

Envisioning Taiwan Fiction Cinema And The Nation In The Cultural Imaginary Asia Pacific Culture Politics And Society

What is the sentimental and how can we understand it through the cinema of a particular culture in an age of globalisation? Chow explores these questions by examining nine contemporary Chinese directors whose accomplishments have become historic events in world cinema.

Compiled by two skilled librarians and a Taiwanese film and culture specialist, this volume is the first multilingual and most comprehensive bibliography of Taiwanese film scholarship, designed to satisfy the broad interests of the modern researcher. The second book in a remarkable three-volume research project, An Annotated Bibliography for Taiwan Film Studies catalogs the published and unpublished monographs, theses, manuscripts, and conference proceedings of Taiwanese film scholars from the 1950s to 2013. Paired with an Annotated Bibliography for Chinese Film Studies (2004), which accounts for texts dating back to the 1920s, this series brings together like no other reference the disparate voices of Chinese film scholarship, charting its unique intellectual arc. Organized intuitively, the volume begins with reference materials (bibliographies, cinematographies, directories, indexes, dictionaries, and handbooks) and then moves through film history (the colonial period, Taiwan dialect film, new Taiwan cinema, the 2/28 incident); film genres (animated, anticommunist, documentary, ethnographic, martial arts, teen); film reviews; film theory and technique; interdisciplinary studies (Taiwan and mainland China, Taiwan and Japan, film and aboriginal peoples, film and literature, film and nationality); biographical materials; film stories, screenplays, and scripts; film technology; and miscellaneous aspects of Taiwanese film scholarship (artifacts, acts of censorship, copyright law, distribution channels, film festivals, and industry practice). Works written in multiple languages include translation/romanized and original script entries, which follow universal AACR-2 and American cataloging standards, and professional notations by the editors to aid in the use of sources.

Envisioning Taiwan/Fiction, Cinema, and the Nation in the Cultural Imaginary/Duke University Press
In 1945, Taiwan was placed under the administrative control of the Republic of China, and after two years, accusations of corruption and a failing economy sparked a local protest that was brutally quashed by the Kuomintang government. The February Twenty-Eighth (or 2/28) Incident led to four decades of martial law that became known as the White Terror. During this period, talk of 2/28 was forbidden and all dissent violently suppressed, but since the lifting of martial law in 1987, this long-buried history has been revisited through commemoration and narrative, cinema and remembrance. Drawing on a wealth of secondary theoretical material as well as her own original research, Sylvia Li-chun Lin conducts a close analysis of the political, narrative, and ideological structures involved in the fictional and cinematic representations of the 2/28 Incident and White Terror. She assesses the role of individual and collective memory and institutionalized forgetting, while underscoring the dangers of re-creating a historical past and the risks of trivialization. She also compares her findings with scholarly works on the Holocaust and the aftermath of the atomic bombings of Japan, questioning the politics of forming public and personal memories and the political teleology of "closure." This is the first book to be published in English on the 2/28 Incident and White Terror and offers a valuable matrix of comparison for studying the portrayal of atrocity in a specific locale.

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 Deppmann 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, Deppmann 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, Deppmann 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.

Cinema Taiwan

Chinese Women's Cinema

Cinema, Space, and Polylocality in a Globalizing China

Cinema, Popularity and State of the Arts

Gender, Discourse and the Self in Literature

School Music Education and Social Change in Mainland China, Hong Kong and Taiwan

A Master and His Influence

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 auteurist 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.

What does it mean to rethink postcolonial studies through East Asian cinema and experience? Yoo pursues this question by bringing an East Asian postcolonial framework, the notion of film as a manifestation of national culture, and the methodology of psychoanalysis to bear on a failed hegemonic subject.

Examining work from the 1920s to the present day, this is the first English language text to consider the contribution of Chinese women filmmakers, including Esther Eng, Tang Shu Shuen, Dong Kena, & Sylvia Chang.

