter C. Pugsley gives readers a fresh insight into the rapidly developing discourse on popular Asian media. The book's chapters focus on the aesthetic features of national cinemas and the intersections of local/global encountered in the production, distribution and consumption of contemporary Asian films. By tracking across some of the most influential countries in Asia the book is able to offer new perspectives into

the visual and aural features that create greater understanding between East and West. As distribution and technological advances make Asian films more readily available, an understanding of the different aesthetics at play will enable readers of this book to recognise key cultural motifs found in cinematic texts from Asia.

Cinema and Desire

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 it she examines the Orientalism that made Zhang Yimou the darling of international film festivals, 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 analyses 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 intertwined.

Cultural Politics Around East Asian Cinema 1939-2018

This study examines the interdependent relationships between the film industry and the state in East Asia, treating films as political economic products, mixtures of government policy and industrial motives, rather than mere works of art or media commodities. Through studies of national film policies, film industry strategies and cultural-political influences on audience receptivity, this book reveals how films are formed by the interaction of the state, the film companies and audiences.

East Asian Transwar Popular Culture

This collection examines literature and film studies from the late colonial and early postcolonial periods in Taiwan and Korea, and highlights the similarities and differences of Taiwanese and Korean popular culture by focusing on the representation of gender, genre, state regulation, and spectatorship. Calling for the “de-colonializing” and “de-Cold Warring” of the two ex-colonies and anticommunist allies, the book places Taiwan and Korea side by side in a “trans-war” frame. Considering Taiwan–Korea relations along a new trans-war axis, the book focuses on the continuities between the late colonial period's Asia-Pacific War and the consequent Korean War and the ongoing conflict between the two sides of the Taiwan Strait, facilitated by Cold War power struggles. The collection also invites a meaningful transcolonial reconsideration of East Asian cultural and literary flows, beyond the conventional colonizer/colonized dichotomy and ideological antagonism.

Melodrama and Asian Cinema

This unique study examines the importance of melodrama in the film traditions of Japan, India, China, Indonesia, the Philippines, and Australia.

Chinese-language Film

A comprehensive work on Chinese film, this text explores the manifold dimensions of the subject and highlights areas overlooked in previous studies. Leading scholars take up issues and topics covering the entire range of Chinese cinema.

Early Film Culture in Hong Kong, Taiwan, and Republican China

A pathbreaking collection of essays on early Chinese-language cinema

Hong Kong Cinema Since 1997

Taking as its point of departure the three recurrent themes of nostalgia, memory and local histories, this book is an attempt to map out a new poetics - the 'post-nostalgic imagination' - in Hong Kong cinema in the first decade of Chinese rule.

The Films of Kore-eda Hirokazu

The Films of Kore-eda Hirokazu: An Elemental Cinema draws readers into the first 13 feature films and 5 of the documentaries of award-winning Japanese film director Kore-eda Hirokazu. With his

recent top prize at the Cannes Film Festival for *Shoplifters*, Kore-eda is arguably Japan's greatest living director with an international viewership. He approaches difficult subjects (child abandonment, suicide, marginality) with a realistic and compassionate eye. The lyrical tone of the writing of Japanese film scholar Linda C. Ehrlich perfectly complements the understated, yet powerful, tone of the films. From *An Elemental Cinema*, readers will gain a special understanding of Kore-eda's films through a novel connection to the natural elements as reflected in Japanese traditional aesthetics. *An Elemental Cinema* presents Kore-eda's oeuvre as a connected whole with overarching thematic concerns, despite frequent generic experimentation. It also offers an example of how the poetics of cinema can be practiced in writing, as well as on the screen, and helps readers understand the films of this contemporary director as works of art that relate to their own lives.

Postsocialist Cinema in Post-Mao China

This book argues that the fundamental shift in Chinese Cinema away from Socialism and towards Post-Socialism can be located earlier than the emergence of the "Fifth Generation" in the mid-eighties when it is usually assumed to have occurred. By close analysis of films from the 1949-1976 Maoist era in comparison with 1976-81 films representing the Cultural Revolution, it demonstrates that the latter already breaks away from Socialism.

