

Chinese Film Stars Routledge Contemporary China

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Chinese Film Stars

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 Making of Chinese-Sinophone Literatures as World Literature

In *The Making of Chinese-Sinophone Literatures as World Literature*, Kuei-fen Chiu and Yingjin Zhang aim to bridge the distance between the scholarship of world literature and that of Chinese and Sinophone literary studies. This edited volume advances research on world literature by bringing in new developments in Chinese/Sinophone literatures and adds a much-needed new global perspective on Chinese literary studies beyond the traditional national literature paradigm and its recent critique by Sinophone studies. In addition to a critical mapping of the domains of world literature, Sinophone literature, and world literature in Chinese to delineate the nuanced differences of these three disciplines, the book addresses the issues of translation, genre, and the impact of media and technology on our understanding of "literature" and "literary prestige." It also provides critical studies of the complicated ways

in which Chinese and Sinophone literatures are translated, received, and reinvested across various genres and media, and thus circulate as world literature. The issues taken up by the contributors to this volume promise fruitful polemical interventions in the studies of world literature from the vantage point of Chinese and Sinophone literatures. “An outstanding volume full of insights, with chapters by leading scholars from an admirable range of perspectives, Chiu and Zhang’s *The Making of Chinese-Sinophone Literatures as World Literature* expertly integrates Chinese and Sinophone studies with world literature scholarship, opening numerous possibilities for future analyses of literature, media, and cultural history.” —Karen L. Thornber, Harvard University “This book is, at once, the best possible introduction to recent debates on world literature from the perspective of Chinese-Sinophone literatures, and a summa critica that thinks through their transcultural drives, global travels, varied worldings, and translational forces. The comparative perspectives gathered here accomplish the necessary and urgent task of reconfiguring both the idea of the world in world literature and the ways we study the inscriptions of Chinese-Sinophone literatures in the world.” —Mariano Siskind, Harvard University

General History of Chinese Film II

Since 1949, Chinese film has been greatly influenced by a variety of historical, cultural, and political events in the history of the People’s Republic of China. This volume explores the development of Chinese film from 1949 to 1976. This volume restores Chinese film to its original historical form and assesses its complex relationship with society, politics, culture, and art in the Maoist period. The 17-year films, Cultural Revolution-era films, the influence of model operas, and the documentary newsreels of *Xinwen Jianbao* are discussed. Combining a macro-perspective with a micro-perspective, the author analyzes the special characteristics of Chinese film in this period and showcases the inheritance and differences between earlier Chinese film and Chinese film in the newly founded the People’s Republic of China. The book will be essential reading for scholars and students in film studies, Chinese studies, cultural studies, and media studies, helping readers develop a comprehensive understanding of Chinese film.

Chinese National Cinema

Chinese National Cinema, written for students by a leading scholar, traces the formation, negotiation and problematization of the national on the Chinese screen over ninety years.

The Chinese Cinema Book

This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong and Taiwan, as well as to diasporic and transnational Chinese film-making, from the beginnings of cinema to the present day. Chapters by leading international scholars are grouped in thematic sections addressing key historical periods, film movements, genres, stars and auteurs, and the industrial and technological contexts of cinema in Greater China.

General History of Chinese Film

This three-volume set charting the general history of Chinese film organizes, analyses, and explains the different stages of development of Chinese film from 1896 to the present day. It includes analysis of films, filmmakers, historical elements of film style, as well as a review and elaboration of major events, while examining the intersection between film ecology and cultural ecology in every historical period, deploying the results of contemporary research from both China and abroad. Beginning with the film as text, it proceeds through formal analysis and comparison, makes connections with the social background of the work and the filmmakers, and narrates a continuous history of Chinese films and filmmakers and their world. The purpose is to deduce the historical basis for the evolution of film as art, political, philosophical, and literary trends, and to understand and explain how the current tradition of Chinese film has been gradually constructed from the past. This set will be a essential reading for scholars and students in film studies, Chinese studies, cultural studies, and media studies.