Critiquing the fictive nature of socially accepted values about gender, the authors unravel the strategies adopted by writers and filmmakers in (de)constructing the gendered self in mainland China, Taiwan and Hong Kong.

Introduction / Jinhee Choi -- Branding Ozu. Watch again! look well! look! / David Bordwell -- Ozu, the Ineffable! / Darrell W Davis -- Ozu to Asia via Hasumi / Aaron Gerow -- A dialogue with "memory" in Hou Hsiao Hsien's Café Lumière / Mitsuyo Wada-Marciano -- Ozuesque as a sensibility: or on the notion of influence / Jinhee Choi -- Historicizing Ozu. A new form of silent cinema: intertittles and interlocutions in Ozu Yasujiro's late silent films / Michael Raine -- Ozu and the aesthetics of shadow: lighting and cinematography in There was a father (Chichi ariki, 1942) / Daisuke Miyao -- Modernity, shoshimin films and the proletarian-film movement: Ozu in dialogue with Vertov / Yuki Takinami -- Laughing in the shadows of empire: humor in Ozu's Brothers and sisters of the Toda family / Junji Yoshida -- Tracing Ozu. Autumn afternoons: negotiating the ghost of Ozu in Ichi Nami's Dogs and cats / Adam Bingham -- Playing the holes: notes on the Ozuesque gags / Manuel Garin & Albert Elduque -- Rhythm, texture, mood: Ozu Yasujiro, Claire Denis and a vision of a post-colonial aesthetic / Kate Taylor-Jones -- Wenders travels with Ozu / Mark Betz -- Look?

optical / Sound Situations and Interpretation: Ozu (Deleuze) Kiarostami / David Deamer -- Sparse or slow: Ozu and Joanna Hogg / William Brown

The Assassin

Ethics, Subject and Place

Cinema at the Crossroads

Sentimental Fabulations, Contemporary Chinese Films

A Companion to Chinese Cinema

Taiwan Cinema

Indonesia, Papua New Guinea and Taiwan

Comended for their social relevance and artistic value, Chinese films remain at the forefront of international cinema, bolstered in recent years by a new generation of talented young filmmakers. Directory of World Cinema: China presents an accessible overview of the definitive films of Hong Kong and mainland China, with particular attention to the achievements of prolific industry figures, the burgeoning independent sector, and the embrace of avant-garde practices of art cinema. Spanning a variety of characteristic genres, including horror, heroic bloodshed, romantic comedy, and kung-fu, reviews cover individual titles in considerable depth and are accompanied by a selection of full-color film stills. A comprehensive filmography and a bibliography of recommended reading complete this essential companion to Chinese cinema.

Ma offers an innovative study of three provocative Chinese directors: Wong Kar-wai, Hou Hsiao-hsien, and Tsai Ming-liang. Focusing on the highly stylized and nonlinear configurations of time in each director's films, she argues that these directors have brought new global respect for Chinese cinema in amplifying motifs of loss, nostalgia, hauntin, absence and ephemeral poetics. Hou, Tsai, and Wong all insist on the significance of being out of time, not merely out of place, as a condition of global modernity. Ma argues that their films collectively foreground the central place of contemporary Chinese films in a transnational culture of memory, characterized by a distinctive melancholy that highlights the difficulty of binding together past and present into a meaningful narrative. Jean Ma is assistant professor in the Department of Art and Art History at Stanford University

Melancholy Drift rides the films of three Chinese auteurs right into the heart of its subject, the mismatch between private feeling and collective history. These crucial films, set carefully beside one another, begin to pulse anew under the deft touch of Jean Ma's analyses. Drawing on a deep reservoir of historical and critical knowledge, she helps us hear these films speak of our times, then speak of time itself and of its dislocations—Dudley

Andrew, Yale University Theoretically sophisticated and elegantly written, Melancholy Drift elucidates the subject of cinematic time in its various configurations: as a response to historical ruptures and political upheavals as representational politics, and as a reinvention of the art cinema. This book is a timely demonstration of the key roles played by Chinese auteurs in shaping the new face of world cinema today and an important contribution to scholarship both within and beyond the field of transnational Chinese cinema.—Song Hwee Lim, University of Exeter

DIVTraces the growth and evolution of a Taiwan's sense of itself as a separate and distinct entity by examining the diverse ways a discourse of nation has been produced in the Taiwanese cultural imagination.

