



TRANSCULTURAL POETICS

CHINESE LITERATURE IN ENGLISH TRANSLATION

Edited by
Yifeng Sun and Dechao Li



Transcultural Spaces Toward A Poetics Of Chinese Film

Michael Ingham



Transcultural Spaces Toward A Poetics Of Chinese Film :

The Poetics of Chinese Cinema Gary Bettinson, James Udden, 2016-10-05 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 **The Sensuous**

Cinema of Wong Kar-wai Gary Bettinson, 2025-03-20 The widely acclaimed films of Wong Kar wai are characterized by their sumptuous yet complex visual and sonic style Bettinson argues that Wong s films from Days of Being Wild and Chungking Express to In the Mood for Love and The Grandmaster are permeated by an aesthetic of sensuousness and disturbance achieved through techniques such as narrative disruptions jarring cuts the blocking of facial access and other complex strategies The effect is to jolt the viewer out of complete aesthetic absorption This tenth anniversary edition of The Sensuous Cinema of Wong Kar wai includes a substantial new afterword bringing the story of Wong s career up to date including reflections on the mainland Chinese drama Blossoms Shanghai Bettinson revisits and extends the arguments of the first edition surveys the recent key debates on Wong s filmmaking and introduces fresh lines of critical investigation Gary Bettinson s Sensuous Cinema of Wong Kar wai is a major step forward in our understanding of this director Bettinson scrutinizes Wong s unique place in world film culture his unusual production methods and his debts to several cinematic traditions both Asian and European A close examination of Wong s style shows in unprecedented depth how these lyrical apparently loosely constructed films are underpinned by a strong formal and emotional coherence The result is an unequalled study of a filmmaker whose work from As Tears Go By to The Grandmaster has redefined contemporary cinema David Bordwell University of Wisconsin Madison Seldom has the sensuous been subjected to such a scientifically rigorous and yet moving account as Gary Bettinson s analysis of Wong Kar wai Chapter by chapter the logic of specific choices underpinning Wong s cinema produces a sense of revelation perfectly complementing the intense pleasures of watching the films In this second edition Bettinson focuses on the actor s work a stroke of genius for understanding an oeuvre where body language and gesture are so crucial Chris Berry King s College London In this essential study of acclaimed filmmaker Wong Kar wai Gary Bettinson exquisitely captures the director s cinematic sensorium and digs deep below a seductive visual surface to uncover a creative roughness that disturbs narrative and generic expectations Three cheers for this updated edition Gina Marchetti author of Citing China Politics Postmodernism and World Cinema **Cinema, Space, and Polylocality in a Globalizing China** Yingjin Zhang, 2009-10-09 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

A Comparative Study of Female-Themed Art Films from China and Germany Ning Xu, 2017-01-17 This book explores female themed art films from China and Germany and seeks to illustrate how the cultural difference between the ways of representing women and narrating women's themes is shown in both countries' films by means of analyzing two film elements: mise en scene and cinematography This book analyzes female themed art films in five topics: Marriage and Love Birth and Motherhood Professional Women and Housewives Death and Despair and Dreams and Destiny

Cinema Taiwan Darrell William Davis, Ru-shou Robert Chen, 2007-05-07 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

The Asian Cinema Experience Stephen Teo, 2013-05-07 This book explores the range and dynamism of contemporary Asian cinemas covering East Asia (China, Japan, South Korea, Hong Kong, Taiwan, Southeast Asia, Thailand, Singapore, Malaysia, South Asia, Bollywood) and West Asia (Iran) in order to discover what is common about them and to engender a theory or concept of Asian Cinema It goes beyond existing work which provides a field survey of Asian cinema, probing more deeply into the field of Asian Cinema, arguing that Asian Cinema constitutes a separate pedagogical subject and putting forward an alternative cinematic paradigm The book covers styles including the works of classical Asian Cinema masters and specific genres such as horror films and Bollywood and Anime, two very popular modes of Asian Cinema spaces including artistic use of space and perspective in Chinese cinema, geographic and personal space in Iranian cinema, the private erotic space of films from South Korea and Thailand, and the persistence of the family unit in the urban spaces of Asian big cities in many Asian films and concepts such as Pan Asianism, Orientalism, Nationalism

and Third Cinema The rise of Asian nations on the world stage has been coupled with a growing interest both inside and outside Asia of Asian culture of which film is increasingly an indispensable component this book provides a rich insightful overview of what exactly constitutes Asian Cinema A Companion to Chinese Cinema Yingjin Zhang,2012-03-30 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

