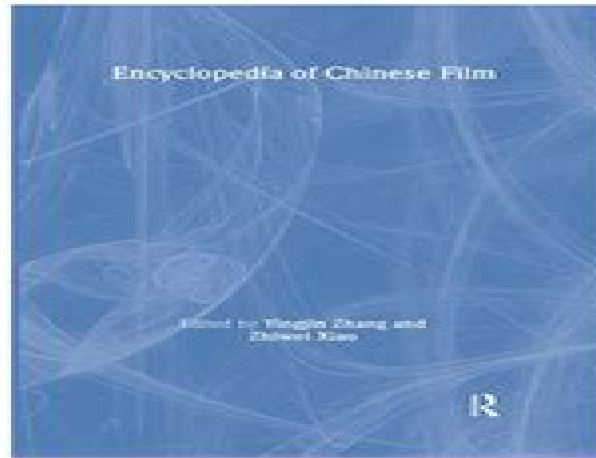


Encyclopedia of Chinese Film



Encyclopedia Of Chinese Film

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Encyclopedia Of Chinese Film:

Encyclopedia of Chinese Film Zhiwei Xiao, Yingjin Zhang, 2002-06-01 The Encyclopedia of Chinese Film one of the first ever encyclopedias in this area provides alphabetically organized entries on directors genres themes and actors and actresses from mainland China Hong Kong and Taiwan as well as 300 film synopses Great care has been taken to provide solid cultural and historical context to the facts The alphabetical entries are preceded by a substantial historical section incorporating material on the the main studios and analysing the impact of Chinese film abroad as well as at home in recent years This Encyclopedia meets the needs equally of the film studies scholar the student of Chinese culture the specialist in Chinese film the curious viewer wanting to know more Additional features include comprehensive cross references and suggestions for further reading a list of relevant websites a chronology of films and a classified contents list three indexes one of film and tv titles with directors names and year of release one of names including actors writers directors and producers and one of studios all with pinyin romanizations a glossary of pinyin romanizations Chinese characters and English equivalents to aid the specialist in moving between Chinese titles and English translations

Encyclopedia of Contemporary Chinese Culture Edward Lawrence Davis, 2005 First Published in 2009 Routledge is an imprint of Taylor Francis an informa company

Art, Politics, and Commerce in Chinese Cinema Ying Zhu, Stanley Rosen, 2010-06-01 Ying Zhu and Stanley Rosen have brought together some of the leading scholars and critics of Chinese cinema to rethink the political mutations market manifestations and artistic innovations that have punctuated a century of Chinese screen memories From animation to documentary history of the industry to cinematic attempts to recreate history propaganda to piracy the influx of Hollywood imports to Chinese style blockbusters Art Politics and Commerce in Chinese Cinema presents a fresh set of critical approaches to the field that should be required reading for scholars students and anyone interested in the past present and future of one of the most vibrant and dynamic film industries in the world Michael Berry author Jia Zhangke s Hometown Trilogy and A History of Pain An excellent collection of articles that together offer a superb introduction to contemporary Chinese film studies Richard Pena Program Director Film Society of Lincoln Center This is one of the most important comprehensive and profoundly important books about Chinese cinema As correctly pointed out by the editors of the volume understanding of the emerging film industry in China requires a systematic examination of arts politics and commerce of Chinese cinema By organizing the inquiry of the Chinese film industry around its local and global market politics and film art the authors place the current transformation of Chinese cinema within a large framework The book has set a new standard for research on Chinese cinema It is a must read for students of arts culture and politics in China Tianjian Shi Duke University Art politics and commerce are intertwined everywhere but in China the interplay is explicit intimate and elemental and nowhere more so than in the film industry Understanding this interplay in the era of market reform and globalization is essential to understanding mainland Chinese cinema This interdisciplinary book provides a comprehensive

reappraisal of Chinese cinema surveying the evolution of film production and consumption in mainland China as a product of shifting relations between art politics and commerce Within these arenas each of the twelve chapters treats a particular history development genre filmmaker or generation of filmmakers adding up to a distinctively comprehensive rendering of Chinese cinema The book illuminates China's changing state-society relations the trajectory of marketization and globalization the effects of China's start-up historical shifts Hollywood's role the role of nationalism and related themes of interest to scholars of Asian studies cinema and media studies political science sociology comparative literature and Chinese language Ying Zhu is professor of cinema studies in the Department of Media Culture and co-coordinator of the Modern China Studies Program at the City University of New York College of Staten Island Stanley Rosen is director of the East Asian Studies Center and a professor of political science at the University of Southern California