To date, there is but a handful of articles on documentary films from Taiwan. This volume seeks to remedy the paucity in this area of research and conduct a systematic analysis of the genre. Each contributor to the volume investigates the various aspects of documentary by focusing on one or two specific films that document social, political and cultural changes in recent Taiwanese history. Since the lifting of martial law, documentary has witnessed a revival in Taiwan, with increasing numbers of young, independent filmmakers covering a wide range of subject matter, in contrast to fiction films, which have been in steady decline in their appeal to local, Taiwanese viewers. These documentaries capture images of Taiwan in its transformation from an agricultural island to a capitalist economy in the global market, as well as from an authoritarian system to democracy. What make these documentaries a unique subject of academic inquiry lies not only in their exploration of local Taiwanese issues but, more importantly, in the contribution they make to the field of non-fiction film studies. As the former third-world countries and Soviet bloc begin to re-examine their past and document social changes on film, the case of Taiwan will undoubtedly become a valuable source of comparison and inspiration. These Taiwanese documentaries introduce a new, Asian perspective to the wealth of Anglo-American scholarship with the potential to serve as exemplar for countries undergoing similar political and social transformations. Documenting Taiwan on Film is essential reading for all those interested in Taiwan Studies, film studies and Asian cinema.

One of the most important aspects of democracy has been the transition from colonialism. In Taiwan this discussion is typically framed in political discourse that focuses on theoretical issues. Coming Taiwan departs from this well-travelled route to describe the cultural, historical and social origins of Taiwan's thriving democracy. Contributors were specifically chosen to represent both Taiwanese and non-Taiwanese researchers, as well as a diverse range of academic fields, from Literature and Linguistics to History, Archeology, Sinology and Sociology. The result represents a mixture of well-known scholars and young researchers from outside the English-speaking world. The volume addresses three main issues in Taiwan Studies and attempts answers based in the historical record: How Chinese is Taiwan? Organizing a Taiwanese Society, and Speaking about Taiwan. Individual chapters are grouped around these three themes illustrating the internal dynamics that transformed Taiwan into its current manifestation as a thriving multiethnic democracy. Our approach addresses these themes pointing out how Taiwan Studies provides a multidisciplinary answer to problems of the transformation from colonialism to democracy.

Transnational Ecocinema

Transnational Contexts

Sinacape

Filmography of World History

China's Republic

Documenting Taiwan on Film

The 2/28 Incident and White Terror in Fiction and Film

Until recently, discussion of Hollywood film has dominated much of the contemporary dialogue on ecocriticism and the cinema. Transnational Ecocinema, open up the critical debate to look at a larger variety of films from many different countries and cultures. By foregrounding these films with their economic and political contexts, the contributors offer a more comprehensive and nuanced look at the role of place in ecocinema. The essays also interrogate proposed global solutions to environmental issues by presenting an ecocritical perspective on different film and cultural considerations from around the globe.