Reorienting Chinese Stars in Global Polyphonic Networks

This monograph offers a cutting edge perspective on the study of Chinese film stars by advancing a "linguaphonic" model, moving away from a conceptualization of transnational Chinese stardom reliant on the centrality of either action or body. It encompasses a selection of individual personalities from the most iconic Bruce Lee, Michelle Yeoh, and Maggie Cheung to the not-yet-full-fledged Takeshi Kaneshiro, Jay Chou, and Tang Wei to the newest Fan Bingbing, Liu Yifei, Wen Ming-Na, and Sammi Cheng who are exemplary to the star-making practices in the designated sites of articulations. This volume notably pivots on specific phonic modalities – spoken forms of tongues, manners of enunciation, styles of vocalization -- as means to mine ethnic and ideological underpinnings of Chinese stardom. By indicating a methodological shift from the visual-based to aural-based vectors, it asserts the phonic as a legitimate bearing that can generate novel vigor in the reimagination of Chineseness. By exhausting the critical affordability of the phonic, this book unravels the polemics of visibility and aurality, body and voice, as well as onscreen personae and offscreen existence, remapping the contours of the ethnic fame-making in the global mediascape.

Transnational Chinese Cinemas

Zhang Yimou's first film, *Red Sorghum*, took the Golden Bear Award in 1988 at the Berlin International Film Festival. Since then Chinese films have continued to arrest worldwide attention and capture major film awards, winning an international following that continues to grow. *Transnational Chinese Cinemas* spans nearly the entire length of twentieth-century Chinese film history. The volume traces the evolution of Chinese national cinema, and demonstrates that gender identity has been central to its formation. Femininity, masculinity and sexuality have been an integral part of the filmic discourses of modernity, nationhood, and history. This volume represents the most comprehensive, wide-ranging, and up-to-date study of China's major cinematic traditions. It is an indispensable source book for modern Chinese and Asian history, politics, literature, and culture.

Sentimental Fabulations, Contemporary Chinese Films

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.

Chinese Cinema Culture

From her early film studies to her most recent critiques of contemporary pop culture, *Chinese Cinema Culture: A Scene in the Fog* presents Dai Jinhua's multiple theoretical moves toward writing difference into the Euro-American discourses current in China today; it is an account of both her interrogation of mainstream Western theories and her eventual flight from them. She searches for a theoretical strategy that enables her to narrate critically the intellectual and gendered film history and culture of the post-Mao and post-Deng eras without sacrificing it to the orientalizing gaze of the West. Her work

demonstrates brilliant insights into China's cinema tradition that is inseparable from both the political legacy of Maoism and current postcolonial order of cultural knowledge. This book includes 11 essays organized in three parts and one dialogue on Chinese cinema culture as the afterword.

Thirty-two New Takes on Taiwan Cinema

A film-by-film introduction to Taiwan cinema and cultures

Cosmopolitan Cinema

Films are produced, reviewed and watched worldwide, often circulating between cultural contexts. The book explores cosmopolitanism and its debates through the lens of East Asian cinemas from Hong Kong, China, Malaysia and Singapore, throwing doubt on the validity of national cinemas or definitive cultural boundaries. Case studies illuminate the ambiguously gendered star persona of Taiwanese-Hong Kong actress Brigitte Lin, the fictional realism of director Jia Zhangke, the arcane process of selection for the Best Foreign Film Oscar and the intimate connection between cinema and identity in Hirokazu Koreeda's *Afterlife* (1998). Considering films, their audiences and tastemaking institutions, the book argues that cosmopolitan cinema does not smooth over difference, but rather puts it on display."

Revealing/Reveiling Shanghai

Revealing/Reveiling Shanghai provides international and interdisciplinary perspectives on representations of Shanghai, a contested location within political discourse and cultural imagination. Shanghai's complex history as a quasi-colonial city, and its contradictory identity as the birthplace of Communist China and the epitome of twenty-first-century capitalism, make it an especially fascinating subject. Contributors examine representations of Shanghai in film, art, literature, memoir, theater, and mass media from the past one hundred years. They address the ways in which texts from the late twentieth and early twenty-first centuries have rewritten past and present Shanghai to reflect our own wishes and anguishes, show how the city resists static interpretations, and challenge notions of authentic representation and identity. By revealing and questioning persistent stereotypes and constructed versions of East and West, the essays offer diverse views so as to create a genuine exchange with contemporary global audiences. A wide variety of texts are discussed, including the films *Street Angel* (1937) and *The White Countess* (2005), and the novels *The Song of Everlasting Sorrow* (1996) and *Shanghai Baby* (1999).

