

A movie poster for the film 'Raise the Red Lantern'. The scene is set in a traditional Chinese interior, likely a courtyard or a room with a thatched roof. A woman in a dark, traditional Chinese dress with a high collar and a small headpiece stands in the center. She is looking towards the camera. In the foreground, a small wooden stool is visible. To the right, a wooden table holds a small, lit red lantern. Several other red lanterns are hanging from the ceiling, casting a warm, orange glow. The overall atmosphere is quiet and somewhat somber, with a strong emphasis on the red color of the lanterns.

Raise the Red LANTERN

Raise The Red Lantern

SJ Ball



Raise The Red Lantern:

Zhang Yimou Frances K. Gateward, 2001 Eleven years of interviews with the acclaimed Chinese film director of such movies as *Red Sorghum* *Shanghai Triad* and *Not One Less* **Raise the Red Lantern** Tong Su, 1993 This collection of three novellas includes *Nineteen Thirty Four Escapes* *Opium Family* and *Raise the Red Lantern* upon which the Academy Award nominated film was based **Primitive Passions** Rey Chow, 1995 On Chinese cinema The gender relationships in the film 'Raise the Red Lantern' in the context of the Chinese politics, culture and society of that historical period Jana Groh, 2007-12-17 Essay from the year 2006 in the subject Orientalism Sinology Chinese China grade 2 0 University College Cork UK University College York language English abstract At the beginning of the twentieth century China experienced many changes in nearly every respect The country transformed into a modern state and in doing so traditions changed as well For example China changed its form of government by abolishing its empire and establishing a republic The old imperial regime was seen as very old fashioned un monde que la technique et les idées modernes n'ont pas encore touché Bauchau 1982 p 19 translation a world which has not yet been touched by the modern technique and ideas If China wanted to be part of the modern westernised world it had to modernise itself But even though the last emperor abdicated in 1912 many traditions still lived in the Republic of China some until the 1940s cf Brugger 1977 p 20 This can be seen in the Chinese film *Raise the Red Lantern* This movie which original title is *Dòng dēng lóng gāo gōu guā* was made by the fifth generation director Zhang Yimou and was published in 1991 The film set in the 1920s is about the young woman Songlian who actually has studied at university for one year When her father dies she cannot afford going to university any longer Her stepmother marries her off to a rich man Chen Zuqian in whose household traditions are most important Songlian becomes the fourth concubine of this man Every evening red lanterns are being hung up in the quarter of that wife who Chen Zuqian is going to spend the night with This also means that the respective wife seems to be the favourite one so that she gets more power over the whole family e.g. she can decide about the dishes Thus the four women who see each other as rivals fight each other whenever they can Songlian tries to struggle hard for a place in the family but she somehow fails In the end she causes the death of two people of her servant Yan'er and of the third concubine Meishan so that she finally gets insane In this film one can watch the traditional Chinese gender relationships These are analysed more closely in this essay **Women Through the Lens** Shuqin Cui, 2003-01-01 *Women Through the Lens* will appeal to scholars and students in the fields of film gender and Asian studies and to general readers interested in Chinese cinema Jacket *Cinema and Desire* Jing Wang, Tani E. Barlow, 2020-05-05 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 Chinese Femininities, Chinese Masculinities Susan Brownell, Jeffrey N. Wasserstrom, 2002 Chinese Literature Lydia H Liu *An Introduction to Chinese Culture through the Family* Howard Giskin, Bettye S. Walsh, 2001-07-19 Uses the concept of family both literally and metaphorically to provide an introduction to Chinese culture Reel Food Anne L. Bower, 2012-08-06 Reel Food is the first book devoted to food as a vibrant and evocative element of film featuring original essays by major food studies scholars among them Carole Counihan and Michael Ashkenazi This collection reads various films through their uses of food from major food films like Babette's Feast and Big Night to less obvious choices including The Godfather trilogy and The Matrix The contributors draw attention to the various ways in which food is employed to make meaning in film In some cases such as Soul Food and Tortilla Soup for example food is used to represent racial and ethnic identities In other cases such as Chocolat and Like Water for Chocolate food plays a role in gender and sexual politics And of course there is also discussion of the centrality of popcorn to the movie going experience This book is a feast for scholars foodies and cinema buffs It will be of major interest to anyone working in popular culture film studies and food studies at both the undergraduate and graduate level **Art, Politics, and Commerce in Chinese Cinema** Ying Zhu, Stanley Rosen, 2010-06-01 Ying Zhu and Stanley Rosen have brought together some of the leading scholars and critics of Chinese cinema to rethink the political mutations market manifestations and artistic innovations that have punctuated a century of Chinese screen memories From animation to documentary history of the industry to cinematic attempts to recreate history propaganda to piracy the influx of Hollywood imports to Chinese style blockbusters Art Politics and Commerce in Chinese Cinema presents a fresh set of critical approaches to the field that should be required reading for scholars students and anyone interested in the past present and future of one of the most vibrant and dynamic film industries in the world Michael Berry author Jia Zhangke's Hometown Trilogy and A History of Pain An excellent collection of articles that together offer a superb introduction to contemporary Chinese film studies Richard Pena Program Director Film Society of Lincoln Center This is one of the most important comprehensive and profoundly important books about Chinese cinema As correctly pointed out by the editors of the volume understanding of the emerging film industry in China requires a systematic examination of arts politics and commerce of Chinese cinema By organizing the inquiry of the Chinese film industry around its local and global market politics and film art the authors place the current transformation of Chinese cinema within a large framework The book has set a new standard for research on Chinese cinema It is a must read for students of arts culture and politics in China Tianjian Shi Duke University Art politics and commerce are intertwined everywhere but in China the interplay is explicit intimate and elemental and nowhere more so than in the film industry Understanding this interplay in the era of