Sinophone Cinemas considers a range of multilingual, multialect and multi-accented cinemas produced in Chinese-language locations outside mainland China. It showcases new screen cultures from Britain, Hong Kong, Taiwan, Singapore and Australia. Sinacape: Contemporary Chinese Cinema is one of the most comprehensive studies of transnational Chinese-language films at the turn of the millennium. Gary Xu combines a close reading of contemporary movies from China, Taiwan, and Hong Kong with an intimate look into the transnational Chinese film industry, based on his working relationship with filmmakers. He coins the word "sinacape" to reflect on the intersection between Chinese cinema and global cultural production, referring to cinematic representations of ethnic Chinese people around the globe. Sinacape describes contemporary Chinese cinema as a global network and a group of contact zones where ideologies clash, new identities emerge (through both border crossings and resistance to globalization), and visual innovations and progressive visions become possible. General readers, film enthusiasts, and critics alike will benefit from Xu's discussion of popular film, which leads to a broader conversation about China's economic transformations, global politics, and cultural production. Including discussion of films like Hero, House of Flying Daggers, Kung Fu Hustle, Devils on the Doorstep, Suzhou River, Beijing Bicycle, Millennium Mambo, Goodbye Dragon Inn, and Hollywood Hong Kong, the book emphasizes the transnational nature of contemporary Chinese cinema.

The Assassin tells the story of a swordswoman who refrains from killing. Hou Hsiao-hsien astonishes his audience once again by upsetting almost every convention of the wuxia (martial arts) genre in the film. This collection offers eleven readings, each as original and thought-provoking as the film itself, beginning with one given by the director himself. Contributors analyze the elliptical way of storytelling, Hou's adaptation of the source text (a tale from the Tang dynasty, also included in this volume), the film's appropriation of traditional Chinese visual aesthetics, as well as the concept of xia (knight-errant) that is embedded in Confucian, Daoist, and Buddhist worldviews. There are also discussions of the much-celebrated scene design of The Assassin; the nearly exclusive use of a diegetic film score is a statement on the director's belief in cinematic reality. Underlying all the chapters is a focus on how Hou reinvents Tang-dynasty China in contemporary cinema, and how he has successfully recreated everyday reality of the Tang world in the film highlights the ethnic and cultural diversity of the dynasty. It was a time when Sogdian traders acted as important intermediaries between Central Asia and the Tang court, and as a result Sogdian culture permeated the society. Taking note of the vibrant hybridity of Tang culture in the film, this volume shows that the historical openness to non-Chinese elements is in fact an essential part of the Chineseness expressed in Hou's work. The Assassin is a gateway to the remote Tang-dynasty world, but in Hou's hands the concerns of that premodern world turn out to be highly relevant to the world of the audience. "This book promises to be a useful companion to the film The Assassin. Contributors to this collection have convincingly and compellingly elucidated some of the film's most difficult features. The result is a rich and wide-ranging analysis of one of the most beautiful films of our time."—Sung-Sheng Yvonne Chang, The University of Texas at Austin "This collection of essays unfolds the many layers of The Assassin by speaking to its aesthetic achievements, reinvention of genre conventions, deep historical engagement, and philosophical substance. It exceeds the sum of its individual parts by building a vibrant cross-disciplinary conversation among a diverse group of accomplished scholars, who contribute original and compelling insights on the film."—Jean Ma, Stanford University

Translingual Narration is a study of colonial Taiwanese fiction, its translation from Japanese to Chinese, and films produced during and about the colonial era. It is a postcolonial intervention into a field largely dominated by studies of colonial Taiwanese writing as either a branch of Chinese fiction or part of a larger empire of Japanese language texts. Rather than read Taiwanese fiction as simply belonging to one of two discourses, Bert Scruggs argues for disengaging the nation from the former colony to better understand colonial Taiwan and its postcolonial critics. Following early chapters on the identity politics behind Chinese translations of Japanese texts, attempts to establish a vernacular Taiwanese literature, and critical space, Scruggs provides close readings of short fiction through the critical prisms of locative and cultural or ethnic identity to suggest that cultural identity is evidence of free will. Stories and novels are also viewed through the critical prism of class-consciousness, including the writings of Yang Ku (1906-1985), who unlike most of his contemporaries wrote politically engaged literature. Scruggs completes his core examination of identity by reading short fiction through the prism of gender identity and posits a resemblance between gender politics in colonial Taiwan and pre-independence India. The work goes on to test the limits of nostalgia and solastalgia in fiction and film by looking at how both the colonial future and past are remembered before concluding with political uses of cinematic murder. Films considered in this chapter include colonial-era government propaganda documentaries and postcolonial representations of colonial cosmopolitanism and oppression. Finally, ideas borrowed from translation and memory studies as well as indigenization are suggested as possible avenues of discovery for continued interventions into the study of postcolonial and colonial Taiwanese fiction and culture. With its insightful and informed analysis of the diverse nature of Taiwanese identity, Translingual Narration will engage a broad audience with interests in East Asian and postcolonial literature, film, history, and culture.

