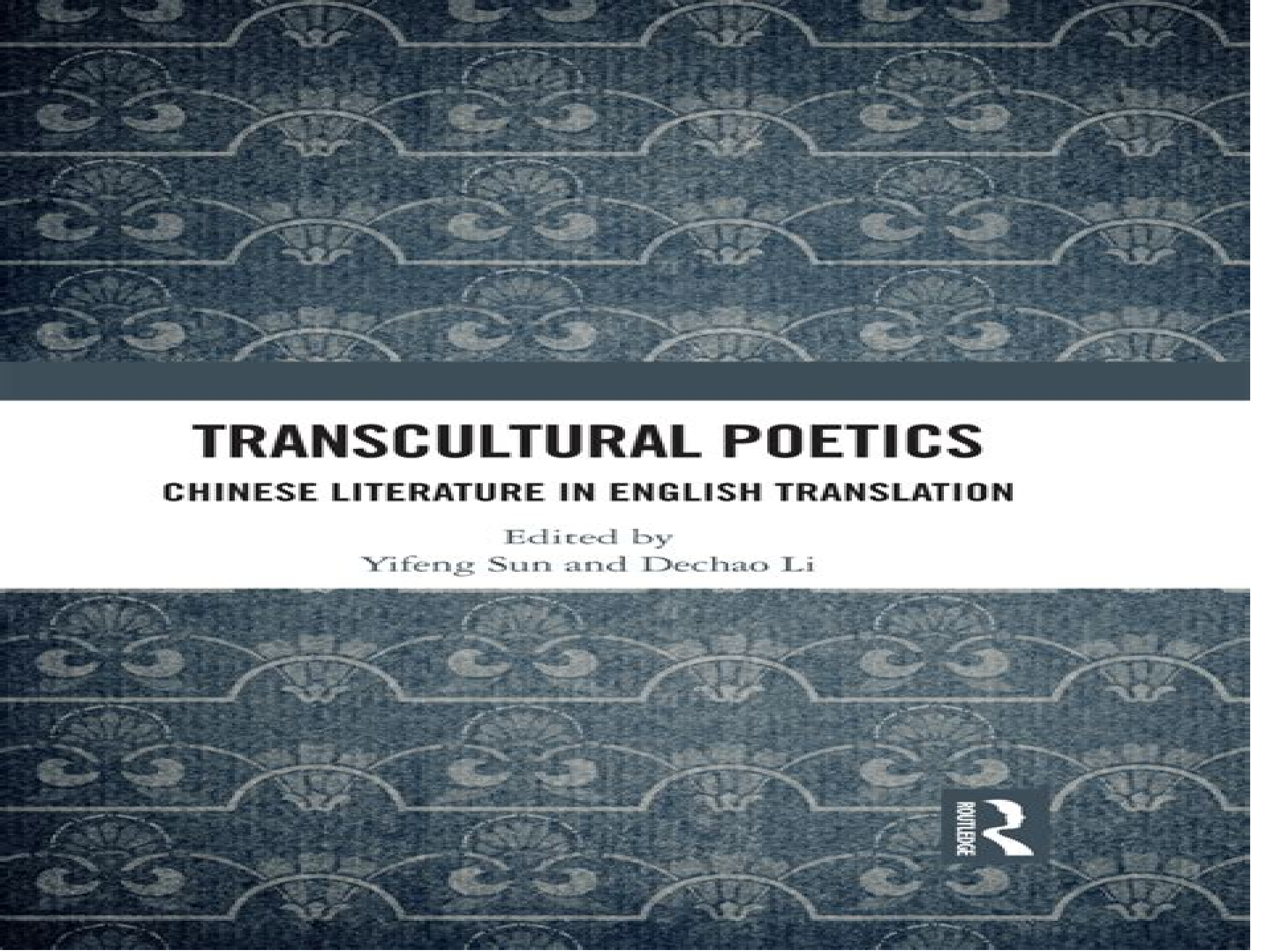




TRANSCULTURAL POETICS

CHINESE LITERATURE IN ENGLISH TRANSLATION

Edited by
Yifeng Sun and Dechao Li



Transcultural Spaces Toward A Poetics Of Chinese Film Book

**Darrell William Davis, Ru-shou Robert
Chen**



Transcultural Spaces Toward A Poetics Of Chinese Film Book:

The Poetics of Chinese Cinema Gary Bettinson, James Udden, 2016-10-05 This book examines the aesthetic qualities of particular Chinese language films and the rich artistic traditions from which they spring It brings together leading experts in the field and encompasses detailed and wide ranging case studies of films such as Hero House of Flying Daggers Spring in a Small Town 24 City and The Grandmaster and filmmakers including Hou Hsiao hsien Jia Zhangke Chen Kaige Fei Mu Zhang Yimou Johnnie To and Wong Kar wai By illuminating the form and style of Chinese films from across cinema history The Poetics of Chinese Cinema testifies to the artistic value and uniqueness of Chinese language filmmaking A Companion to Chinese Cinema Yingjin Zhang, 2012-03-30 This outstanding anthology offers an encyclopedic coverage of Chinese cinema from multiple angles and will be the standard reference in Chinese cinema studies in the years to come Sheldon Lu University of California Davis Like its editor this Companion is reliable encyclopedic and friendly Traveling from silent melodramas to the urban generation from Mainland China to Hong Kong and Taiwan we now have the docent we need Dudley Andrew Yale University This stunning collection a must read for anyone interested in the complicated dynamics of Chinese cinema past and present features state of the art research by highly respected veteran scholars and brilliant newcomers Paul G Pickowicz University of California San Diego A Companion to Chinese Cinema features a collection of original readings that offer a comprehensive overview of the evolution and current state of Chinese cinema Essays consider Chinese cinema from a variety of historical and geopolitical centers Shanghai Hong Kong and Taiwan and offer a critical examination of major accomplishments of Chinese film studies in various categories film history and geography industry and institution media and arts genre and representation and issues and debates This collaborative project brings together specialists across a range of disciplines to consider Chinese cinema from a variety of methodological approaches and theoretical frameworks This interdisciplinary approach allows for an unprecedented breadth of innovative ideas that facilitate a better understanding of Chinese cinema as it relates to artistic projects social practices political institutions and expanding international markets A Companion to Chinese Cinema offers an important analysis of a growing force in international cinema *Historical Dictionary of Taiwan Cinema* Daw-Ming Lee, 2012-11-08 Taiwan was able to solidly build and sustain a film industry only after locally produced Mandarin films secured markets in Hong Kong and Southeast Asia during the 1960s and 1970s Though only a small island with a limited population in its heyday Taiwan was among the top 10 film producing countries areas in the world turning out hundreds of martial arts kung fu films and romantic melodramas annually that were screened in theaters across Southeast Asia and other areas internationally However except for one acclaimed film by director King Hu Taiwan cinema was nearly invisible on the art cinema map until the 1980s when the films of Hou Hsiao hsien Edward Yang and other Taiwan New Cinema directors gained recognition at international film festivals first in Europe and later throughout the world Since then many other Taiwan directors have also become an important part of

cinema history such as Ang Lee and Tsai Ming-liang. The Historical Dictionary of Taiwan Cinema covers the history of cinema in Taiwan during both the Japanese colonial period 1895-1945 and the Chinese Nationalist period 1945-present. This is accomplished through a chronology highlighting the main events during the long period and an introduction which carefully analyses the progression. The bulk of the information however appears in a dictionary section including over a hundred very extensive entries on directors, producers, performers, films, film studios and genres. Photos are also included in the dictionary section. More information can be found through the bibliography. Taiwan cinema is truly unique and this book is a good place to find out more about it whether you are a student or teacher or just a fan. **Postcolonial Film** Rebecca

Weaver-Hightower, Peter Hulme, 2014-02-24. Postcolonial Film History. Empire Resistance examines films of the later twentieth and early twenty-first centuries from postcolonial countries around the globe. In the mid-twentieth century the political reality of resistance and decolonization led to the creation of dozens of new states forming a backdrop to films of that period. Towards the century's end and at the dawn of the new millennium film continues to form a site for interrogating colonization and decolonization though against a backdrop that is now more neo-colonial than colonial and more culturally imperial than imperial. This volume explores how individual films emerged from and commented on postcolonial spaces and the building and breaking down of the European empire. Each chapter is a case study examining how a particular film from a postcolonial nation emerges from and reflects that nation's unique postcolonial situation. This analysis of one nation's struggle with its coloniality allows each essay to investigate just what it means to be postcolonial. East Asian Cinema and Cultural Heritage Yau Shuk-ting, Kinnia, 2011-10-24. How do East Asian cultural heritages shape film? How are these legacies being revived or even re-created by contemporary filmmakers? This collection examines the dynamic interactions between East Asian culture heritages and cinemas in mainland China, Hong Kong, Taiwan, Japan and South Korea. **The Asian Cinema Experience** Stephen Teo, 2013. This book explores the range and dynamism of contemporary Asian cinemas covering East Asia, China, Japan, South Korea, Hong Kong, Taiwan, Southeast Asia, Thailand, Singapore, Malaysia, South Asia, Bollywood and West Asia, Iran in order to discover what is common about them and to engender a theory or concept of Asian Cinema. It goes beyond existing work which provides a field survey of Asian cinema, probing more deeply into the field of Asian Cinema, arguing that Asian Cinema constitutes a separate pedagogical subject and putting forward an alternative cinematic paradigm. The book covers styles including the works of classical Asian Cinema masters and specific genres such as horror films and Bollywood and Anime, two very popular modes of Asian Cinema, spaces including artistic use of space and perspective in Chinese cinema, geographic and personal space in Iranian cinema, the private erotic space of films from South Korea and Thailand and the persistence of the family unit in the urban spaces of Asian big cities in many Asian films and concepts such as Pan-Asianism, Orientalism, Nationalism and Third Cinema. The rise of Asian nations on the world stage has been coupled with a growing interest both inside and outside Asia of Asian culture of which film is increasingly an

