

100 200 300 400 500 600 700 800 900 1000 1100 1200 1300 1400 1500 1600 1700 1800 1900 2000 2100 2200 2300 2400 2500 2600 2700 2800 2900 3000 3100 3200 3300 3400 3500 3600 3700 3800 3900 4000 4100 4200 4300 4400 4500 4600 4700 4800 4900 5000 5100 5200 5300 5400 5500 5600 5700 5800 5900 6000 6100 6200 6300 6400 6500 6600 6700 6800 6900 7000 7100 7200 7300 7400 7500 7600 7700 7800 7900 8000 8100 8200 8300 8400 8500 8600 8700 8800 8900 9000 9100 9200 9300 9400 9500 9600 9700 9800 9900 10000



UNEVEN MODERNITY

LITERATURE, FILM, AND
INTELLECTUAL DISCOURSE
IN POSTSOCIALIST CHINA

HADNIN GONG

Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions

Ann Brooks



Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions:

Uneven Modernity Haomin Gong, 2011-12-31 Postsocialist China is marked by paradoxes economic boom political conservatism cultural complexity Haomin Gong's dynamic study of these paradoxes or unevenness provides a unique and seminal approach to contemporary China Reading unevenness as a problem and an opportunity simultaneously Gong investigates how this dialectical social situation shapes cultural production He begins his investigation of uneven modernity in China by constructing a critical framework of unevenness among different theoretical schools and expounding on how dialectical thinking points to a metaphysical paradox in capitalism and modernity the inevitable tension between a constant pursuit of infinite fullness and a break of fullness unevenness as the means of this pursuit In the Chinese context this paradox is created in the uneven developmentalism that most manifestly characterizes the postsocialist period Gong goes on to investigate manifestations of the dialectics of unevenness in specific cultural events Four case studies address respectively but not exclusively literature the prose of Yu Qiuyu popular fiction Chi Li's neorealist fiction commercial cinema the movies of Feng Xiaogang and art house cinema Wang Xiaoshuai's filmmaking Representing different aspects of cultural production in postsocialist China these writers and directors deal with the same social condition of uneven development and their works clearly exhibit the problematics of this age *Uneven Modernity* makes a significant contribution to the burgeoning field of China studies as well as the study of uneven development in general It addresses some of the most popular yet understudied cultural phenomena in contemporary China Specialists and students will find its insights admirable and its style accessible

Uneven Modernity Haomin Gong, 2012 This book makes a significant contribution to the burgeoning field of Chinese studies as well as the study of uneven development in general *Dialectics of Uneven Modernity* Haomin Gong, 2008 This project is concerned with literature film and intellectual discourses in contemporary China It investigates the cultural problematics of unevenness in China's pursuit of modernity in the postsocialist period I examine uneven modernity and its effects on culture in a dialectical way on the one hand the uneven developments generate serious problems for writers and directors but on the other hand they also offer tremendous opportunities and dynamics for their cultural interventions The first chapter is a theoretical investigation of uneven modernity I try to build up a theoretical framework of dialectics of unevenness and make it clear that uneven modernity simultaneously provides vitality and creates problems in contemporary China The second chapter investigates the Yu Qiuyu Phenomenon By studying Yu's prose writing I examine how contemporary intellectuals negotiate their way in this uneven condition in which the cultural is under the assault of the economic and how this negotiation reveals an internal paradox in contemporary Chinese culture The third chapter is on the woman writer Chi Li I explore how Neo Realist writings address the social conflict between remnant intellectual idealism and the market This literary transition in the postsocialist era represents a strategy of cooperative intervention while facing the double challenges of marginalization of elite culture in social stratification and its devaluation in the logic of economic capital