Directory of World Cinema: China

Cultural Archives of Chinese Transnationalism

Sinophone Cinemas

Marking Time in Chinese Cinema

Historical Dictionary of Taiwan Cinema

Translingual Narration

From Colonialism to Democracy

Kinesithic City uses choreography as subject and method to explore how movement through particular spaces at precise moments can illuminate the communities in those places and times. It examines the simultaneous persistence and mobility of the idea of Chineseness as it travels across a transnational network of Chinese cities.

The United States, the People's Republic of China, and Taiwan have danced on the knife's edge of war for more than seventy years. A work of sweeping historical vision, A World of Turmoil offers case studies of five critical moments: the end of World War II and the start of the Long Cold War; the almost-nuclear war over the Quemoy islands in 1954-1955; the détente, deceptions, and denials surrounding the 1972 Shanghai Communiqué; Taiwan Strait Crisis of 1995-1996; and the rise of postcolonial nationalism in contemporary Taiwan. Diagnosing the communication dispositions that structured these events reveals that leaders in all three nations have fallen back on cringing stereotypes and self-serving denials in their diplomacy. The first communication-based study of its kind, this book merges history, rhetorical criticism, and advocacy in a tour de force of international scholarship. By mapping the history of miscommunication between the United States, China, and Taiwan, this provocative study shows where and how our entwined relationships have gone wrong, clearing the way for renewed dialogue, enhanced trust, and new understandings.

"Featuring rare interviews and sophisticated analysis, this book sheds light on Hou's narrative innovations and aesthetic triumphs while, along the way, unlocking some of the mysteries lurking behind one of the greatest bodies of cinematic work ever produced."—MICHAEL BERRY, University of California Santa Barbara "Lupke's book provides comprehensive coverage, detailed contextualization, and insightful analysis from Hou's earliest works to his most recent accomplishment. The narrative is particularly compelling because it weaves cultural and social contexts and filmic texts together, and it brings various formal elements (image, editing, language, music) to bear upon one another. The book also includes careful comparison with another East Asian auteur Ozu Yasujiro. The Sinophone Cinema of Hou Hsiao-hsien is a significant addition."—GUO-JUIN, HONGKONG, Duke University "Lupke's comprehensive and original study excavates the literary inspirations of Hou's filmmaking, showing how Wu Nianzhen, Shen Congwen, and especially Zhu Tianwen shape his philosophy and aesthetic. In Hou's convincing account, the anti-filial behaviors of their characters, which have attracted little critical attention, are the key to understanding their shared concern for the visible dissolution of the family in the modern world. In addition to its lucid analysis, this book contextualizes the filmmaking history of Hou in ways that illustrate the cultural and political significance of studying Taiwan cinema in a global context."—HSIU-CHUANG DEPPMAN, Oberlin College "Serving both as an excellent comprehensive introduction to the filmmaker and as a series of in-depth readings, this informative, engaging, and insightful book covers the full range of Hou's work. Writing clearly and elegantly, Lupke parsimoniously relates Hou's films to both literary and cinematic aesthetics. Aside from Hou's well-known connection to Taiwan's 'native soil' literature, Lupke highlights as well the filmmaker's debt to earlier mainland Chinese authors such as Shen Congwen, Zhang Liang, and Lu Hancheng. Hou's singular contribution to film aesthetics, summarized as 'stasis within motion,' comes through vividly and convincingly."—JASON MCGRATH, University of Minnesota "This book includes images.