market reform and globalization is essential to understanding mainland Chinese cinema This interdisciplinary book provides a comprehensive reappraisal of Chinese cinema surveying the evolution of film production and consumption in mainland China as a product of shifting relations between art politics and commerce Within these arenas each of the twelve chapters treats a particular history development genre filmmaker or generation of filmmakers adding up to a distinctively comprehensive rendering of Chinese cinema The book illuminates China's changing state-society relations the trajectory of marketization and globalization the effects of China's start historical shifts Hollywood's role the role of nationalism and related themes of interest to scholars of Asian studies cinema and media studies political science sociology comparative literature and Chinese language Ying Zhu is professor of cinema studies in the Department of Media Culture and co-coordinator of the Modern China Studies Program at the City University of New York College of Staten Island Stanley Rosen is director of the East Asian Studies Center and a professor of political science at the University of Southern California

Adapted for the Screen Hsiu-Chuang Deppman, 2010-04-30 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 **Urban Spaces in Contemporary China**

Deborah Davis, 1995-07-28 Explores the impact of post Mao reforms on the economic social and cultural dimensions of China's cities *East-West Montage* Sheng-mei Ma, 2007-11-06 *East West Montage* possesses a unique vision that promises to

push discussions of globalization cultural production ethnic identity and bodily metaphors in powerful new directions Ma is to be praised for his sound scholarship and innovative interpretations Indeed where others specialize in either the collection of details or the unpacking of text Ma weaves a strong analytic exegesis rooted in thorough research Richard King Washington State University Approximately twelve hours difference lies between New York and Beijing The West and the East are literally night and day apart Yet East West Montage crosscuts the two in the manner of adjacent filmic shots to accentuate their montage like complementarity It examines the intersection between East and West the Asian diaspora or more specifically Asian bodies in diaspora and the cultural expressions by and about people of Asian descent on both sides of the Pacific Following the introduction Establishing Shots the book is divided into seven intercuts which in turn subdivide into dialectically paired chapters focusing on specific body parts or attributes The range of material examined is broad and rich the iconography of the opium den in film noir the writings of Asian American novelists the swordplay and kung fu film Japanese anime the Korean Wave including soap operas like Winter Sonata and the cult thriller Oldboy Rogers and Hammerstein s Orientalist musicals the comic Blackhawk the superstar status of the Dalai Lama and the demise of Hmong refugees and Chinese retirees in the U S Highly original and immensely readable East West Montage will appeal to many working in a range of disciplines including Asian studies Asian American studies cultural studies ethnic studies film studies popular culture and literary criticism *Ich Bin Ein Beijinger* Kaiser Kuo,2008-09 **Globalization and Contemporary Chinese Cinema** Xuelin Zhou,2017-06-21 This pivot considers key transformations within the Chinese film industry since the country opened its doors to the outside world in the late 1970s and moved from an ideologically centred censorship system to one of contestation and cooperation between politics art and market Focusing on Zhang Yimou arguably one of China s most innovative and controversial filmmakers and directors the author addresses the challenges faced by contemporary Chinese cinema in the face of Hollywood dominance notably making genre films in an increasingly globalized context and the necessary compromises between the local and global the national and the international Through a combination of textual analysis and context study it examines action oriented films Zhang made as responses to a rapidly changing film market and industry *Awake in the Dark* Roger Ebert,David Bordwell,2017-04-06 Arriving fifty years