indispensable component this book provides a rich insightful overview of what exactly constitutes Asian Cinema **Chinese Cinemas** Felicia Chan, Andy Willis, 2016-05-20 Chinese Cinemas International Perspectives examines the impact the rapid expansion of Chinese filmmaking in mainland China has had on independent and popular Chinese cinemas both in and outside of China While the large Chinese markets are coveted by Hollywood the commercial film industry within the People's Republic of China has undergone rapid expansion since the 1990s Its own production distribution and exhibition capacities have increased exponentially in the past 20 years producing box office success both domestically and abroad This volume gathers the work of a range of established scholars and newer voices on Chinese cinemas to address questions that interrogate both Chinese films and the place and space of Chinese cinemas within the contemporary global film industries including the impact on independent filmmaking both within and outside of China the place of Chinese cinemas produced outside of China and the significance of new internal and external distribution and exhibition patterns on recent conceptions of Chinese cinemas This is an ideal book for students and researchers interested in Chinese and Asian Cinema as well as for students studying topics such as World Cinema and Asian Studies **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

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

Sinascape Gary G. Xu, 2007 Sinascape 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 sinascape to reflect on the intersection between Chinese cinema and global cultural production referring to cinematic representations of ethnic Chinese people around the globe Sinascape 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

Experts in Action Lauren Steimer, 2021-01-11 Action movie stars ranging from Jackie Chan to lesser known stunt women and men like Zo Bell and Chad Stahelski stun their audiences with virtuosic martial arts displays physical prowess and complex fight sequences Their performance styles originate from action movies that emerged in the industrial environment of 1980s Hong Kong In Experts in Action Lauren Steimer examines how Hong Kong influenced cinema aesthetics and stunt techniques have been taken up imitated and reinvented in other locations and production contexts in Hollywood New Zealand and Thailand Foregrounding the transnational circulation of Hong Kong influenced films television shows stars choreographers and stunt workers she shows how stunt workers like Chan Bell and others combine techniques from martial arts dance Peking opera and the history of movie and television stunting practices to create embodied performances that are both spectacular and sometimes rendered invisible By describing the training skills and labor involved in stunt work as well as the location dependent material conditions and regulations that impact it Steimer

illuminates the expertise of the workers whose labor is indispensable to some of the world's most popular movies *Chinese Cinema During the Era of Reform* Ying Zhu, 2003-08-30 Ying Zhu's study examines the institutional as well as the stylistic transitions of Chinese cinema from pedagogy to art to commerce focusing on the key film reform measures as well as the metamorphosis of Chinese 5th generation films from art film narration *Supercinema* William Brown, 2013-05-01 Drawing on a variety of popular films including *Avatar* *Enter the Void* *Fight Club* *The Matrix* *Speed Racer* *X-Men* and *War of the Worlds* *Supercinema* studies the ways in which digital special effects and editing techniques require a new theoretical framework in order to be properly understood Here William Brown proposes that while analogue cinema often tried to hide the technological limitations of its creation through ingenious methods digital cinema hides its technological omnipotence through the use of continued conventions more suited to analogue cinema in a way that is analogous to that of Superman hiding his powers behind the persona of Clark Kent Locating itself on the cusp of film theory film philosophy and cognitive approaches to cinema *Supercinema* also looks at the relationship between the spectator and film that utilizes digital technology to maximum supercinematic effect *Out of Asia* Bert Cardullo, 2008 *Out of Asia* The Films of Akira Kurosawa Satyajit Ray Abbas Kiarostami and Zhang Yimou is a collection of interviews with and essays about the four filmmakers who introduced the cinema of their respective countries to the West Kurosawa Japan and Ray India in the 1950s Kiarostami Iran and Zhang China in the 1980s Kurosawa and Ray were post World War II phenomena as the new breed of American cinephiles demanded more contact with Asian cultures of which they had known little until the 1940s Kiarostami and Zhang for their part are both post revolutionary filmmakers whose films have helpfully introduced Americans to two Eastern cultures with which the American government has long had and continues to have a problematic relationship As a whole then *Out of Asia* documents an alternative to Western brands of cinema even as these four foreign directors with the possible exception of Kiarostami integrate Western forms styles and genres into their own native traditions As such these artists could be said to represent a global filmmaking perspective that now more than ever this world and the American nation can use Each of the interviews in this volume is accompanied by an overview of the director's career or an essay on representative films by him In addition *Out of Asia* is preceded by a contextualizing introduction it is followed by filmographies a bibliography and an index and the book is interspersed with photographs of the four directors in question or stills from their films There are books devoted to individual filmmakers like Kurosawa Ray Kiarostami and Zhang but until *Out of Asia* there has not been one that treats representatives of four national cinemas from their own point of view as well as from an international perspective [The Cinema Book](#) Bloomsbury Publishing, 2019-07-25 *The Cinema Book* is widely recognised as the ultimate guide to cinema Authoritative and comprehensive the third edition has been extensively revised updated and expanded in response to developments in cinema and cinema studies Lavishly illustrated in colour this edition features a wealth of exciting new sections and in depth case studies Sections address Hollywood and other World cinema histories key

