



Ruan Lingyu The Goddeb Of Shanghai

Joshua H. Howard



Ruan Lingyu The Goddeb Of Shanghai:

□□ ,2005-01-01 A primary theme of the book is the effect of recent and ongoing law reform on Hong Kong commercial law Many of the authors discuss proposals by the Law Reform Commission or other bodies The authors also make their own proposals for improving Hong Kong s legislation and case law **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 *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 Chinese Film Jason McGrath, 2023-01-31 A tour de force chronicling the development of realism in Chinese cinema The history of Chinese cinema is as long and complicated as the tumultuous history of China itself Be it the silent the Communist or the contemporary each Chinese cinematic era has necessitated its own form in conversation with broader trends in politics and culture In *Chinese Film* Jason McGrath tells this fascinating story by tracing the varied claims to cinematic realism made by Chinese filmmakers officials critics and scholars Understanding realism as a historical dynamic that is both enabled and mitigated by aesthetic conventions of the day he analyzes it across six different types of claims ontological perceptual fictional social prescriptive and apophatic Through this method McGrath makes major claims not just about Chinese cinema but also about realism as an aesthetic form that negotiates between cultural conventions and the ever evolving real He comes to envision it as more than just a cinematic question showing how the struggle for realism is central to the Chinese struggle for modernity itself **Media and Utopia** Arvind Rajagopal, Anupama Rao, 2017-07-05 Collective political projects have become ephemeral and are subject to radical forms of erasure through cooptation division redefinition or intimidation in present times *Media and Utopia* responds to the resulting crisis of the social by investigating the links between mediation and political imagination This volume addresses those utopian spaces historically constituted through media and analyses the conditions that made them possible Individual essays deal with non Western histories of technopolitics through distinctive perspectives on how to conceive the relationship between social form everyday life and utopian possibility and by examining a range of media formats and genres from print sound and film to new media With contributions from major scholars in the field this book will be of interest to researchers and scholars of media studies culture studies sociology modern South Asian history and politics *Idle Talk* Jack W. Chen, David Schaberg, 2013-09-29 Gossip and anecdote may be idle talk but they also serve to knit together individuals in society and to provide the materials through which literary culture and historical memory are constructed This groundbreaking book provides a cultural history of gossip and anecdote in traditional China beginning with the Han dynasty and ending with the Qing The ten essays along with the introduction and postface address the verification transmission and interpretation of gossip and anecdote across literary and historical genres Contributors Sarah M Allen Beverly J Bossler Jack W Chen Ronald Egan Dore J Levy Stephen Owen Graham Sanders David Schaberg Anna M Shields Richard E Strassberg Xiaofei Tian Film and Risk Mette Hjort, 2012-03-15 Scholars of film studies will appreciate this daring and inventive collection and readers with a general interest in film studies will enjoy its accessible style **Transpacific Attachments** Lily Wong, 2018-02-06 The figure of the Chinese sex worker who provokes both disdain and desire has become a trope for both Asian American sexuality and Asian modernity Lingering in the cultural imagination sex workers link sexual and cultural

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

Composing for the Revolution Joshua H. Howard, 2020-10-31 In *Composing for the Revolution* Nie Er and China's Sonic Nationalism Joshua Howard explores the role the songwriter Nie Er played in the 1930s proletarian arts movement and the process by which he became a nationalist icon Composed only months before his untimely death in 1935 Nie Er's last song the March of the Volunteers captured the rising anti-Japanese sentiment and was selected as China's national anthem with the establishment of the People's Republic Nie was quickly canonized after his death and later recast into the People's Musician during the 1950s effectively becoming a national monument Howard engages two historical paradigms that have dominated the study of twentieth century China revolution and modernity He argues that Nie Er active in the leftist artistic community and critical of capitalism availed himself of media technology especially the emerging sound cinema to create a modern revolutionary and nationalist music This thesis stands as a powerful corrective to a growing literature on the construction of a Chinese modernity which has privileged the mass consumer culture of Shanghai and consciously sought to displace the focus on China's revolutionary experience *Composing for the Revolution* also provides insight into understudied aspects of China's nationalism its sonic and musical dimensions Howard's analyses highlights Nie's extensive writings on the political function of music examination of the musical techniques and lyrics of compositions within the context of left wing cinema and also the transmission of his songs through film social movements and commemoration Nie Er shared multiple and overlapping identities based on regionalism nationalism and left wing internationalism His march songs inspired by Soviet mass songs combined Western musical structure and aesthetic with elements of Chinese folk music The songs ideological message promoted class nationalism but his March of the Volunteers elevated his music to a universal status thereby transcending the nation Traversing the life and legacy of Nie Er Howard offers readers a profound insight into the