Postcolonial Film Rebecca Weaver-Hightower,Peter Hulme,2014-02-24 Postcolonial Film History Empire Resistance examines films of the later twentieth and early twenty first centuries from postcolonial countries around the globe In the mid twentieth century the political reality of resistance and decolonization lead to the creation of dozens of new states forming a backdrop to films of that period Towards the century's end and at the dawn of the new millennium film continues to form a site for interrogating colonization and decolonization though against a backdrop that is now more neo colonial than colonial and more culturally imperial than imperial This volume explores how individual films emerged from and commented on postcolonial spaces and the building and breaking down of the European empire Each chapter is a case study examining how a particular film from a postcolonial nation emerges from and reflects that nation's unique postcolonial situation This analysis of one nation's struggle with its coloniality allows each essay to investigate just what it means to be postcolonial

Chinese-German Female-Themed Art Film Culture in the Context of Globalization Ning Xu,2022-08-01 In the context of globalization this book explores female themed art films from China and Germany in order to seek and illustrate how the cultural difference between the ways of representing women and narrating women's themes is shown in the films of both countries

Taiwan Film Directors Emilie Yueh-yu Yeh,Darrell William Davis,2005 This is a study of Taiwanese film and its some of most celebrated directors focusing on the rich body of work from four contemporary filmmakers Ang Lee Edward Yang Hou Hsiao hsien and Tsai Ming liang **Reading Chinese Transnationalisms** Maria N. Ng,Philip Holden,2006-07-01 Reading Chinese Transnationalisms responds to the growing interest in transnational cultural studies by examining Chinese transnationalism from a variety of perspectives In interrogating social practices and literary and filmic texts which frequently cross national borders in imagining Chineseness the contributors to this volume also challenge received notions of Chinese transnationalism opening up new perspectives on the topic The structure of the book is clearly subdivided into sections on society literature and films for quick reference and each essay is written in accessible language without sacrificing

intellectual rigor and critical relevance The international list of contributors and the wide ranging subjects they address make Reading Chinese Transnationalisms a unique work in its field This volume will appeal to all with an interest in Chinese transnationalism and in particular those who come from a variety of disciplinary backgrounds in the humanities and social science The Oxford Handbook of New Audiovisual Aesthetics John Richardson, Claudia Gorbman, Carol

Vernallis, 2013-10-03 Media forms and genres are proliferating as never before from movies computer games and iPods to video games and wireless phones This essay collection by recognized scholars practitioners and non academic writers opens discussion in exciting new directions Chinese Film Stars Mary Farquhar, Yingjin Zhang, 2010-04-27 This volume of original essays fills a significant research gap in Chinese film studies by offering an interdisciplinary comparative examination of ethnic Chinese film stars from the silent period to the era of globalization Whereas studies of stars and stardom have developed considerably in the West over the past two decades there is no single book in English that critically addresses issues related to stars and stardom in Chinese culture Chinese Film Stars offers exemplary readings of historically geographically and aesthetically multifaceted star phenomena An international line up of contributors test a variety of approaches in making sense of discourses of stars and stardom in China and the US explore historical contexts in which Chinese film stars are constructed and transformed in relation to changing sociopolitical conditions and consider issues of performance and identity specific to individual stars through chapter by chapter case studies The essays explore a wide range of topics such as star performance character type media construction political propaganda online discourses autobiographic narration as well as issues of gender genre memory and identity Including fifteen case studies of individual Chinese stars and illustrated with film stills throughout this book is an essential read for students of Chinese film media and cultural studies **Johnnie To Kei-Fung's PTU** Michael Ingham, 2009-03-01 PTU is an underappreciated noir masterpiece

by one of Hong Kong's most prolific and commercially successful directors Johnnie To Kei fung has been called the poet of post 1997 and the economic savior of the Hong Kong film industry for an extraordinary range of films produced during some of Hong Kong cinema's most difficult years While many of To's celebrated films such as Election Exiled and The Mission feature themes of criminal glory and revenge PTU centers on the ethical dilemmas personal dramas and stoic teamwork in the elite Police Tactical Unit The story follows the PTU's all night search for an officer's missing gun as they navigate triad turf struggles and marauding jewel thieves from mainland China Shot over several years in the hauntingly empty pre dawn streets of Tsim Sha Tsui and released coincidentally amid the 2003 SARS panic the film evokes Hong Kong's post handover economic despair and multiple identity crises In terms of character development and psychological complexity Mike Ingham argues that PTU is the most aesthetically rigorous and satisfying of To's many films **Supercinema** William