The book examines recent developments in Taiwan cinema, with particular focus on a leading contemporary Taiwan filmmaker, Wei Te-sheng, who is responsible for such Asian blockbuster as Cape No.7, Warriors of the Rainbow: Seediq Bale and Kano. The book discusses key issues, including: why (until about 2008) Taiwan cinema underwent a decline, and how cinema is portraying current social changes in Taiwan, including changing youth culture and how it represents indigenous people in the historical narrative of Taiwan. The book also explores the reasons why current Taiwan cinema is receiving a much less enthusiastic response globally compared to its reception in previous decades?

Asian cinema is an area of increasing interest in Anglo-US film studies while Asian films are now widely distributed and popular with western audiences. The fascination with Asian cinema must be examined in the context of a complex and often problematic relationship between western scholars, students, viewers and Asian films. This book, therefore, examines a number of detailed case studies (such as the films of Ozu, Bruce Lee, Hong Kong and Turkish cinema, Hindi melodramas, Godzilla films, Taiwanese directors and Fifth Generation Chinese cinema) and uses them in order to investigate the limitations of Anglo-US theoretical models and critical paradigms. By engaging the readers with familiar areas of critical discourse (such as postcolonial criticism, 'national cinema', 'genre', 'authorship' and 'stardom') the book aims to introduce within such contexts the 'unfamiliar' case studies which will be explored in depth and detail. The advantage of such an approach is that it works with the dynamics of familiarity/unfamiliarity and resists the temptation to construct Asian cinemas as a gallery of exotic objects that might be particularly fascinating but remain deeply distant and foreign. Book jacket.

A Reader and Guide

An Annotated Bibliography for Taiwan Film Studies

Hou Hsiao-hsien's World of Tang China

Perverse Taiwan

Fiction, Cinema, and the Nation in the Cultural Imaginary

A World of Turmoil

Diasporic Histories

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

"What does it mean to be Taiwanese? This question sits at the heart of Taiwan's modern history and its place in the world. In contrast to the prevailing scholarly focus on Taiwan after 1987, Becoming Taiwanese examines the important first era in the history of Taiwanese identity construction during the early twentieth century, in the place that served as the crucible for the formation of new identities: the northern port city of Jilong (Keelung).Part colonial urban social history, part exploration of the relationship between modern ethnicity and nationalism, Becoming Taiwanese offers new insights into ethnic identity formation. Even as they examines how people from China's southeastern coast became rooted in Taiwan; how the transfer to Japanese colonial rule established new contexts and relationships that promoted the formation of distinct urban, ethnic, and national identities; and how the so-called retrocession to China replicated earlier patterns and reinforced those same identities. Based on original research in Taiwan and Japan, and focused on the settings and practices of social organizations, religion, and social welfare, as well as the local elites who served as community gatekeepers, Becoming Taiwanese fundamentally challenges our understanding of what it means to be Taiwanese."

Host of the first gay pride in the Sinophone world, Taiwan is well-known for its mushrooming of liberal attitudes towards non-normative genders and sexualities after the lifting of Martial Law in 1987. Perverse Taiwan is the first collection of its kind to contextualize that development from an interdisciplinary perspective, focusing on its genealogical roots, sociological manifestations, and cultural representations. This book enriches and reorients our understanding of postcolonial queer East Asia. Challenging a heteronormative understanding of Taiwan's past and present, it provides fresh critical analyses of a range of topics from queer criminality and literature in the 1950s and 1960s to the growing popularity of cross-dressing performance and tongzhi (gay and lesbian) cinema on the cusp of a new millennium. Together, the contributions provide a detailed account of the rise and transformations of queer cultures in post-World War II Taiwan. By instigating new dialogues across disciplinary divides, this book will have broad appeal to students and scholars of Asian studies and queer studies, especially those interested in history, anthropology, literature, film, media, and performance.