In chapter four I study popular film director Feng Xiaogang Feng's entertainment films exhibit an effective form of cultural intervention in the age of popular culture Feng's intriguing manipulation of commercialized mechanism of cultural industry to express his anti commercialization critique poses questions on possibilities of critical interventions Chapter five examines the Sixth Generation director Wang Xiaoshuai I investigate how art film productions negotiate with commercial invasions and the Western gaze Wang weaves the geopolitical and sentimental narratives together in his filmmaking the former registers an uneven relationship between China and the West and the later displays the power of market Wang's filmmaking exhibits a strategic change of art film productions in the age of uneven developmentalism

China's Stefan Zweig Arnhilt Johanna Hoefle, 2017-11-30 During his lifetime Austrian novelist Stefan Zweig 1881-1942 was among the most widely read German language writers in the world Always controversial he fell into critical disfavor as writers and critics in a devastated postwar Europe attacked the poor literary quality of his works and excoriated his apolitical fiction as naïve Habsburg nostalgia Yet in other parts of the world Zweig's works have enjoyed continued admiration and popularity even canonical status China's Stefan Zweig unveils the extraordinary success of Zweig's novellas in China where he has been read in an entirely different way During the New Culture Movement of the 1920s Zweig's novellas were discovered by intellectuals turning against Confucian tradition In the 1930s left wing scholars criticized Zweig as a decadent bourgeois writer yet after the communist victory in 1949 he was re-introduced as a political writer whose detailed psychological descriptions exposed a brutal and hypocritical bourgeois capitalist society In the 1980s after the Cultural Revolution Zweig's works triggered a large scale Stefan Zweig fever where Zweig style female figures the gentle loving and self-sacrificing women who populate his novels became the feminine ideal Zweig's seemingly anachronistic poetics of femininity allowed feminists to criticize Maoist gender politics by praising Zweig as the anatomist of the female heart As Arnhilt Hoefle makes clear Zweig's works have never been passively received Intermediaries have actively selected interpreted and translated his works for very different purposes China's Stefan Zweig not only re-conceptualizes our understanding of cross cultural reception and its underlying dynamics but proposes a serious re-evaluation of one of the most successful yet misunderstood European writers of the twentieth century Zweig's works which have inspired recent film adaptations such as Xu Jinglei's *Letter from an Unknown Woman* 2005 and Wes Anderson's *Grand Budapest Hotel* 2014 are only beginning to be rediscovered in Europe and North America but the heated debate about his literary merit continues This book with its wealth of hitherto unexplored Chinese language sources sheds light on the Stefan Zweig conundrum through the lens of his Chinese reception to reveal surprising and long overlooked literary dimensions of his works

The Routledge Companion to Romantic Love Ann Brooks, 2021-11-29 The Routledge Companion to Romantic Love is a multidisciplinary and interdisciplinary reference work essential for students and researchers interested in the field of love romance and popular romance fiction This first of its kind volume illustrates the broad and interdisciplinary nature of love studies International contributors including leaders in their field reflect a range of

