

ELIZABETH HARRISON

Love, Honour and Dismay



Love Honor And Dismay

Chris Berry, Mary Ann Farquhar



Love Honor And Dismay:

Love, Honour and Dismay Elizabeth Harrison, 1978 Chinese Films in Focus II Chris Berry, 2019-07-25 Chinese cinema continues to go from strength to strength After art house hits like Chen Kaige's *Yellow Earth* 1984 and Wong Kar wai's *In the Mood for Love* 2000 the Oscar winning success of Ang Lee's *Crouching Tiger Hidden Dragon* 2000 disproved the old myth that subtitled films could not succeed at the multiplex *Chinese Films in Focus II* updates and expands the original *Chinese Films in Focus 25 New Takes* with fourteen brand new essays to offer thirty four fresh and insightful readings of key individual films The new edition addresses films from mainland China Taiwan Hong Kong and other parts of the Chinese diaspora and the historical coverage ranges from the 1930s to the present The essays by leading authorities on Chinese cinema as well as up and coming scholars are concise accessible rich and on the cutting edge of current research Each contributor outlines existing writing and presents an original perspective on the film making this volume a rich resource for classroom use scholarly research and general reading for anyone wanting to understand more about the historical development and rich variety of Chinese cinema Contributors Annette Aw Chris Berry Yomi Braester Felicia Chan Esther Cheung Robert Chi Rey Chow Mary Farquhar Carolyn FitzGerald Ping Fu Kristine Harris Margaret Hillenbrand Brian Hu Tan See Kam Haiyan Lee Vivian Lee Helen Hok Sze Leung David Leiwei Li Song Hwee Lim Kam Louie Fran Martin Jason McGrath Corrado Neri Jonathan Noble Beremoce Reynaud Cui Shuqin Julian Stringer Janice Tong Yiman Wang Faye Hui Xiao Gang Gary Xu Audrey Yue Yingjin Zhang John Zou The Editor Chris Berry is Professor of Film and Television at Goldsmiths University of London **Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office, 1978

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 **Straw for the Fire** Theodore Roethke, 2006 American poetry could not have evolved as it did without Theodore Roethke *Bloomsbury Review* Visuality and Identity Shu-mei Shih, 2007-06-19 Shu mei Shih inaugurates the field of Sinophone studies in this vanguard excursion into sophisticated cultural criticism situated at the intersections of Chinese

studies Asian American studies diaspora studies and transnational studies Arguing that the visual has become the primary means of mediating identities under global capitalism Shih examines the production and circulation of images across what she terms the Sinophone Pacific which comprises Sinitic language speaking communities such as the People's Republic of China Taiwan Hong Kong and Chinese America This groundbreaking work argues that the dispersal of the so called Chinese peoples across the world needs to be reconceptualized in terms of vibrant or vanishing communities of Sinitic language cultures rather than of ethnicity and nationality

Q & A *Queer And Asian* David L. Eng, Alice Y. Hom, 1998-08-24 What does it mean to be queer and Asian American at the turn of the century The writers activists essayists and artists who contribute to this volume consider how Asian American racial identity and queer sexuality interconnect in mutually shaping and complicating ways Their collective aim in the words of the editors is to articulate a new conception of Asian American racial identity its heterogeneity hybridity and multiplicity concepts that after all underpinned the Asian American moniker from its very inception Q A approaches matters of identity from a variety of points of view and academic disciplines in order to explore the multiple crossings of race and ethnicity with sexuality and gender Drawing together the work of visual artists fiction writers community organizers scholars and participants in roundtable discussions the collection gathers an array of voices and experiences that represent the emerging communities of a queer Asian America Collectively these contributors contend that Asian American studies needs to be more attentive to issues of sexuality and that queer studies needs to be more attentive to other aspects of difference especially race and ethnicity Vigorously rejecting the notion that a symmetrical relationship between race and homosexuality would weaken lesbian gay and queer movements the editors refuse to believe that a desirably queer world is one in which we remain perpetual aliens queer houseguests in a queer nation

Cinema Taiwan Darrell William Davis, Ru-shou Robert Chen, 2007-05-07 Following the recent success of Taiwanese film directors such as Hou Hsiao hsien Edward Yang Ang Lee and Tsai Ming liang Taiwanese film is raising its profile in contemporary cinema This collection presents an exciting and ambitious foray into the cultural politics of contemporary Taiwan film that goes beyond the auterist mode the nation state argument and vestiges of the New Cinema Cinema Taiwan considers the complex problems of popularity conflicts between transnational capital and local practice non fiction and independent filmmaking as emerging modes of address and new possibilities of forging vibrant film cultures embedded in national identity politics gender sexuality and community activism Insightful and challenging the essays in this collection will attract attention to a globally significant field of cultural production and will appeal to readers from the areas of film studies cultural studies and Chinese culture and society

