

The Origins of Left-wing Cinema in China, 1932-37



Vivian Shen

Origins Of Leftwing Cinema In China 1932 37

Nan Ma



Origins Of Leftwing Cinema In China 1932 37:

The Origins of Leftwing Cinema in China, 1932-37 Vivian Shen, 2013-01-11 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 [The Origins of Left-wing Cinema in China, 1932-37](#) Vivian Shen, 1999

Imagining Sisterhood in Modern Chinese Texts, 1890-1937 Yun Zhu, 2017-03-16 This book investigates sisterhood as a converging thread that wove female subjectivities and intersubjectivities into a larger narrative of Chinese modernity embedded in a newly conceived global context It focuses on the period between the late Qing reform era around the turn of the twentieth century and the outbreak of the Second Sino Japanese War in 1937 which saw the emergence of new ways of depicting Chinese womanhood in various kinds of media In a critical hermeneutic approach Zhu combines an examination of an outside perspective how narratives and images about sisterhood were mobilized to shape new identities and imaginations with that of an inside perspective how subjects saw themselves as embedded in or affected by the discourse and how they negotiated such experiences within texts or through writing With its working definition of sisterhood covering biological as well as all kinds of symbolic and metaphysical connotations this book exams the literary and cultural representations of this elastic notion with attention to on the one hand a supposedly collective identity shared by all modern Chinese female subjects and on the other hand the contesting modes of womanhood that were introduced through the juxtaposition of divergent sisters Through an interdisciplinary approach that brings together historical materials literary and cultural analysis and theoretical questions Zhu conducts a careful examination of how new identities subjectivities and sentiments were negotiated and mediated through the hermeneutic circuits around sisterhood *Historical Dictionary of Chinese Cinema* Dan Luo, Tan Ye, Yun Zhu, 2024-09-23 Motion pictures were introduced to China in 1896 and today China is a major player in the global film industry However the story of how Chinese cinema became what it is today is exceptionally turbulent encompassing incursions by foreign powers warfare among contending rulers the collapse of the Chinese empire and the massive setback of the Cultural Revolution This book coversthe cinematic history of mainland China spanning across over one hundred and twenty years since its inception *Historical Dictionary of Chinese Cinema* Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 200 cross referenced entries on the major filmmakers actors and historical figures representative cinematic productions genre evolution significant events and institutions and market changes This book is an excellent resource for students researchers and anyone wanting to know more about Chinese Cinema

The Chinese Cinema Book Song Hwee Lim, Julian Ward, 2020-04-30 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 disaporic 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 **Screening Post-1989 China** W. Ho, 2015-05-20 This unique book investigates the tug of war between the free market economy and authoritative state regulation in Chinese culture after 1989 Contextualizing close textual readings of cinematic and television texts both officially sanctioned and independently made Wing Shan Ho illuminates the complex process in which cultural producers and consumers negotiate with both the state and the market in articulating new forms of subjectivity Ho examines the types of Chinese subjects that the state applauds and aggrandizes in contrast to those that it condemns and attempts to eliminate Her focus on the socialist spirit exposes inherent contradictions in the current Chinese project of nation building This comparative study shines a harsh light on these cultural products and on much more the confluence between commerce and politics and popular culture the interaction between state and individuals in popular culture and the complexity of governmentality in an era of globalization *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 Origins of Left-wing Cinema in China, 1932 - 1937** Vivian Shen, 1999 *World Cinemas, Transnational Perspectives* Nataša Durovicová, Kathleen E. Newman, 2009-09-10 SCMS Award Winner Best Edited Collection The standard analytical category of national cinema has increasingly been called into question by the category of the transnational This anthology examines the premises and consequences of the coexistence of these two categories and the parameters of historiographical approaches that cross the borders of nation states The three

sections of World Cinemas Transnational Perspectives cover the geopolitical imaginary transnational cinematic institutions and the uneven flow of words and images The Oxford Handbook of Chinese Cinemas Carlos Rojas,Eileen