meanings of nationalism and memory in contemporary China Composing for the Revolution underscores the value of careful reading of sources and the author's willingness to approach a subject from multiple perspectives The Avant-Garde and the Popular in Modern China Liang Luo, 2014-07-15 The Avant Garde and the Popular in Modern China explores how an important group of Chinese performing artists invested in politics and the pursuit of the avant garde came to terms with different ways of being popular in modern times In particular playwright and activist Tian Han 1898 1968 exemplified the instability of conventional delineations between the avant garde popular culture and political propaganda Liang Luo traces Tian's trajectory through key moments in the evolution of twentieth century Chinese national culture from the Christian socialist cosmopolitanism of post WWI Tokyo to the urban modernism of Shanghai in 1920s and 30s then into the Chinese hinterland during the late 1930s and 40s and finally to the Communist Beijing of the 1950s revealing the dynamic interplay of art and politics throughout this period Understanding Tian in his time sheds light upon a new generation of contemporary Chinese avant gardists Ai Wei Wei being the best known who half a century later are similarly engaging national politics and popular culture **New Chinese-Language Documentaries** Kuei-fen Chiu, Yingjin Zhang, 2014-11-21 Documentary filmmaking is one of the most vibrant areas of media activity in the Chinese world with many independent filmmakers producing documentaries that deal with a range of sensitive socio political problems bringing to their work a strongly ethical approach This book identifies notable similarities and crucial differences between new Chinese language documentaries in mainland China and Taiwan It outlines how documentary filmmaking has developed contrasts independent documentaries with dominant official state productions considers how independent documentary filmmakers go about their work including the work of exhibiting their films and connecting with audiences and discusses the content of their documentaries showing how the filmmakers portray a wide range of subject matter regarding places and people and how they deal with particular issues including the underprivileged migrants and women in an ethical way Throughout the book demonstrates how successful Chinese language independent documentary filmmaking is with many appearances at international film festivals and a growing number of award winning titles Women and Gender in Twentieth-Century China Paul J. Bailey, 2012-08-29 Paul J Bailey provides the first analytical study in English of Chinese women's experiences during China's turbulent twentieth century Incorporating the very latest specialized research and drawing upon Chinese cinema and autobiographical memoirs this fascinating narrative account Explores the impact of political social and cultural change on women's lives and how Chinese women responded to such developments Charts the evolution of gender discourses during this period Illuminates both change and continuity in gender discourse and practice Approachable and authoritative this is an essential overview for students teachers and scholars of gender history and anyone with an interest in modern Chinese history **Directory of World Cinema: China 2** Gary Bettinson, 2015-05-29 Since the publication of the first volume of Directory of World Cinema China the Chinese film industry has intensified its efforts to make inroads into the American market The 2012 acquisition of

US theatre chain AMC and visual effects house Digital Domain by Chinese firms testifies to the global ambitions of China's powerhouse film industry Yet Chinese cinema has had few crossover hits in recent years to match the success of such earlier films as *Crouching Tiger Hidden Dragon* *House of Flying Daggers* and *Kung Fu Hustle* Yet even overseas revenue for Chinese movies has dwindled domestic market growth has surged year after year Indeed annual production output remains healthy and the daily expansion of screens in second or third tier cities attracts audiences whose tastes favour domestic films over foreign imports

Film Noir Jennifer Fay, Justus Nieland, 2009-12-04 The term film noir still conjures images of a uniquely American malaise hard boiled detectives fatal women and the shadowy hells of urban life But from its beginnings film noir has been an international phenomenon and its stylistic icons have migrated across the complex geo political terrain of world cinema This book traces film noir's emergent connection to European cinema its movement within a cosmopolitan culture of literary and cinematic translation and its postwar consolidation in the US Europe Asia the Middle East and Latin America The authors examine how film noir crosses national boundaries speaks to diverse international audiences and dramatizes local crimes and the crises of local spaces in the face of global phenomena like world wide depression war political occupation economic and cultural modernization decolonization and migration This fresh study of film noir and global culture also discusses film noir's heterogeneous style and revises important scholarly debates about this perpetually alluring genre