This book compares, from a historical and sociopolitical perspective, the respective systems and contents of music education in mainland China, Hong Kong and Taiwan in response to globalization, localization and Sinitification, with particular reference to Shanghai, Hong Kong and Taipei. The Historical Dictionary of Taiwan Cinema covers the history of Taiwan cinema during both the Japanese colonial period (1895-1945) and Chinese Nationalist period (1945-present). This is accomplished through a chronology, list of acronyms and abbreviations, an introductory essay, an extensive bibliography, and more than a hundred cross-referenced entries on directors, producers, performers, films, film studios, and genres. The book is an excellent access point for students, researchers, and anyone wanting to know more about Taiwan cinema, as well as the social, political, financial, and creative histories of how at least one important national cinema developed.

Kinesithic City

Reorienting Ozu

Becoming Taiwanese

Attachment in the Age of Global Visibility

Becoming Taiwan

Issues and Methods in New Documentaries

Adapted for the Screen

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.

This inter-disciplinary volume of essays opens new points of departure for thinking about how Taiwan has been studied and represented in the past, for reflecting on the current state of 'Taiwan Studies', and for thinking about how Taiwan might be re-configured in the future. As the study of Taiwan shifts from being a provincial back-water of sinology to an area in its own (albeit not sovereign) right, a combination of established and up and coming scholars working in the field of East Asian studies offer a re-reading and re-writing of culture in Taiwan. They show that sustained critical analysis of contemporary Taiwan using issues such as trauma, memory, history, tradition, modernity, post-modernity provides a useful point of departure for thinking through similar problematics and issues elsewhere in the world. Re-writing Culture in Taiwan is a multidisciplinary book with its own distinctive collective voice which will appeal to anyone interested in Taiwan. With chapters on nationalism, anthropology, cultural studies, media studies, religion and museum studies, the breadth of ground covered is truly comprehensive.

Comended for their social relevance and artistic value, Chinese films remain at the forefront of international cinema, bolstered in recent years by a new generation of talented young filmmakers. Directory of World Cinema: China presents an accessible overview of the definitive films of Hong Kong, Taiwan, and Mainland China, with particular attention to the achievements of prolific industry figures, the burgeoning independent sector, and the embrace of avant-garde practices of art cinema. Spanning a variety of characteristic genres, including horror, heroic bloodshed, romantic comedy, and kung-fu, reviews cover individual titles in considerable depth and are accompanied by a selection of full-colour film stills. A comprehensive filmography and a bibliography of recommended reading complete this essential companion to Chinese cinema.

With extensive cross references and production data, filmlovers and students will find this a valuable reference for identifying feature films that take place during a specific period of world history.

This collection of essays, edited by leading scholars in the field, focuses on how expressive genres such as music, dance and poetry are of enduring significance to social organization. Research from New Guinea, Indonesia and Taiwan is used to assess how historical changes modify these forms of expression to adjust to the social and political needs of the moment. The volume is unique in exploring the significance of expressive genres for the social processes of coping with and adjusting to change, either from outside forces or from internal ones. The contributions detail first-hand fieldwork, often conducted over a period of many years, and with each contributor bringing their experience to bear on both the aesthetic and the analytical aspects of their materials. Comparative in scope, the volume covers Austronesian and non-Austronesian speakers in the wider Indo-Pacific region.