Brown, 2013-05-01 Drawing on a variety of popular films including Avatar Enter the Void Fight Club The Matrix Speed Racer X Men and War of the Worlds Supercinema studies the ways in which digital special effects and editing techniques require a

new theoretical framework in order to be properly understood Here William Brown proposes that while analogue cinema often tried to hide the technological limitations of its creation through ingenious methods digital cinema hides its technological omnipotence through the use of continued conventions more suited to analogue cinema in a way that is analogous to that of Superman hiding his powers behind the persona of Clark Kent Locating itself on the cusp of film theory film philosophy and cognitive approaches to cinema Supercinema also looks at the relationship between the spectator and film that utilizes digital technology to maximum supercinematic effect

China on Screen Chris Berry, Mary Ann Farquhar, 2006 In *China on Screen* Chris Berry and Mary Farquhar leaders in the field of Chinese film studies explore more than one hundred years of Chinese cinema and nation Providing new perspectives on key movements themes and filmmakers Berry and Farquhar analyze the films of a variety of directors and actors including Chen Kaige Zhang Yimou Hou Hsiao Hsien Bruce Lee Jackie Chan Maggie Cheung Gong Li Wong Kar wai and Ang Lee They argue for the abandonment of national cinema as an analytic tool and propose cinema and the national as a more productive framework With this approach they show how movies from China Hong Kong Taiwan and the Chinese diaspora construct and contest different ideas of Chinese nation as empire republic or ethnicity and complicated by gender class style transnationalism and more Among the issues and themes covered are the tension between operatic and realist modes male and female star images transnational production and circulation of Chinese films the image of the good foreigner all related to different ways of imagining nation Comprehensive and provocative *China on Screen* is a crucial work of film analysis

Chinese Cinemas Felicia Chan, Andy Willis, 2016-05-20 *Chinese Cinemas International Perspectives* examines the impact the rapid expansion of Chinese filmmaking in mainland China has had on independent and popular Chinese cinemas both in and outside of China While the large Chinese markets are coveted by Hollywood the commercial film industry within the People's Republic of China has undergone rapid expansion since the 1990s Its own production distribution and exhibition capacities have increased exponentially in the past 20 years producing box office success both domestically and abroad This volume gathers the work of a range of established scholars and newer voices on Chinese cinemas to address questions that interrogate both Chinese films and the place and space of Chinese cinemas within the contemporary global film industries including the impact on independent filmmaking both within and outside of China the place of Chinese cinemas produced outside of China and the significance of new internal and external distribution and exhibition patterns on recent conceptions of Chinese cinemas This is an ideal book for students and researchers interested in Chinese and Asian Cinema as well as for students studying topics such as World Cinema and Asian Studies

Mosaic Space and Mosaic Auteurs Yun-hua Chen, 2016-12-19 *Mosaic Space and Mosaic Auteurs* constructs a model of mosaic which extends our focus beyond narrative strategy to approach the trend of diverse multi strand films across genres nations and filmmaking contexts since the late 1980s Different from investigation of this recurring global phenomenon from perspectives of spectator engagement narratology cognitive understanding and socio

political messages proposed by film scholars the model of mosaic helps establish the intertwining relationship between narrative aesthetics transnational production and distribution modes and in the framework of contextualised geopolitical spaces As the transnational auteurs in question draw talents resources and subject matters from a wide range of geopolitical spaces along their border crossing journeys their films juxtapose diverse spatial configurations In fact mosaic is a spatial metaphor which puts emphasis on the visual image of spaces and links space narrative and authorship into a multidimensional model of spatial compilation It is a mosaic which gathers groups juxtaposes and re arranges spaces offering a reading of mosaic beyond an exclusive focus on narrative its nuances are examined in detail in different mosaics of Alejandro Gonz lez I rritu Atom Egoyan Hou Hsiao hsien and Michael Haneke No Man an Island James Udden,2017-11-21 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 **The Routledge International Handbook of Globalization Studies** Bryan Turner,2013-01-11 The Routledge International Handbook of Globalization Studies offers students clear and informed chapters on the history of globalization and key theories that have considered the causes and consequences of the globalization process There are substantive sections looking at demographic economic technological social and cultural changes in globalization The handbook examines many negative aspects new wars slavery illegal migration pollution and inequality but concludes with an examination of responses to these problems through human rights

organizations international labour law and the growth of cosmopolitanism There is a strong emphasis on interdisciplinary approaches with essays covering sociology demography economics politics anthropology and history The Handbook written in a clear and direct style will appeal to a wide audience The extensive references and sources will direct students to areas of further study

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