perspectives from cultural studies history literature popular romance studies American studies sociology and gender studies
 Comprising over 30 chapters by a team of international contributors the Companion is divided into 12 parts Love romance
 and historical and social change Love and feminist discourses Love and popular romance fiction Love gender and sexuality
 Romancing Australia South and Southeast Asian romance communities Nation place and identity in US popular romance
 novels Romantic love and national identity in Chinese and Taiwanese discourses of love Muslim and Middle Eastern
 romances Discourses of romance fiction and technologies of power Writing love and romance Legal and theological fiction
 and sexual politics This is an important and unique collection aimed at researchers and students across cultural studies
 women and gender studies literature studies and sociology Remaking Chinese Cinema Yiman Wang, 2013-03-31 From
 melodrama to Cantonese opera from silents to 3D animated film Remaking Chinese Cinema traces cross Pacific film
 remaking over the last eight decades Through the refractive prism of Hollywood Shanghai and Hong Kong Yiman Wang
 revolutionizes our understanding of Chinese cinema as national cinema Against the diffusion model of national cinema
 spreading from a central point Shanghai in the Chinese case she argues for a multi local process of co constitution and
 reconstitution In this spirit Wang analyzes how southern Chinese cinema huanan dianying morphed into Hong Kong cinema
 through trans regional and trans national interactions that also produced a vision of Chinese cinema Among the book s
 highlights are a rereading of The Goddess one of the best known silent Chinese films in the West from the perspective of its
 wartime Mandarin Cantonese remake the excavation of a hybrid genre the Western costume Cantonese opera film inspired
 by Hollywood s fantasy films of the 1930s and produced in Hong Kong well into the mid twentieth century and a rumination
 on Hollywood s remake of Hong Kong s Infernal Affairs and the wholesale incorporation of Chinese elements in Kung Fu
 Panda 2 Positing a structural analogy between the utopic vision the national cinema and the location specific collective
 subject position the author traces their shared urge to infinitesimally approach but never fully and finitely reach a projected
 goal This energy precipitates the ongoing processes of cross Pacific film remaking which constitute a crucial site for
 imagining and enacting without absolving issues of national and regional border politics These issues unfold in relation to
 global formations such as colonialism Cold War ideology and postcolonial postsocialist globalization As such Remaking
 Chinese Cinema contributes to the ongoing debate on trans national cinema from the unique perspective of century long
 border crossing film remaking **Contemporary Sino-French Cinemas** Michelle E. Bloom, 2017-11-30 Transnational
 cinemas are eclipsing national cinemas in the contemporary world and Sino French films exemplify this phenomenon through
 the cinematic coupling of the Sinophone and the Francophone linking France not just with the Chinese mainland but also
 with the rest of the Chinese speaking world Sinophone directors most often reach out to French cinema by referencing and
 adapting it They set their films in Paris and metropolitan France cast French actors and sometimes use French dialogue even
 when the directors themselves don t understand it They tend to view France as mysterious sexy and sophisticated just as the

French see China and Taiwan as exotic As Michelle E Bloom makes clear many films move past a simplistic opposition between East and West and beyond Orientalist and Occidentalist cross cultural interplay Bloom focuses on films that have appeared since 2000 such as Tsai Ming liang s What Time Is It There Hou Hsiao hsien s Flight of the Red Balloon and Dai Sijie s Balzac and the Little Chinese Seamstress She views the work of these well known directors through a Sino French optic applying the tropes of m tissage or biraciality intertextuality adaptation and remake translation and imitation to shed new light on their work She also calls attention to important lesser studied films Taiwanese director Cheng Yu chieh s Yang Yang which depicts the up and coming Taiwanese star Sandrine Pinna as a mixed race beauty and Emily Tang Xiaobai s debut film Conjugation which contrasts Paris and post Tiananmen Square Beijing the one an incarnation of liberty the other a place of entrapment Bloom s insightful analysis also probes what such films reveal about their Taiwanese and Chinese creators Scholars have long studied Sino French literature but this inaugural full length work on Sino French cinema maps uncharted territory offering a paradigm for understanding other cross cultural interminglings and tools to study transnational cinema and world cinema The Sino French rich and multifaceted linguistically culturally and ethnically constitutes an important part of film studies Francophone studies Sinophone studies and myriad other fields This is a must read for students scholars and lovers of film