Liangyou, Kaleidoscopic Modernity and the Shanghai Global Metropolis, 1926-1945

This collection of original essays explores the rise of popular print media in China as it relates to the quest for modernity in the global metropolis of Shanghai from 1926 to 1945.

Female Celebrities in Contemporary Chinese Society

This book focuses on a representative group of contemporary Chinese female celebrities including actors, directors, writers and reporters, notably personalities such as Liu Xiaoqing, Hong Huang, Chai Jing and the most sought after young generation actors, Yang Mi and Guan Xiaotong. It analyses the on- and off- screen roles of these famous Chinese women, and the cultural, gender and social impact and significance embedded in them, whilst highlighting controversial social and cultural concerns and debates in contemporary China. The book furthers the understanding of the role played by contemporary female celebrities who are considered as social, cultural and feminist icons in present-day China, as reflected in their work, careers and private lives, and whose experiences help to understand Chinese women's attitudes towards key issues such as career trajectories, marriage and family, gender identity, social changes, civil debates and political transformations, all of which are at the center of societal transformation in China.

Encyclopedia of Chinese Film

In one alphabetically organized volume this book provides entries on directors, genres, themes and actors and actresses from mainland China, Hong Kong and Taiwan, as well as 250 film synopses and a substantial historical overview of Chinese film.

Cultural China 2020

Cultural China is a unique annual publication for up-to-date, informed, and accessible commentary about Chinese and Sinophone languages, cultural practices, politics and production, and their critical analysis. It builds on the University of Westminster's Contemporary China Centre Blog, providing additional reflective introductory pieces to contextualise each of the eight chapters. The articles in this Review speak to the turbulent year that was 2020 as it unfolded across cultural China. Thematically, they range from celebrity culture, fashion and beauty, to religion and spirituality, via language politics, heritage, and music. Pieces on representations of China in Britain and the Westminster Chinese Visual Arts Project reflect our particular location and home. Many of the articles in this book focus on the People's Republic of China, but they also draw attention to the multiple Chinese and Sinophone cultural practices that exist within, across, and beyond national borders. The Review is distinctive in its cultural studies-based approach and contributes a much-needed critical perspective from the Humanities to the study of cultural China. It aims to promote interdisciplinary dialogue and debate about the social, cultural, political, and historical dynamics that inform life in cultural China today, offering academics, activists, practitioners, and politicians a key reference with which to situate current events in and relating to cultural China in a wider context.

Global Chinese Cinema

The film *Hero*, directed by Zhang Yimou and released in 2002, is widely regarded as the first globally successful indigenous Chinese blockbuster. A big expensive film with multiple stars, spectacular scenery, and astonishing action sequences, it touched on key questions of Chinese culture, nation and politics, and was both a domestic sensation and an international hit. This book explores the reasons for the film's popularity with its audiences, discussing the factors which so resonated with those who watched the film. It examines questions such as Chinese national unity, the search for cultural identity and role models from China's illustrious pre-communist past, and the portrayal of political and aesthetic values, and attitudes to gender, sex, love, and violence which are relatively new to China. The book demonstrates how the film, and China's growing film industry more generally, have in fact very strong international connections, with Western as well as Chinese financing, stars recruited from the East Asian region more widely, and extensive interactions between Hollywood and Asian artists and technicians. Overall, the book provides fascinating insights into recent developments in Chinese society, popular culture and cultural production.

General History of Chinese Film II

This volume explores the development of Chinese film from 1949 to 1976. The author exhibits the complex relations of film with society, politics, culture, and art in the Maoist period, and showcases the inheritance and differences between earlier Chinese film and Chinese film in the newly founded People's Republic of China.

American and Chinese-Language Cinemas

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 (re)consider 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.