Chinese Film Stars Mary Farquhar, Yingjin Zhang, 2010-04-27 This volume of original essays fills a significant research gap in Chinese film studies by offering an interdisciplinary comparative examination of ethnic Chinese film stars from the silent period to the era of globalization Whereas studies of stars and stardom have developed considerably in the West over the past two decades there is no single book in English that critically addresses issues related to stars and stardom in Chinese culture Chinese Film Stars offers exemplary readings of historically geographically and aesthetically multifaceted star phenomena An international line-up of contributors test a variety of approaches in making sense of discourses of stars and stardom in China and the US explore historical contexts in which Chinese film stars are constructed and transformed in relation to changing sociopolitical conditions and consider issues of performance and identity specific to individual stars through chapter-by-chapter case studies The essays explore a wide range of topics such as star performance character type media construction political propaganda online discourses autobiographic narration as well as issues of gender genre memory and identity Including fifteen case studies of individual Chinese stars and illustrated with film stills throughout this book is an essential read for students of Chinese film media and cultural studies

The Formation of Chinese Art Cinema Li Yang, 2018-10-31 The Formation of Chinese Art Cinema 1990-2003 examines the development of Chinese art film in the People's Republic of China from 1990 when the first Sixth Generation film *Mama* was released to 2003 when authorities acknowledged the legitimacy of underground filmmakers Through an exploration of the production and consecration mechanisms of the new art wave and its representative styles this book argues that the art wave of the 1990s fundamentally defined Chinese art cinema In particular this vital art wave was not enabled by democratic liberalism but by the specific industrial development in which the film system transitioned from Socialist propaganda into a commercialized entity Allowing Chinese art film to grow but at the same time denying its legitimacy this paradoxical transition process shaped Chinese art film's institutional and aesthetic alternative positioning which eventually helped consolidate the art wave into art cinema Ultimately this book is a history of the Chinese portion of global art cinema which also reveals the complex Chinese cultural experiences during the Reform Era

At Full Speed Ching-Mei Esther Yau, 2001 Breathtaking swordplay and nostalgic love Peking opera and Chow Yun fat s cult followers these are some of the elements of the vivid and diverse urban imagination that find form and expression in the thriving Hong Kong cinema All receive their due in *At Full Speed* a volume that captures the remarkable range and energy of a cinema that borrows invents and reinvents across the boundaries of time culture and conventions *At Full Speed* gathers film scholars and critics from around the globe to convey the transnational multilayered character that Hong Kong films acquire and impart as they circulate worldwide These writers scrutinize the films they find captivating from the lesser known works of Law Man and Yuen Woo Ping to such film festival notables as Stanley Kwan and Wong Kar wai and from the commercial action romance and comedy genres of Jackie Chan Peter Chan Steven Chiau Tsui Hark John Woo and Derek Yee to the attempted departures of Evans Chan Ann Hui and Clara Law In this cinema the contributors identify an aesthetics of action gender flexible melodramatic excesses objects of nostalgia and globally projected local history and identities as well as an active critical film community Their work the most incisive account ever given of one of the world s largest film industries brings the pleasures and idiosyncrasies of Hong Kong cinema into clear close up focus even as it enlarges on the relationships between art and the market cultural theory and the movies [The Early Transnational Chinese Cinema Industry](#) Yongchun Fu, 2019-03-04 Based on extensive original research including in studio archives industrial surveys official records trade journals and English and Chinese newspapers this book explores the role of the American film industry in the development of cinema in China It examines the Chinese industry s response to the American industry and the consequences of this response It also considers the attitudes of Chinese film practitioners towards Hollywood and the contribution of those figures who acted as intermediaries between the two industries Overall the book casts much new light on the early development of the film industry in China and demonstrates the huge influence Hollywood had on it **A Companion to Chinese Cinema** Yingjin Zhang, 2012-04-23 *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 *Chinese Film in the Twenty-First Century* Corey Schultz, Cécilia Mello, 2023-10-13 This book examines Chinese film in the twenty first century Organized around the themes movements genres and intermedia it reflects on how Chinese cinema has changed adapted and evolved over past decades and prognosticates as to its future trajectories It considers how established film genres in China have adapted and transformed

themselves and discusses current shifts in documentary filmmaking the ethos and practices of grassroots intellectual independent filmmakers and the adaption of foreign film genres to serve the ideological and political needs of the present It also explores how film is drawing on the socio historical and political contexts of the past to create new cinematic discourses and the ways film is providing a voice to previously marginalised ethnic groups In addition the book analyses the influences of past aesthetic traditions on the creative and artistic expressions of twenty first century films and cinema s relation to other media forms including folktales moving image installations architecture and painting Throughout the book assesses how Chinese films have been conceptualized examined and communicated domestically and abroad and emphasizes the importance of new directions in Chinese film thus highlighting the plurality vitality and hybridity of Chinese cinema in the twenty first century Chapter 10 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4 0 license

