

UNEVEN MODERNITY

INTERATURE, FILM, AND INTELLECTUAL DISCOURSE IN POSTSOCIALIST CHINA

HADMIN GONG

Yoshiko Yamaguchi, Sakuya Fujiwara

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

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 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 na ve 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

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

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 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 **Dialectics of Uneven Modernity** Haomin Gong, 2008 This project is concerned with literature as European art cinema 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 From Fu Manchu to Kung Fu Panda Naomi Greene, 2014-03-31 Throughout the twentieth century American filmmakers have embraced cinematic representations of China Beginning with D W Griffith's silent classic Broken Blossoms 1919 and ending with the computer animated Kung Fu Panda 2008 this book explores China's changing role in the American imagination Taking viewers into zones that frequently resist logical expression or more orthodox historical investigation the films suggest the welter of intense and conflicting impulses that have surrounded China They make clear that China has often served as the very embodiment of otherness a kind of yardstick or cloudy mirror of America itself It is a mirror that reflects not only how Americans see the racial other but also a larger landscape of racial sexual and political perceptions that touch on the ways in which the nation envisions itself and its role in the world In the United States the exceptional emotional charge that imbues images of China has tended to swing violently from positive to negative and back again China has been loved and as is generally the case today feared Using film to trace these dramatic fluctuations author Naomi Greene relates them to the larger arc of historical and political change Suggesting that filmic images both reflect and fuel broader social and cultural impulses she argues that they reveal a constant tension or dialectic between the self and the other Significantly with the important exception of films made by Chinese or Chinese American directors the Chinese other is almost invariably portrayed in terms of the American self Placed in a broader context this ethnocentrism is related both to an ever present sense of American exceptionalism and to a Manichean world view that perceives other countries as friends or enemies Greene analyzes a series of influential films including classics like Shanghai Express 1932 The Bitter Tea of General Yen 1933 The Good Earth 1936 and Shanghai Gesture 1941 important cold war films such as The Manchurian Candidate 1962 and The Sand Pebbles 1966 and a range of contemporary films including Chan is Missing 1982 The Wedding Banguet 1993 Kundun 1997 Mulan 1998 and Shanghai Noon 2000 Her consideration makes clear that while many stereotypes and racist images of the past have been largely banished from the screen the political cultural and social impulses they embodied are still alive and well **DV-Made China** Zhen Zhang, Angela Zito, 2015-05-31 In 1990s post Reform China a growing number of people armed with video cameras poured out upon the Chinese landscape to both observe and contribute to the social changes then underway Happening upon the crucial platform of an older independent film movement this digital turn has given us a DV China that includes film and media communities across different social strata and disenfranchised groups including ethnic and religious minorities and LGBTQ communities DV Made China takes stock of these phenomena by surveying the social and cultural landscape of grassroots and alternative cinema practices after the digital turn around the beginning of the new century The volume shows how Chinese independent amateur and activist filmmakers energize the tension between old and new media performance and representation fiction and non fiction art and politics China and the world Essays by scholars in cinema and media studies anthropology history Asian and Tibetan studies bring innovative interdisciplinary methodologies to critically expand upon existing scholarship on contemporary Chinese

independent documentary Their inquiries then extend to narrative feature activist video animation and other digital hybrids At every turn the book confronts digital ironies On the one hand its portability facilitates forms of radically private film production and audience habits of small screen consumption Yet it also simultaneously links up makers and consumers curators and censors allowing for speedier circulation more discussion and quicker formations of public political and aesthetic discourses DV Made China introduces new frameworks in a Chinese setting that range from aesthetics to ethical activism from digital shooting and editing techniques to the politics of film circulation in festivals and online Politics the authors urge travels along paths of aesthetic excitement and aesthetic choices conversely always bear ethical consequences. The films their makers their audiences and their distributional pathways all harbor implications for social change that are closely intertwined with the fate of media culture in the new century of a world that both contains and is influenced by China

Fragrant Orchid Yoshiko Yamaguchi, Sakuya Fujiwara, 2015-02-28 The acclaimed actress and legendary singer Yamaguchi Yoshiko aka Li Xianglan 1920 2014 emerged from Japan occupied Manchuria to become a transnational star during the Second Sino Japanese war Born to Japanese parents raised in Manchuria and educated in Beijing the young Yamaguchi learned to speak impeccable Mandarin Chinese and received professional training in operatic singing When recruited by the Manchurian Film Association in 1939 to act in national policy films in the service of Japanese imperialism in China she allowed herself to be presented as a Chinese effectively masking her Japanese identity in both her professional and private lives Yamaguchi soon became an unprecedented transnational phenomenon in Manchuria Shanghai and Japan itself as the glamorous female lead in such well known films as Song of the White Orchid 1939 China Nights 1940 Pledge in the Desert 1940 and Glory to Eternity 1943 Her signature songs including When Will You Return and The Evening Primrose swept East Asia in the waning years of the war and remained popular well into the postwar decades Ironically although her celebrated international stardom was without parallel in wartime East Asia she remained a puppet within a puppet state choreographed at every turn by Japanese film studios in accordance with the expediencies of Japan's continental policy In a dramatic turn of events after Japan's defeat she was placed under house arrest in Shanghai by the Chinese Nationalist forces and barely escaped execution as a traitor to China Her complex and intriguing life story as a convenient pawn willing instrument and tormented victim of Japan's imperialist ideology is told in her bestselling autobiography translated here in full for the first time in English An addendum reveals her postwar career in Hollywood and Broadway in the 1950s her friendship with Charlie Chaplin her first marriage to Isamu Noguchi and her postwar life as singer actress political figure television celebrity and private citizen A substantial introduction by Chia ning Chang contextualizes Yamaguchi s life and career within the historical and cultural zeitgeist of wartime Manchuria Japan and China and the postwar controversies surrounding her life in East Asia

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