Citing China Gina Marchetti, 2018-03-31 Citing China explores the role film plays in creating a common ground for the exchange of political and aesthetic ideas between China and the rest of the world It does so by examining the depiction of China in contemporary film looking at how global filmmakers cite China on screen Author Gina Marchetti s aim is not to point to how China continues to function as a metaphor or allusion that has little to do with the geopolitical actualities of contemporary China Rather she highlights China s position within global film culture examining how cinematic quotations link current films to past political movements and unresolved social issues in a continuing multidirectional conversation Marchetti covers a wide range of cinematic encounters across the China West divide She looks closely at specific movements in world film history and at key films that have influenced the way China is depicted in global cinema today from popular entertainment to international art cinema the DV revolution video activism and the emergence of festival films Marchetti first considers contemporary Chinese language cinema Edward Yang Hou Hsiao Hsien she then turns to Italian Neorealism and its importance to the Chinese Sixth Generation Jia Zhangke and the French New Wave s ripple effect on filmmakers associated with the Hong Kong New Wave and Taiwan New Cinema Ann Hui Evans Chan As the People s Republic of China has gained increased global economic clout filmmakers draw on Euro American formulae Bruce Lee Clara Law to attract new viewers and define cinematic pleasures for new audiences on the other side of the earth The book concludes with a consideration of the role film festivals women filmmakers and emerging audiences play in the new world of global cinema Citing China offers a framework for examining cinematic influence as a dynamic and multidirectional process It is carefully researched theoretically sophisticated and animated by detailed and historically nuanced studies of

individual films making clear just how much a part of global film culture today's China is. The book makes important contributions to debates in transnational film studies postmodern versus modernist aesthetics and politics and Asian as well as European art cinema. 王康, 2013. *Postsocialist Modernity* Jason McGrath, 2008. This book examines Chinese culture under the condition of postsocialist modernity in which market reforms have fundamentally altered the fields of film literature and cultural debate.

Chinese Modernity and Global Biopolitics Sheldon H. Lu, 2007-05-31. This ambitious work is a multimedia interdisciplinary study of Chinese modernity in the context of globalization from the late nineteenth century to the present. Sheldon Lu draws on Chinese literature film art photography and video to broadly map the emergence of modern China in relation to the capitalist world system in the economic social and political realms. Central to his study is the investigation of biopower and body politics namely the experience of globalization on a personal level. Lu first outlines the trajectory of the body in modern Chinese literature by focusing on the adventures pleasures and sufferings of the male and female body in the writings of selected authors. He then turns to avant garde and performance art tackling the physical self more directly through a consideration of work that takes the body as its very theme material and medium. In an exploration of mass visual culture Lu analyzes artistic reactions to the multiple uneven effects of globalization and modernization on both the physical landscape of China and the interior psyche of its citizens. This is followed by an inquiry into contemporary Chinese urban space in popular cinema and experimental photography and art. Examples are offered that capture the daily lives of contemporary Chinese as they struggle to make the transition from the vanishing space of the socialist lifestyle to the new capitalist economy of commodities. Lu reexamines the history and implications of China's belated integration into the capitalist world system before closing with a postscript that traces the genealogy of the term postsocialism and points to the real relevance of the idea for the investigation of everyday life in China in the twenty first century.

Politics, Ideology, and Literary Discourse in Modern China Kang Liu, Xiaobing Tang, 1993-11-16. This collection of essays addresses the perception that our understanding of modern China will be enhanced by opening the literature of China to more rigorous theoretical and comparative study. In doing so the book confronts the problematic and complex subject of China's literary theoretical and cultural responses to the experience of the modern. With chapters by writers scholars and critics from mainland China Hong Kong and the United States this volume explores the complexity of representing modernity within the Chinese context. Addressing the problem of finding a proper language for articulating fundamental issues in the historical experience of twentieth century China the authors critically re-examine notions of realism the self subject and modernity and draw on perspectives from feminist criticism ideological analysis and postmodern theory. Among the many topics explored are subjectivity in Chinese cultural theory Chinese gender relations the viability of a Lacanian approach to Chinese identity the politics of subversion in Chinese reportage and the ambivalent status of the icon of paternity since Mao. At the same time this book offers a probing look into the transformation that Chinese culture as well as the study of that culture is currently