General History of Chinese Film III

The Reform and Opening-up of China since the late 1970s has not only transformed the economic and political situation of the country but also transformed the Chinese film industry. This volume focuses on the 40 years of the history of Chinese film in the post-Mao era. As all aspects of film production, distribution, and exhibition have been commercialized, Chinese film has become an industry of immense scale and has grown by leaps and bounds. Meanwhile, contemporary Chinese film is marked by a new zeitgeist, with Chinese film closely integrated with Chinese society and the economy. The author argues that the Chinese film industry clearly stands at a turning point where the future of Chinese film and the way to further awaken, change, and shape film production have become important issues worth consideration in contemporary film history. The book will be an essential reading for scholars and students in film studies, Chinese studies, cultural studies and media studies, helping readers to develop a comprehensive understanding of Chinese film.

The Performing Arts in Contemporary China

The overthrow of the 'gang of four' in 1976 had profound effects in all areas of Chinese society, and probably nowhere can this be seen more clearly than in the performing arts. Jiang Qing, Mao Zedong's widow, was strongly interested in the performing arts and exercised great influence over them. Professor Mackerras describes this influence and the effects its removal had on the arts in the years after Mao's death, as well as in the years following the Cultural Revolution. This book, first published in 1981, deals not only with opera, the spoken play, music and dance but also with cinema, describing how in all these cases the Chinese have adapted traditional art forms for political, social and propagandist purposes, both domestic and international. It charts the transformations that have taken place in all the multiple aspects of the performing arts and sets them against the development of Chinese society as a whole. It also looks at the role of the actor and performer in society, including their training, social status and livelihood.

General History of Chinese Film III

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Imagined China

This book explores how Chinese films constructed an image of China in the 1980s through analyzing the characters, composition of space, and conflict patterns of the films. It also examines the relationship between the representations in Chinese cinema and the realities of Chinese society. The study analyzes the imagery, metaphors, and cultural values of Chinese films in the 1980s to discover the common creative focus of Chinese film directors at the time. It also examines the specific creative elements and cultural significance of Chinese cinema in the 1980s. This book is neither a "period history" of

Chinese cinema in the 80s, nor a thematic study of the "fifth generation". Rather, it is an analysis of films as narrative texts that reflected on history. It uses the perspectives revealed by characters, narrative patterns, and conflicts in films of the 1980s to examine how the era was perceived at that time as well as how China's national future and individuals' personal futures were being conceptualized. This title will be a valuable resource for scholars and students of Chinese Studies, Contemporary China Studies, Film Studies, and those who are interested in Chinese culture and society in general.

Transnational Chinese Cinema

This collection of essays on transnational Chinese cinema explores the corporal, psychological, and affective aspects of experiencing bodies on screen; engages with the material and discursive elements of embodiment; and highlights the dynamics between the mind and body involved in bio-cultural practices of cinematic production, distribution, exhibition, and reception.

State Propaganda in China's Entertainment Industry

Most current research on the evolution of China's propaganda discourse only touches upon recent variations of official propaganda rhetoric grounded in popular media. Here, the research is extended by tapping into the most recently released popular cultural media narratives such as online documentaries, films, TV drama series and education programs, all of which are enlisted and co-opted by the state for propaganda goals. This book maps out the cutting-edge expansions of official propaganda that are embedded in the entertainment industry of contemporary China. Its case studies bring to light the progression of the mainstream propaganda discourse in terms of its merging, cooperation and compromise with the commercial features of both the traditional and newly-emerging entertainment media. In particular, it examines a group of mass entertainment products which include two best-selling mainstream blockbusters, two on-line commercial web documentaries, the China Central Television Moon Festival Gala series, socialist revolutionary TV drama series, and a prime time science and education program. In so doing, it forefronts the up-to-date developments and novelties of state propaganda: its motives, reasoning and approaches within the mediasphere of today's China. Illustrating how the CCP propaganda apparatus and tactics evolve and become embedded in popular media products, this book will be of interest to students and scholars of Chinese studies, Media Studies and Popular Cultural Studies.