Chow,2013-04-25 What does it mean for a cinematic work to be Chinese Does it refer specifically to a work s subject or does it also reflect considerations of language ethnicity nationality ideology or political orientation Such questions make any single approach to a vast field like Chinese cinema difficult at best Accordingly The Oxford Handbook of Chinese Cinemas situates the term more broadly among various different phases genres and distinct national configurations while taking care to address the consequences of grouping together so many disparate histories under a single banner Offering both a platform for cross disciplinary dialogue and a mapping of Chinese cinema as an expanded field this Handbook presents thirty three essays by leading researchers and scholars intent on yielding new insights and new analyses using three different methodologies Chapters in Part I investigate the historical periodizations of the field through changing notions of national and political identity all the way from the industry s beginnings in the 1920s up to its current forms in contemporary Hong Kong Taiwan and the global diaspora Chapters in Part II feature studies centered on the field s taxonomical formalities including such topics as the role of the Chinese opera in technological innovation the political logic of the Maoist film and the psychoanalytic formula of the kung fu action film Finally in Part III focus is given to the structural elements that comprise a work s production distribution and reception to reveal the broader cinematic apparatuses within which these works are positioned Taken together the multipronged approach supports a wider platform beyond the geopolitical and linguistic limitations in existing scholarship Expertly edited to illustrate a representative set of up to date topics and approaches The Oxford Handbook of Chinese Cinemas provides a vital addition to a burgeoning field still in its formative stages **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 **Chinese Revolutionary**

Cinema Jessica Ka Yee Chan,2019-01-24 Engaging with fiction films devoted to heroic tales from the decade and a half between 1949 and 1966 this book reconceives state propaganda as aesthetic experiments that not only radically transformed acting cinematography and screenwriting in socialist China but also articulated a new socialist film theory and criticism Rooted in the interwar avant garde and commercial cinema Chinese revolutionary cinema as a state cinema for the newly established People s Republic adapted Chinese literature for the screen incorporated Hollywood narration appropriated Soviet montage theory and orchestrated a new glamorous socialist star culture In the wake of decolonisation Chinese film journals were quick to project and disseminate the country s redefined self image to Asia Africa and Latin America as they helped to create an alternative vision of modernity and internationalism Revealing the historical contingency of the term propaganda Chan uncovers the visual aural kinaesthetic sexual and ideological dynamics that gave rise to a new aesthetic of revolutionary heroism in world cinema Based on extensive archival research this book s focus on the distinctive rhetoric of post war socialist China will be of value to East Asian Cinema scholars Chinese Studies academics and those interested in the history of twentieth century socialist culture *Chinese Film Classics, 1922-1949* Christopher G. Rea,2021-06-01 Winner

2023 Choice Outstanding Academic Title *Chinese Film Classics 1922-1949* is an essential guide to the first golden age of Chinese cinema Offering detailed introductions to fourteen films this study highlights the creative achievements of Chinese filmmakers in the decades leading up to 1949 when the Communists won the civil war and began nationalizing cultural industries Christopher Rea reveals the uniqueness and complexity of Republican China s cinematic masterworks from the comedies and melodramas of the silent era to the talkies and musicals of the 1930s and 1940s Each chapter appraises the artistry of a single film highlighting its outstanding formal elements from cinematography to editing to sound design Examples include the slapstick gags of *Laborer s Love* 1922 Ruan Lingyu s star turn in *Goddess* 1934 Zhou Xuan s mesmerizing performance in *Street Angels* 1937 Eileen Chang s urbane comedy of manners *Long Live the Missus* 1947 the wartime epic *Spring River Flows East* 1947 and Fei Mu s acclaimed work of cinematic lyricism *Spring in a Small Town* 1948 Rea shares new insights and archival discoveries about famous films while explaining their significance in relation to politics society and global cinema Lavishly illustrated and featuring extensive guides to further viewings and readings *Chinese Film Classics 1922-1949* offers an accessible tour of China s early contributions to the cinematic arts *When Words are*

Inadequate Nan Ma,2023 *When Words are Inadequate* is a transnational history of modern dance written from and beyond the perspective of China Author Nan Ma extends the horizon of China studies by rewriting the cultural history of modern

China from a bodily movement based perspective through the lens of dance modernism The book examines the careers and choreographies of four Chinese modern dance pioneers Yu Rongling Wu Xiaobang Dai Ailian and Guo Mingda and their connections to canonical Western counterparts including Isadora Duncan Mary Wigman Rudolf von Laban and Alwin Nikolaïs Tracing these Chinese pioneers varied experiences in Paris Tokyo Trinidad London New York and China's metropolises and borderlands the book shows how their contributions adapted and reimagined the legacies of early Euro American modern dance In doing so When Words are Inadequate reinserts China into the multi centered transnational network of artistic exchange that fostered the global rise of modern dance further complicating the binary conceptions of center and periphery and East and West By exploring the relationships between performance and representation choreography and politics and nation building and global modernism it situates modern dance within an intermedial circuit of literary and artistic forms demonstrating how modern dance provided a kinesthetic alternative and complement to other sibling arts in participating in China's successive revolutions reforms wars and political movements *Journal of Chinese Cinemas*, 2007