The Oxford Handbook of Chinese Cinemas Carlos Rojas,Eileen Chow,2013-04-25 What does it mean for a cinematic work to be Chinese Does it refer specifically to a work s subject or does it also reflect considerations of language ethnicity nationality ideology or political orientation Such questions make any single approach to a vast field like Chinese cinema difficult at best Accordingly *The Oxford Handbook of Chinese Cinemas* situates the term more broadly among various different phases genres and distinct national configurations while taking care to address the consequences of grouping together so many disparate histories under a single banner Offering both a platform for cross disciplinary dialogue and a mapping of Chinese cinema as an expanded field this Handbook presents thirty three essays by leading researchers and scholars intent on yielding new insights and new analyses using three different methodologies Chapters in Part I investigate the historical periodizations of the field through changing notions of national and political identity all the way from the industry s beginnings in the 1920s up to its current forms in contemporary Hong Kong Taiwan and the global diaspora Chapters in Part II feature studies centered on the field s taxonomical formalities including such topics as the role of the Chinese opera in technological innovation the political logic of the Maoist film and the psychoanalytic formula of the kung fu action film Finally in Part III focus is given to the structural elements that comprise a work s production distribution and reception to reveal the broader cinematic apparatuses within which these works are positioned Taken together the multipronged approach supports a wider platform beyond the geopolitical and linguistic limitations in existing scholarship Expertly edited to illustrate a representative set of up to date topics and approaches *The Oxford Handbook of Chinese Cinemas* provides a vital addition to a burgeoning field still in its formative stages

[Wang Renmei](#) Richard J. Meyer,2013-07-01 Wang Renmei was on a fast track to become one of China s leading film stars in the 1930s Her early films were received with magnificent praise by audiences and critics alike though she later lamented that she became famous too early and never had a chance to properly study acting The film *Song of the Fishermen* in which she sang and played a major role was the first Chinese motion picture to win an International

Award in Moscow in 1935 Wang's personal struggles reflected the turbulent period from the end of the Qing dynasty to the rise of Deng Xiaoping This study explores her artistic achievements amid the prevalent anti feminist and feudal society in China prior to the founding of the People's Republic in 1949 attitudes which contributed to the downturn of Wang's promising career and forced her to accept various bit parts among the more than twenty films in which she appeared In addition personal problems as well as the Anti Rightist Movement and the Cultural Revolution led to her hospitalization for mental illness Wang's life is emblematic of the experiences of many left wing and Communist Party members from the Shanghai film community who were viewed with suspicion and enmity by the Yan'an clique headed by Mao and later the Gang of Four Wang's performances in World War II for the Nationalist troops as well as her work with the US forces in China had a dire effect on her career after 1949 Yet today her films are being discovered again

Translation Studies on Chinese Films and TV Shows Feng Yue,2023-01-02 This book explores translation strategies for films and TV programs On the basis of case studies on subtitle translations it argues that translators are expected to take into consideration not only linguistic and cultural differences but also the limits of time and space Based on the editor's experience working as a translator for TV journalist and narrator this book proposes employing editorial translation for TV translation Further in light of statistics on international audiences views on Chinese films it suggests striking a balance between conveying cultural messages and providing good entertainment

Historical Dictionary of Chinese Cinema Dan Luo,Tan Ye,Yun Zhu,2024-09-23 Motion pictures were introduced to China in 1896 and today China is a major player in the global film industry However the story of how Chinese cinema became what it is today is exceptionally turbulent encompassing incursions by foreign powers warfare among contending rulers the collapse of the Chinese empire and the massive setback of the Cultural Revolution This book covers the cinematic history of mainland China spanning across over one hundred and twenty years since its inception *Historical Dictionary of Chinese Cinema* Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 200 cross referenced entries on the major filmmakers actors and historical figures representative cinematic productions genre evolution significant events and institutions and market changes This book is an excellent resource for students researchers and anyone wanting to know more about Chinese Cinema