A Companion to Hong Kong Cinema

A Companion to Hong Kong Cinema provides the first comprehensive scholarly exploration of this unique global cinema. By embracing the interdisciplinary approach of contemporary film and cultural studies, this collection navigates theoretical debates while charting a new course for future research in Hong Kong film. Examines Hong Kong cinema within an interdisciplinary context, drawing connections between media, gender, and Asian studies, Asian regional studies, Chinese language and cultural studies, global studies, and critical theory Highlights the often contentious debates that shape current thinking about film as a medium and its possible future Investigates how changing research on gender, the body, and sexual orientation alter the ways in which we analyze sexual difference in Hong Kong cinema Charts how developments in theories of colonialism, postcolonialism, globalization, neoliberalism, Orientalism, and nationalism transform our understanding of the economics and politics of the Hong Kong film industry Explores how the concepts of diaspora, nostalgia, exile, and trauma offer opportunities to rethink accepted ways of understanding Hong Kong's popular cinematic genres and stars

Cinema at the Periphery

Highlights the industries, markets, identities, and histories that distinguish cinema beyond the traditional hubs of mainstream Western cinema.

Asian Diaspora and East-West Modernity

In this book, *Asian Diaspora and East-West Modernity*, Sheng-mei Ma analyzes Asian, Asian diaspora, and Orientalist discourse and probes into the conjoinedness of West and East and modernity's illusions. Drawing from Anglo-American, Asian American, and Asian literature, as well as J-horror and manga,

Chinese cinema, the internet, and the Korean Wave, Ma's analyses render fluid the two hemispheres of the globe, the twin states of being and nonbeing, and things of value and nonentity. Suspended on the stylistic tightrope between research and poetry, critical analysis and intuition, Asian Diaspora restores affect and heart to diaspora in between East and West, at-homeness and exilic attrition. Diaspora, by definition, stems as much from socioeconomic and collective displacement as it points to emotional reaction. This book thus challenges the fossilized conceptualizations in area studies, ontology, and modernism.

The Origins of Leftwing Cinema in China, 1932-37

This book takes a cultural studies approach to analyze and account for the ways in which related to film, literature, cultural production, ideology, social change and modernity were in raised in the leftwing film movement of the 1930s.

Sinascape

Sinascape: Contemporary Chinese Cinema is a comprehensive study of Chinese-language films at the turn of the millennium. Emphasizing the transnational nature of contemporary Chinese cinema, it provides close readings of most of the important films of China, Taiwan, Hong Kong, and explores the interactions and transactions among these films and between Chinese cinema and Hollywood. General readers, film enthusiasts, and critics will all benefit from Gary Xu's discussion of popular 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.

Tony Leung Chiu-Wai

Tony Leung Chiu-Wai investigates the rich, prolific career of an acclaimed leading man of Hong Kong and Chinese film and television: the star of more than 70 films and dozens of television series, and the only Hong Kong actor to earn the Cannes Film Festival's best-actor award. This book addresses the dynamics of media stardom in Hong Kong, mainland China and the East Asian region, including the importance of television series for training and promotion; the phenomenon of regional, transmedia stardom across popular entertainment genres; and cultural and political considerations as performers move among different East Asian production environments. Attentive to Leung's position in both East Asian and global screen cultures, the book addresses relations among acting, global stardom and internationally circulating film genres and acclaimed directors. Overall, this unique study of Leung – who the New York Times calls “one of the world's last true matinee idols” – illuminates challenges and opportunities for Chinese screen actors in local, regional and global cultural and industrial contexts.

The Cinema of Tsui Hark

Tsui Hark, one of China's most famous film artists, is little known outside of Asia even though he has directed, produced, written, or acted in dozens of film, some of which are considered to be classics of modern Asian cinema. This work begins with a biography of the man and a look at his place in Hong Kong and world cinema, his influences, and his thematic obsessions. Each major film of his career is then reviewed, production details are provided, and comments from Tsui Hark himself are given.

Chinese Modernity and Global Biopolitics

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.

Hong Kong Popular Culture

This book traces the evolution of the Hong Kong's popular culture, namely film, television and popular music (also known as Cantopop), which is knotted with the city's geo-political, economic and social transformations. Under various historical contingencies and due to the city's special geo-politics, these three major popular cultural forms have experienced various worlding processes and have generated border-crossing impact culturally and socially. The worlding processes are greatly associated the city's nature as a reception and departure port to Sinophone migrants and populations of multiethnic and multicultural. Reaching beyond the "golden age" (1980s) of Hong Kong popular culture and afar from a film-centric cultural narration, this book, delineating from the dawn of the 20th century and following a chronological order, untangles how the nowadays popular "Hong Kong film", "Hong Kong TV" and "Cantopop" are derived from early-age Sinophone cultural heritage, re-shaped through cross-cultural hybridization and influenced by multiple political forces. Review of archives, existing literatures and corporation documents are supplemented with policy analysis and in-depth interviews to explore the centennial development of Hong Kong popular culture, which is by no means demise but at the juncture of critical transition.