The Cinematic Representation of the Chinese American Family Qijun Han, 2016-03-08 There has been an increasing recognition of the fluidity and ambiguity of ethnic identities within the context of global mobility With that in mind how have films constructed the identity of ethnic Chinese in the United States This book addresses this issue through three sub questions First why is the family narrative so characteristic of films about Chinese Americans in transnational Chinese cinema In other words how and why are images of Chinese or Chinese Americans in transnational Chinese cinema different from those in Hollywood movies Second how does transnational Chinese cinema define and negotiate the aesthetic conventions of melodrama commonly used to depict Chinese American families In terms of establishing melodrama as an evolving mode of how does Chinese American cinema historically connect with both Hollywood and Chinese cinema Third what have the narrative treatments of Chinese American families in transnational Chinese cinema contributed to the ongoing representation of Chinese culture and construction of ethnic Chinese identities in Western societies This book traverses fields such as cultural studies Chinese studies media studies American studies and film studies and engages with a select corpus of films from the 1990s to the 2000s directed by Chinese American Taiwanese and Hong Kong filmmakers and produced in the USA Taiwan Hong Kong and mainland China to analyze the role the American Chinese family plays in their work With sensitivity towards transnational bonds and historical processes a negotiation process of three sets of conflicting forces has subsequently emerged the traditional and the modern the national and the transnational and Chinese American identity crisis in favor of a Chinese identity or a true American identity Contrasting cultural beliefs undoubtedly create cross cultural and generational conflicts within the family yet also open the way to negotiation and compromise This research on the cinematic depiction of Chinese Americans reveals the historically significant transnational connection among Chinese American Chinese and American cultures On the one hand ethnic Chinese are represented by boundaries that establish and define the

Chinese American community against other communities and yet on the other hand the representation of family life and structure of Chinese immigrants is multiple and fluid as culture itself is unstable and uncertain Therefore a process of fixation and a process of fluidity seem to take place at the same time *Politics, Policy and Power in Translation History* Lieven D'hulst, Carol O'Sullivan, Michael Schreiber, 2016-09-09 The contributions in this book are partly based on papers given at the 7th congress of the European Society for Translation Studies held at the University of Mainz in Gernersheim For this publication all papers have undergone a review process In order to illustrate the variety of contents and approaches involved in the concepts of translation policy and politics the chapters are organised thematically rather than chronologically The objective in doing so was to show how policies influence a wide array of discursive practices The first group of articles is concerned with the policy of translating and interpreting in power settings A second group deals with translation policies as applied to a wide corpus of literary texts A third group is devoted to the policies of media translation **An Amorous History of the Silver Screen** Zhang Zhen, 2005 Illustrating the cultural significance of film and its power as a vehicle for social change this book reveals the intricacies of the cultural movement and explores its connections to other art forms such as photography drama and literature *Fiery Cinema* Weihong Bao, 2015-03-15 What was cinema in modern China It was this book tells us a dynamic entity not strictly tied to one media technology one mode of operation or one system of aesthetic code It was in Weihong Bao's term an affective medium a distinct notion of the medium as mediating environment with the power to stir passions frame perception and mold experience In *Fiery Cinema* Bao traces the permutations of this affective medium from the early through the mid twentieth century exploring its role in aesthetics politics and social institutions Mapping the changing identity of cinema in China in relation to Republican era print media theatrical performance radio broadcasting television and architecture Bao has created an archaeology of Chinese media culture Within this context she grounds the question of spectatorial affect and media technology in China's experience of mechanized warfare colonial modernity and the shaping of the public into consumers national citizens and a revolutionary collective subject Carrying on a close conversation with transnational media theory and history she teases out the tension and affinity between vernacular political modernist and propagandistic articulations of mass culture in China's varied participation in modernity *Fiery Cinema* advances a radical rethinking of affect and medium as a key insight into the relationship of cinema to the public sphere and the making of the masses By centering media politics in her inquiry of the forgotten future of cinema Bao makes a major intervention into the theory and history of media *Visualising China, 1845-1965*, 2012-11-09 How does China project its image in the world Why and how has the world come to form certain impressions of the Chinese and their way of life These are issues that preoccupy Chinese citizens in the globalizing 21st century as they travel overseas riding on the capacity of the country's newly acquired economic power In *Visualizing China* the authors join forces to launch a broader inquiry aimed at a synergistic understanding of the larger story of visibility in modern China The essays cluster around

several nodal points including photographs advertising posters and movies spanning from the 1840s to the 1960s and devote special attention to modern Chinese practices in the visualization of things Chinese

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