Divided Lenses Michael Berry,Chiho Sawada,2017-12-31 *Divided Lenses* Screen Memories of War in East Asia is the first attempt to explore how the tumultuous years between 1931 and 1953 have been recreated and renegotiated in cinema This period saw traumatic conflicts such as the Sino Japanese War the Pacific War and the Korean War and pivotal events such as the Rape of Nanjing Pearl Harbor the Battle of Iwo Jima and the bombings of Hiroshima and Nagasaki all of which left a lasting imprint on East Asia and the world By bringing together a variety of specialists in the cinemas of East Asia and offering divergent yet complementary perspectives the book explores how the legacies of war have been reimagined through the lens of film This turbulent era opened with the Mukden Incident of 1931 which signaled a new page in Japanese militaristic aggression in East

Asia and culminated with the Korean War 1950-1953 a protracted conflict that broke out in the wake of Japan's post World War II withdrawal from Korea. *Divided Lenses* explores the ways in which events of the intervening decades have continued to shape politics and popular culture throughout East Asia and the world. The essays in part I examine historical trends at work in various national cinemas including China, Taiwan, Japan, Korea, and the United States. Those in part 2 focus on specific themes present in the cinema portraying this period such as comfort women in Chinese film, the Nanjing Massacre, or nationalism and how they have been depicted or renegotiated in contemporary films. Of particular interest are contributions drawing from other forms of screen culture such as television and video games. *Divided Lenses* builds on the growing interest in East Asian cinema by examining how these historic conflicts have been imagined, framed, and revisited through the lens of cinema and screen culture. It will interest later generations living in the shadow of these events as well as students and scholars in the fields of cinema studies, cultural studies, cold war studies, and World War II history.

[Britannica Concise Encyclopedia](#) Encyclopaedia Britannica, Inc., 2008-05-01. Britannica Concise Encyclopedia is the perfect resource for information on the people, places, and events of yesterday and today. Students, teachers, and librarians can find fast facts combined with the quality and accuracy that have made Britannica the brand to trust. A tool for both the classroom and the library, no other desk reference can compare.

Reel Women Jane Sloan, 2007-03-26. In the last several decades, the number of films featuring female protagonists has increased significantly. Many of these films reflect the vast cultural and sociological changes that have taken place since the early 1960s, highlighting not only a wide spectrum of female characters depicted onscreen but the creative work of women behind the camera as well. In *Reel Women: An International Directory of Contemporary Feature Films about Women*, media librarian Jane Sloan has assembled an impressive list of more than 2400 films from nearly 100 countries that feature female protagonists. Each entry includes a brief description of the film and cites key artistic personnel, particularly female directors, producers, and screenwriters involved in its production. *Reel Women* also contains a critical survey in which Sloan charts the changes women have undergone both on screen and off as moviemaking and audience sensibilities have evolved in the last forty-plus years. Listing many more films on the subject of women than can be found in any other source, this reference brings together important titles from area studies and genre markets along with titles associated with women's cinema and feminist film. In addition to title and actor indexes, the book contains a subject index that provides detailed access to place names, historical characters, time periods, and storylines, as well as the backgrounds, religious, racial, and ethnic, of the main characters. This directory is an ideal reference tool for researchers studying the evolution of female characters in films around the world, from Afghanistan to Zimbabwe. It is also a resource for casual viewers who are looking for films that reflect the diversity of women's roles that can be found in independent and national cinemas as well as commercial blockbusters.

Cinema and Urban Culture in Shanghai, 1922-1943 Yingjin Zhang, 1999. This volume establishes cinema as a vital force in Shanghai culture, focusing on early Chinese cinema. It surveys

the history and historiography of Chinese cinema and examines the development of the various aspects affecting the film culture

American and Chinese-Language Cinemas Lisa Funnell, Man-Fung Yip, 2014-09-19 Critics frequently describe the influence of America through Hollywood and other cultural industries as a form of cultural imperialism This unidirectional model of interaction does not address however the counter flows of Chinese language films into the American film market or the influence of Chinese filmmakers film stars and aesthetics in Hollywood The aim of this collection is to reconsider the complex dynamics of transnational cultural flows between American and Chinese language film industries The goal is to bring a more historical perspective to the subject focusing as much on the Hollywood influence on early Shanghai or postwar Hong Kong films as on the intensifying flows between American and Chinese language cinemas in recent decades Contributors emphasize the processes of appropriation and reception involved in transnational cultural practices examining film production distribution and reception

The ALA Guide to Researching Modern China Yunshan Ye, 2014-03-28 Covering modern China not just Chinese culture from an historical perspective this important new book fills a sizeable gap in the literature

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

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