Sentimental Fabulations, Contemporary Chinese Films Rey Chow, 2007-03-27 What is the sentimental How can we understand it by way of the visual and narrative modes of signification specific to cinema and through the manners of social interaction and collective imagining specific to a particular culture in transition What can the sentimental tell us about the precarious foundations of human coexistence in this age of globalization Rey Chow explores

these questions through nine contemporary Chinese directors Chen Kaige Wong Kar wai Zhang Yimou Ann Hui Peter Chan Wayne Wang Ang Lee Li Yang and Tsai Ming liang whose accomplishments have become historic events in world cinema Approaching their works from multiple perspectives including the question of origins nostalgia the everyday feminine psychic interiority commodification biopolitics migration education homosexuality kinship and incest and concluding with an account of the Chinese films epistemic affinity with the Hollywood blockbuster Brokeback Mountain Chow proposes that the sentimental is a discursive constellation traversing affect time identity and social mores a constellation whose contours tends to morph under different historical circumstances and in different genres and media In contemporary Chinese films she argues the sentimental consistently takes the form not of revolution but of compromise not of radical departure but of moderation endurance and accommodation By naming these films sentimental fabulations screen artifacts of cultural becoming with irreducible aesthetic conceptual and speculative logics of their own Chow presents Chinese cinema first and foremost as an invitation to the pleasures and challenges of critical thinking Love, Honor, and Dismay Elizabeth Rees Harrison,1977 **Situating Sexualities** Fran Martin,2003-05-01 This is the first book in English to analyse the stunning rise to prominence of cultures of dissident sexuality in Taiwan during the 1990s Positioned at the crossroads of queer theory and postcolonial cultural studies this book intervenes in current debates on sexuality and globalization to argue that the current emergence of public dissident sexualities in non Western locations like Taiwan cannot be reduced to the effects of homogenizing Westernization Instead *Situating Sexualities* approaches the queer sexualities represented in recent Taiwanese fiction film and public culture as dynamic formations that combine local knowledge with globalizing discourses on gay and lesbian identity to produce sexualities that are multiple shifting and inherently hybrid Equally the book pushes out the limits of queer to challenge the Eurocentrism of much queer theory to date Consistently critical of essentializing accounts of Chinese culture the book nevertheless highlights some of the important ways in which Taiwanese formations of dissident sexuality differ from the familiar Euro American formations **Identities in Motion** Peter X Feng,2002-08-14 Considers questions of Asian American Identity and issues of homeland and home in Asian American film **Celluloid Comrades** Song Hwee Lim,2006-08-31 Without question Song Hwee Lim has presented us with an exemplar of quality scholarship in the study of contemporary Chinese cinemas By combining an impressive command of Chinese and Western literary as well as film source materials with a sophisticated mode of analysis and an unassuming argumentative style he has authored an exhilarating book one that not only treats cinematic representations of male homosexuality with great sensitivity but also demonstrates what it means to read with critical intelligence and vision Rey Chow Andrew W Mellon Professor of the Humanities Brown University *Celluloid Comrades* is a timely demonstration of the importance of queer studies in the field of transnational Chinese cinemas Lim dissects gay sexuality in selective Chinese language films and vigorously contests commonly accepted critical paradigms and theoretical models Readers will find a provocative powerful voice in this new book

Sheldon H Lu Professor of Comparative Literature University of California at Davis Celluloid Comrades offers a cogent analytical introduction to the representation of male homosexuality in Chinese cinemas within the last decade It posits that representations of male homosexuality in Chinese film have been polyphonic and multifarious posing a challenge to monolithic and essentialized constructions of both Chineseness and homosexuality Given the artistic achievement and popularity of the films discussed here the position of celluloid comrades can no longer be ignored within both transnational Chinese and global queer cinemas The book also challenges readers to reconceptualize these works in relation to global issues such as homosexuality and gay and lesbian politics and their interaction with local conditions agents and audiences Tracing the engendering conditions within the film industries of China Taiwan and Hong Kong Song Hwee Lim argues that the emergence of Chinese cinemas in the international scene since the 1980s created a public sphere in which representations of marginal sexualities could flourish in its interstices Examining the politics of representation in the age of multiculturalism through debates about the films Lim calls for a rethinking of the limits and hegemony of gay liberationist discourse prevalent in current scholarship and film criticism He provides in depth analyses of key films and auteurs reading them within contexts as varied as premodern transgender practice in Chinese theater to postmodern diasporic forms of sexualities Informed by cultural and postcolonial studies and critical theory this acutely observed and theoretically sophisticated work will be of interest to a wide range of scholars and students as well as general readers looking for a deeper understanding of contemporary Chinese cultural politics cinematic representations and queer culture **Gentleman Jigger**