Hollywood Made in China

"In a race to capture new audiences, Hollywood moguls began courting Chinese investors to create branded entertainment on an international scale--from behemoth theme parks to blockbuster films--after China's 2001 World Trade Organization entry. Hollywood Made in China examines this compelling dynamic, where the distinctions between Hollywood's "Dream Factory" and the "Chinese Dream" of global influence become increasingly blurred. What is revealed illuminates how China's influence is transforming the global media industries from the inside out"--Provided by publisher.

China's Cinema of Class

Cover -- Title -- Copyright -- Dedication -- Contents -- List of figures and tables -- List of abbreviations -- Acknowledgements -- 1 Chinese audiences and the cinema of class -- 2 Class on screen and in reality: pre-conditioning audiences -- 3 Let the Bullets Fly: the socialisation of assumptions -- 4 Lost on Journey: prejudice in class relations -- 5 Go Lala Go!: secretaries, shopping and spinsterhood -- 6 House Mania: homeownership, marriageability and masculinity -- 7 The Piano in a Factory: suzhi, industrial heroes and the spectacle of poverty -- 8 Conclusion: class, the film and the filmmaker -- Films list -- Appendix: group discussants -- Let the Bullets Fly -- Lost on Journey -- Go Lala Go! -- House Mania -- The Piano in a Factory -- Index

Contemporary Studies on Modern Chinese History I

Public Secrets, Public Spaces explores the possibility of symbolic public space in the context of Chinese cinema. Focusing especially on women, children, and the dispossessed, Stephanie H. Donald looks at the ways public space is constructed and occupied and how it interacts with Opublic secrets, O the unstated common-sense knowledges of everyday life, extraordinary to those who are not initiated into the routines of a particular cultural place and space. In traditional societies public secrets are organized through observable ritual; in modern societies they are embedded in the cultural discourse of the routine

and the everyday. As we see in this perceptive book, film offers a rich medium for unearthing these secrets

Public Secrets, Public Spaces

This book examines male dan, a male actor who performs female roles in Chinese theatre. Through the rise, fall and tenuous survival of male dan in Chinese history, Guo Chao reflects the transformations in the social zeitgeist in China, especially the politics of gender and sexuality. The breadth of this study reflects a diversified set of sources, ranging from classical to contemporary texts (texts of jingju plays, memoirs, collections of notation books) and other commentaries and critical evaluations of dan actors (in both English and Chinese languages) to video and audio materials, films and personal interviews. This book will be of great interest to students and scholars of East Asian/Chinese studies across the fields of theatre, history, culture and literature.

Chinese Traditional Theatre and Male Dan

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 Chinese Film

Providing a broad introduction to the area, A World History of Chinese Literature maps the field of Chinese literature across its various worlds, looking both within – at the world of Chinese literature, its history, linguistic, cultural, local, and regional specificities – and without – at the way Chinese literature has circulated throughout the world. The thematic focus allows for a broad number of key categories, such as authors, genres, genders, regions, as well as innovative explorations of new topics and issues such as inter-arts performativity and transmediation. The sections cover the circulation and reception of China in world literature, as well as the worlds of: Chinese literature across the globe Borders, oceans, and rainforests Comparative literary genres Translingual writers and scholars Gender configurations Translation and transmediation With a focus on the twentieth and twenty-first century, this collection intervenes in current debates on global Chinese literature, Sinophone and Sinoscript studies, and the production and reception of literary works by ethnic Chinese in non-Sinitic languages, as well as Anglophone literature inspired by Chinese literary tradition. It will be of interest to anyone working on or studying Chinese literature, language and culture, as well as world literatures in relation to China.

A World History of Chinese Literature

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.