Fragmenting Modernisms Carolyn FitzGerald, 2013-07-07 In *Fragmenting Modernisms* Carolyn FitzGerald traces the evolution of Chinese modernism during the War of Resistance against Japan 1937-45 and Chinese Civil War 1945-49 through a series of close readings of works of fiction poetry film and visual art produced in various locations throughout wartime China Showing that the culture of this period was characterized by a high degree of formal looseness she argues that such aesthetic fluidity was created in response to historical conditions of violence and widespread displacement Moreover she illustrates how the innovative formal experiments of uprooted writers and artists expanded the geographic and aesthetic boundaries of Chinese modernism far beyond the coastal cities of Shanghai and Beijing

The Pundit 2006 A New Leaf Media, **Displacements** Alison Butler, 2019-11-20 This book is about the aesthetics and politics of contemporary artists moving image installations and the ways that they use temporal and spatial relationships in the gallery to connect with geopolitical issues Displaced from the cinema moving images increasingly address themes of movement and change in the world today Digital technology has facilitated an explosion of work of this kind and the expansion of contemporary art museums biennales and large scale exhibitions all over the world has created venues and audiences for it Despite its 20th century precursors this is a new and distinct artistic form with an emerging body of thematic concerns and aesthetics strategies Through detailed analysis of a range of important 21st century works the book explores how this spatio temporal form has been used to address major issues of our time including post colonialism migration and conflict Paying close attention to the ways in which moving images interact with the specific spaces and sites of exhibition the book explores the

mobile viewer's experiences in these immersive and transitory works *Women Through the Lens* Shuqin Cui, 2003-02-28

Women Through the Lens raises the question of how gender especially the image of woman acts as a visual and discursive sign in the creation of the nation state in twentieth century China Tracing the history of Chinese cinema through the last hundred years from the perspective of transnational feminism Shuqin Cui reveals how women have been granted a privileged visibility on screen while being denied discursive positions as subjects In addition her careful attention to the visual language system of cinema shows how woman has served as the site for the narration of nation in the context of China's changing social and political climate Placing gender and nation in a historical framework the book first shows how early productions had their roots in shadow plays a popular form of public entertainment In examining the Red Classics of socialist cinema as a mass cultural form the book shows how the utopian vision of emancipating the entire proletariat women included produced a collective ideology that declared an end to gender difference Cui then documents and discusses the cinematic spectacle of woman as essential to such widely popular films as Chen Kaige's *Farewell My Concubine* and Zhang Yimou's *Ju Dou* Finally the author brings a feminist perspective to the issues of gender and nation by turning her attention to women directors and their self representations

Sino-Japanese Transculturation Richard King, Cody Poulton, Katsuhiko Endo, 2012-01-01 This is a multi author work which examines the cultural dimensions of the relations between East Asia's two great powers China and Japan in a period of change and turmoil from the late nineteenth century to the end of the Second World War This period saw Japanese invasion of China the occupation of China's North east Manchuria and Taiwan and war between the two nations from 1937-1945 the scars of that war are still evident in relations between the two countries today In their quest for modernity the rulers and leading thinkers of China and Japan defined themselves in contradistinction to the other influenced both by traditional bonds of classical culture and by the influx of new Western ideas that flowed through Japan to China The experiences of intellectual and cultural awakening in the two countries were inextricably linked as our studies of poetry fiction philosophy theatre and popular culture demonstrate The chapters explore this process of transculturation the sharing and exchange of ideas and artistic expression not only in Japan and China but in the larger region which Joshua Fogel has called the Sinosphere an area including Korea and parts of Southeast Asia with a shared heritage of Confucian statecraft and values underpinned by the classical Chinese language The authors of the chapters who include established senior academics and younger scholars and employ a range of disciplines and methodologies were selected by the editors for their expertise in particular aspects of this rich and complex cultural relationship As for the editors Richard King and Cody Poulton are scholars and translators of Chinese literature and Japanese theatre respectively each taking a historical and comparative perspective to the study of their subject Katsuhiko Endo is an intellectual historian dealing with both Japan and China

The Moving Image, 2007

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