after Ebert published his first film review in 1967 this second edition of *Awake in the Dark* collects Ebert s essential writings Featuring new Top Ten Lists and reviews of the years finest films through 2012 this edition allows both fans and film buffs to bask in the best of an extraordinary lifetime s work Provided by publisher *China on Film* Paul G. Pickowicz,2013-02-28 Leading scholar Paul G Pickowicz traces the dynamic history of Chinese filmmaking and discusses its course of development from the early days to the present Moving decade by decade he explores such key themes as the ever shifting definitions of modern marriage in 1920s silent features East West cultural conflict in the movies of the 1930s the strong appeal of the powerful melodramatic mode of the 1930s and 1940s the polarizing political controversies surrounding Chinese filmmaking under the Japanese

occupation of Shanghai in the 1940s and the critical role of cinema during the bloody civil war of the late 1940s Pickowicz then considers the challenging Mao years including chapters on legendary screen personalities who tried but failed to adjust to the new socialist order in the 1950s celebrities who made the sort of artistic and political accommodations that would keep them in the spotlight in the post revolutionary era and insider film professionals of the early 1960s who actively resisted the most extreme forms of Maoist cultural production The book concludes with explorations of the highly cathartic films of the early post Mao era edgy postsocialist movies that appeared on the eve of the Tiananmen demonstrations of 1989 the relevance of the Eastern European velvet prison cultural production model and the rise of underground and independent filmmaking beginning in the 1990s Throughout its long history of film production China has been embroiled in a seemingly unending series of wars revolutions and jarring social transformations Despite daunting censorship obstacles Chinese filmmakers have found ingenious ways of taking political stands and weighing in for better or worse on the most explosive social cultural and economic issues of the day Exploring the often gut wrenching controversies generated by their work Pickowicz offers a unique and perceptive window on Chinese culture and society

The Routledge Encyclopedia of Films Sabine Haenni, Sarah Barrow, John White, 2014-09-15 The Routledge Encyclopedia of Films comprises 200 essays by leading film scholars analysing the most important influential innovative and interesting films of all time Arranged alphabetically each entry explores why each film is significant for those who study film and explores the social historical and political contexts in which the film was produced Ranging from Hollywood classics to international bestsellers to lesser known representations of national cinema this collection is deliberately broad in scope crossing decades boundaries and genres The encyclopedia thus provides an introduction to the historical range and scope of cinema produced throughout the world

The Chinese Chameleon Revisited Zheng Yangwen 郑阳文, 2014-09-01 By examining how the Middle Kingdom has been portrayed by foreigners and the Chinese themselves this volume advances a new perspective in our reading and interpretation of the Chinese past by placing these producers and presenters of China in the spotlight The chapters probe how these figures produced or presented the country cross examining their backgrounds and circumstances Their gaze upon the Middle Kingdom was dictated by religious and political conviction but also particularly by the consumers of that gaze Like invisible hands producers and consumers of China continue to constrain representations of the country looming larger than the literary artistic or journalistic works they produce This volume also addresses scholars of Europe and America who have overlooked what Western writers on China reveal about their own contexts which is indeed often more than they reveal about their ostensible subject As such the Middle Kingdom serves as a convenient mirror to reflect European and American anxieties and ambitions

Movies of the 90s Jürgen Müller, 2001 This book's 140 A Z entries include synopses film stills and production photos

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