genres in both fiction and non fiction film issues such as stars technology and authorship and major theoretical approaches to understanding film Einführung in die Filmgeschichte Thomas Christen, 2008 Das Werk ist als Einführung in die Filmgeschichte anhand ausgewählter Kapitel der Filmgeschichte konzipiert Anstatt eines schwer durchschaubaren Gesamtüberblicks wird die Geschichte des Mediums anhand einzelner und kompakt vermittelter Schwerpunktthemen illustriert Jedes Thema wird in einem separaten von unterschiedlichen Autoren verfassten und auch unabhängig vom Gesamtwerk lesbaren Aufsatz dargestellt Die Aufsätze geben dabei nicht nur einen Überblick über die wichtigsten historischen gesellschaftlichen technologischen und regionalen Hintergründe einer Epoche sondern versuchen vor allem auch deren ästhetische Merkmale handgreiflich zu machen Unabhängig vom historischen Interesse eignet sich das Buch dadurch auch hervorragend als Nachschlagewerk zu aktuellen Entwicklungen und Strömungen im Film z B Dogma Filme Digitalisierung Bollywood Hongkong Kino politisches Kino iranisches Kino etc Verlagstext **Contemporary Chinese Queer Performance** Hongwei Bao, 2022-08-19 In this ground breaking study Hongwei Bao analyses queer theatre and performance in contemporary China This book documents various forms of queer performance including music film theatre and political activism in the first two decades of the twenty first century In doing so Bao argues for the importance of performance for queer identity and community formation This trailblazing work uses queer performance as an analytical lens to challenge heteronormative modes of social relations and hegemonic narratives of historiography It will be of great interest to students and scholars of theatre and performance studies gender and sexuality studies and Asian studies Asian Cinemas Dimitris Eleftheriotis, Gary Needham, 2006-03-31 The West's current fascination with Asian cinema must be viewed in the context of a complex and often problematic relationship between Western scholars students viewers and Asian films This book 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 to investigate the limitations of Anglo U S theoretical models and critical paradigms By engaging 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 that will be explored in depth and detail **Translational Spaces** Yifeng Sun, 2020-12-29 This book explores the concept of space or rather spaces in relation to translation to construct a conceptual framework for research to better understand and solve translation problems A number of interrelated spatial perspectives on translation supported by empirical evidence are presented to help better understand the complexities between China and West in cultural exchanges and to offer a way of explaining what happens to translation and why it takes on a particular form In the chequered history of Chinese Western cultural exchange effective communication has remained a great challenge exacerbated by the ultimate inescapability of linguistic and cultural incommensurability It is therefore necessary to develop conceptual tools that can help shed light on the interactive association between performativity and space in translation Despite the unfailing desire to

connect with the world transnational resistance is still underway in China Further attempts are required to promote a convergence of Chinese and Western translation theories in general and to confront problems arising from translation practice in particular This work will be of interest to students and scholars in translation studies around the world as well as those working in cultural studies and cross cultural communication studies *The Cinema Book* Pam Cook, 2007-11-05 It comprises seven main sections Hollywood Cinema and Beyond The Star System Technologies World Cinemas Genre Authorship and Cinema and Developments in Theory

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In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Transcultural Spaces Toward A Poetics Of Chinese Film Book**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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