undergoing it also reconfirms private discourse as an ideal site for an investigation into a real and imaginary private and collective encounter with history Contributors Liu Kang Xiaobing Tang Liu Zaifu Stephen Chan Lydia H Liu Wendy Larson Theodore Hutters David Wang Tonglin Lu Yingjin Zhang Yuejin Wang Li Tuo Leo Ou fan Lee **From May Fourth to June Fourth** Ellen Widmer, Dewei Wang, 1993 What do Chinese literature and film inspired by the Cultural Revolution 1966 1976 have in common with media of the May Fourth movement 1918 1930 This book demonstrates several shared aims to liberate narrative arts from aesthetic orthodoxies to draw on foreign sources for inspiration and to free individuals from social conformity *Screening China* Yingjin Zhang, 2002 Yingjin Zhang guides the reader through the development of Chinese film criticism pointing out that Western critics have studied a comparatively small number of films from a much larger body of work often with a unidirectional Eurocentric bias The result has been that the few have influenced the many perpetuating a cycle of production of films from China that bow to the Western notion of Chineseness As a corrective the author introduces readers to a much larger canon of film and proposes a multidirectional model of film studies one that allows for a Western reading of Chinese film yet also recognizes Chinese cinema's own voice Yingjin Zhang is Professor of Chinese Literature and Film Comparative Literature and Cultural Studies at University of California San Diego *Witness Against History* Yomi Braester, 2003 This study offers fresh readings of milestones in twentieth century Chinese fiction film and drama and argues that they have questioned the faith in historical progress and in the viability of a sphere of free debate *Chinese Modernism in the Era of Reforms* Xudong Zhang, 1997 Book on Chinese cinema and literature **The Chinese Postmodern** Xiaobin Yang, 2002 An insightful look into contemporary Chinese avant garde fiction and the problem of Chinese postmodernity Public Discourses of Contemporary China Y. Shen, 2015-03-04 Analyzing contemporary Chinese literature film and television Shen shows the significance of nationalism for the mass imagination in post socialist China Chapters move from the intellectual idealism of the 1980s through the post Tiananmen transition to the national cinema of the 1990s and finally to the Internet literature of today **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 Ideology and Utopia in China's New Wave Cinema Xiaoping Wang, 2018-06-27

Ideology and Utopia in China's New Wave Cinema investigates the ways in which New Wave filmmakers represent China in this age of neoliberal reform Analyzing this paradigm shift in independent cinema this text explores the historicity of the cinematic form and its cultural political visions Through a close reading of the narrative strategy of key films in New Wave Cinema Xiaoping Wang studies the movement's impact on film literature culture and politics

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Table of Contents Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions

1. Understanding the eBook Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions
 - The Rise of Digital Reading Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions
 - Advantages of eBooks Over Traditional Books
2. Identifying Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform

Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions

- Popular eBook Platforms
- Features to Look for in an Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions
- User-Friendly Interface
- 4. Exploring eBook Recommendations from Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions
 - Personalized Recommendations
 - Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions User Reviews and Ratings
 - Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions and Bestseller Lists
- 5. Accessing Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions Free and Paid eBooks
 - Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions Public Domain eBooks
 - Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions eBook Subscription Services
 - Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions Budget-Friendly Options
- 6. Navigating Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions eBook Formats
 - ePub, PDF, MOBI, and More
 - Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions Compatibility with Devices
 - Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions
 - Highlighting and Note-Taking Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist

Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions

China Critical Interventions

- Interactive Elements Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions

8. Staying Engaged with Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions

- Joining Online Reading Communities
- Participating in Virtual Book Clubs
- Following Authors and Publishers Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions

9. Balancing eBooks and Physical Books Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions

- Benefits of a Digital Library
- Creating a Diverse Reading Collection Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions

10. Overcoming Reading Challenges

- Dealing with Digital Eye Strain
- Minimizing Distractions
- Managing Screen Time

11. Cultivating a Reading Routine Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions

- Setting Reading Goals Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions
- Carving Out Dedicated Reading Time

12. Sourcing Reliable Information of Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions

- Fact-Checking eBook Content of Uneven Modernity Literature Film And Intellectual Discourse In Postsocialist China Critical Interventions
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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Introduction

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