The Cultural Politics of Modern Chinese Fiction and Film

Representing Atrocity in Taiwan

Re-writing Culture in Taiwan

Melancholy Drift

Film Culture in an Era of Ecological Transformation

New Chinese-Language Documentaries

Issues in Mainland China, Taiwan and Hong Kong

Chinese migrant communities have reinvented their histories in many contexts, but the process of globalization has accelerated and diversified this phenomenon. Their fluid identities, innovative modernities, and generative talents in overcoming prejudice and multiple dislocations offer powerful examples of creative resistance to placebound traditions and nationalist histories. As the velocity of exchange in global media and commerce steadily increases, emergent and dynamic diasporas are increasingly influential in transnational discourses. This volume engages cultural representations of the subjectivities and loyalties of Chinese migrant communities, including analyses of aesthetic texts, as well as theoretical approaches in cultural studies. The book situates diasporic agency as an historical phenomenon with far-reaching political and social implications for both home and host societies and as a major site of contemporary cultural developments. By assembling a variety of regional, temporal, and disciplinary perspectives, it interrogates current notions of the diasporic subject, raising questions about respective ideological roots and cultural repositories as well as extensions and transgressions of new aesthetic vocabularies. Contributors include Roland Altenburger, Pheng Cheah, Prasenjit Duara, Kathrin Ensinger, Ping-kwan Leung, Helen F. Siu, Tamara S. Wagner, Mary Shuk-han Wong, Sau-ling C. Wong and Nicolas Zufferey.

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. Although overseas revenue for Chinese movies has dwindled, domestic market growth surges 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. A survey of a vibrant – and expanding – industry, Directory of World Cinema: China 2 examines, among other themes, China's desire for success and fulfilment in the United States as well as the extensive history of representing China – and the Chinese in America – on US movie screens. With contributions from some of the leading academics in the field, this volume will be essential reading for all fans of Chinese film.

Twenty-first century China is emerging from decades of war and revolution into a new era. Yet the past still haunts the present. The ideals of the Chinese Republic, which was founded almost a century ago after 2000 years of imperial rule, still resonate as modern China edges towards openness and democracy. Diana Lary traces the history of the Republic from its beginnings in 1912, through the Nanjing decade, the warlord era, and the civil war with the Peoples' Liberation Army which ended in defeat in 1949. Thereafter, in an unusual fashion from traditional histories of the period, she considers how the Republic survived on in Taiwan, comparing its ongoing prosperity with the economic and social decline of the Communist mainland in the Mao years. This introductory textbook for students and general readers is enhanced with biographies of key protagonists, Chinese proverbs, love stories, poetry and a feast of illustrations.

Two of the most stylized shots in cinema—the close-up and the long shot—embody distinct attractions. The iconicity of the close-up magnifies the affective power of faces and elevates film to the discourse of art. The depth of the long shot, in contrast, indexes the facts of life and reinforces our faith in reality. Each configures the relation between image and distance that expands the viewer's power to see, feel, and conceive. To understand why a director prefers one type of shot over the other then is to explore more than aesthetics: It uncovers significant assumptions about film as an art of intervention or organic representation. Close-ups and Long Shots in Modern Chinese Cinemas is the first book to compare these two shots within the cultural, historical, and cinematic traditions that produced them. In particular, the global revival of Confucian studies and the transnational appeal of feminism in the 1980s marked a new turn in the composite cultural education of Chinese directors whose shot selections can be seen as not only stylistic expressions, but ethical choices responding to established norms about self-restraint, ritualism, propriety, and female agency. Each of the films discussed—Zhang Yimou's Red Sorghum, Ang Lee's Lust, Caution, Hou Hsiao-Hsien's The Assassin, Jia Zhangke's I Wish I Knew, and Wei Desheng's Cape No. 7—represents a watershed in Chinese cinemas that redefines the evolving relations among film, politics, and ethics. Together these works provide a comprehensive picture of how directors contextualize close-ups and long shots in ways that make them interpretable across many films as bellwethers of social change.

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 use 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 quintessentially 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

No Man an Island

Colonial and Postcolonial Taiwanese Fiction and Film
Ethnogenesis in a Colonial City, 1880s-1950s
Close-ups and Long Shots in Modern Chinese Cinemas
The Sinophone Cinema of Hou Hsiao-hsien: Culture, Style, Voice, and Motion
China

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 "reef" 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.

Asian Cinemas
The United States, China, and Taiwan in the Long Cold War
International Reception and Social Change
Dance and Movement in Chinese Urban Spaces
Nation and the Subject in East Asian Cinema
Contemporary Chinese Cinema
Envisioning Taiwan