Richard Bruce Nugent, 2024-10-01 Gentleman Jigger stands as a landmark novel celebrated for its candid exploration of Black sexuality set against the dynamic backdrop of the Harlem Renaissance The story follows Stuartt a defiantly queer artist who navigates the complexities of racial and sexual identity in a period of profound cultural upheaval Originating from a distinguished light skinned Black family in Washington D C Stuartt immerses himself into the burgeoning arts scene of Harlem where he aligns with the Niggeratti a group of young rebellious artists and writers This collective boldly challenges their elders conviction that their creative endeavors should be dedicated solely to the advancement of racial equality When their rebellion fizzles and they go their separate ways Stuartt moves downtown to Greenwich Village where where he fully indulges in his desires intertwines with underworld figures and achieves unexpected fame and fortune It is also a world that until his Hollywood debut assumes that he is white Part fictionalized autobiography part social satire Gentleman Jigger opens up a whole new dimension not only of the Harlem Renaissance but also of the racial and sexual politics of the Jazz Age

The Cinema of Ang Lee Whitney Crothers Dilley, 2014-12-23 Born in Taiwan Ang Lee is one of cinema's most versatile and daring directors His ability to cut across cultural national and sexual boundaries has given him recognition in all corners of the world the ability to work with complete artistic freedom whether inside or outside of Hollywood and two Academy Awards for Best Director He has won astounding critical acclaim for Crouching Tiger Hidden Dragon 2000 which

transformed the status of martial arts films across the globe *Brokeback Mountain* 2005 which challenged the reception and presentation of homosexuality in mainstream cinema and *Life of Pi* 2012 Lee's first use of groundbreaking 3D technology and his first foray into complex spiritual themes In this volume the only full length study of Lee's work Whitney Crothers Dilley analyzes all of his career to date Lee's early Chinese trilogy films including *The Wedding Banquet* 1993 and *Eat Drink Man Woman* 1994 period drama *Sense and Sensibility* 1995 martial arts *Crouching Tiger Hidden Dragon* 2000 blockbusters *Hulk* 2003 and intimate portraits of wartime psychology from the Confederate side of the Civil War *Ride with the Devil* 1999 to Japanese occupied Shanghai *Lust Caution* 2007 Dilley examines Lee's favored themes such as father son relationships and intergenerational conflict in *The Ice Storm* 1997 and *Taking Woodstock* 2009 By looking at the beginnings of Lee's career Dilley positions the filmmaker's work within the roots of the Taiwan New Cinema movement as well as the larger context of world cinema Using suggestive readings of both gender and identity this new study not only provides a valuable academic resource but also an enjoyable read that uncovers the enormous appeal of this acclaimed director

[From Tian'anmen to Times Square](#) Gina Marchetti, 2006 *From Tian'anmen to Times Square Transnational China and the Chinese Diaspora on Global Screens* 1989 1997 explores the important interconnections involving questions of race ethnicity gender and sexuality on world screens by examining a range of films videos and digital works associated with global Chinese culture The ways in which the world has imagined China and the images the Chinese have used to depict themselves have changed dramatically since 1989 The media spotlight placed on Beijing during the spring of 1989 created repercussions that continue to affect how China is seen globally how it sees itself and how the Chinese outside the People's Republic see themselves The films and other texts included in this book represent a range of work by media artists working within China Hong Kong Taiwan Singapore and on transnational co productions involving those places The book also features media from other positions within the Chinese diaspora including Chinese America and work produced on China by non Chinese Highlighting questions of the circulation of images people and commodities the book explores the important interconnections involving questions of race ethnicity gender and sexuality on global screens Beginning and ending with Tian'anmen and world image culture a portrait emerges of momentous change and persistent challenges facing media artists and filmmakers working within Greater China

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Screening Asian Americans Peter X. Feng, 2002 A Choice Outstanding Academic Title Cover to cover *Screening Asian Americans* a collection of 15 essays is fabulous AsianWeek.com This scholarly book uses 15 contributors to explore the various images of Asians many of which have been negative Burlington County Times This innovative essay collection explores Asian American cinematic representations historically and socially on and off screen as they contribute to the definition of American character The history of Asian Americans on movie screens as outlined in Peter

X Feng's introduction provides a context for the individual readings that follow. Asian American cinema is charted in its diversity ranging across activist, documentary, experimental, and fictional modes and encompassing a wide range of ethnicities: Filipino, Vietnamese, Indian, Japanese, Korean, Chinese, and Taiwanese. Covered in the discussion are filmmakers Theresa Hak Kyung Cha, Ang Lee, Trinh T. Minh-ha, and Wayne Wang, and films such as *The Wedding Banquet*, *Surname Viet Given Name Nam*, and *Chan Is Missing*. Throughout the volume, as Feng explains, the term screening has a twofold meaning: referring to the projection of Asian Americans as cinematic bodies and the screening out of elements connected with these images. In this doubling, film representation can function to define what is American and what is foreign. Asian American filmmaking is one of the fastest growing areas of independent and studio production. This volume is key to understanding the vitality of this new cinema. A volume in the *Depth of Field Series*, edited by Charles Affron, Mirella Jona Affron, and Robert Lyons. Peter X. Feng teaches English and women's studies at the University of Delaware.

Bibliographic Guide to Theatre Arts New York Public Library. Research Libraries, 1978

Down Fate's Walk Mary Belle Poole, 1896

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