Chinese Cinemas

This volume focuses on the history of Chinese film since the Reform and the Opening-up. The Chinese film industry has grown exponentially since 1976 and developed a new zeitgeist. The author argues that the Chinese film industry clearly stands at a turning point where the future of Chinese film has become an important issue.

General History of Chinese Film III

Through analyses of a wide range of Chinese literary and visual texts from the beginning of the twentieth century through the contemporary period, the thirteen essays in this volume challenge the view that canonical and popular culture are self-evident and diametrically opposed categories, and instead argue that the two cultural sensibilities are inextricably bound up with one another. An international line up of contributors present detailed analyses of literary works and other cultural products that have previously been neglected by scholars, while also examining more familiar authors and works from provocative new angles. The essays include investigations into the cultural industries and contexts that produce the canonical and popular, the position of contemporary popular works at the interstices of nostalgia and amnesia, and also the ways in which cultural texts are inflected with gendered and erotic sensibilities while at the same time also functioning as objects of desire in its own right. As the only volume of its kind to cover the entire span of the 20th century, and also to consider the interplay of popular and canonical literature in modern China with comparable rigor, *Rethinking Chinese Popular Culture* is an important resource for students and scholars of Chinese literature and culture.

Rethinking Chinese Popular Culture

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

An Annotated Bibliography for Taiwan Film Studies

A new title in the Routledge Major Works series, *Critical Concepts in Media and Cultural Studies*, this is a four-volume collection of landmark and cutting-edge research on Chinese cinema.

Chinese Cinema

This book is a dynamic study of the range of experiences of the Cold War in Europe, East Asia and Southeast Asia in the 20th century. Comprised of ten chapters from a diverse team of scholars from Europe, East Asia, and North America, this edited volume furthers the study of the Cold War in two ways. First, it underscores the global scope of the Cold War. Beginning from Europe and extending to East and Southeast Asia, it focuses attention on the overlapping local, national, regional, and international rivalries that ultimately divided the world into two opposing camps. Second, it shows that the Cold War had different impacts in different places. Although not all continents are included, this volume demonstrates that the bipolar system was not monolithic and uniform. By comparing experiences in various cities, this book critically examines the ways in which the bipolar system was circumvented or transformed – particularly in places where the line between the Free World and the Communist World was unclear. *Cold War Cities* will appeal to students and scholars of history and Cold War studies, cultural geography and material cultures, as well as East and Southeast Asian studies.

Cold War Cities

This book details original research into the practices and discourse of multimedia stardom alongside changing social and cultural landscapes in Hong Kong since 1980. It examines the cultural and sociological significance of stardom in the region, and the conditions which gave rise to such famous stars as Jackie Chan. This book elaborates the distinction between multimedia stardom and celebrity, asserting that in Hong Kong stardom has been central in the production and consumption of local media, while demonstrating the importance of multimedia stardom as part of the 'cultural Chinese' mediascape and transnational popular culture from both historical and contemporary contexts.

Multimedia Stardom in Hong Kong

"The early years of the history of Chinese film have lately been the subject of resurgent interest and a growing body of scholarship has come to recognise and identify an extraordinarily diverse and complex period. This volume explores the development of Chinese film from 1896 to 1949. The volume covers the screening of foreign films in Shanghai, Hong Kong and other coastal cities in China, the technological and industrial development of Chinese national cinema, key filmmakers and actors of early Chinese cinema, changing modes of representation and narration, as well as the social and cultural contexts within which early Chinese films were produced and circulated. The relationship between the War of Resistance against Japan and the Chinese civil war and Chinese film is also explored. The book will be essential reading for scholars and students in film studies, Chinese studies, cultural studies and media studies, helping readers develop a comprehensive understanding of Chinese film"--

General History of Chinese Film

This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong and Taiwan, as well as to diasporic and transnational Chinese film-making, from the beginnings of cinema to the present day. Chapters by leading international scholars are grouped in thematic sections addressing key historical periods, film movements, genres, stars and auteurs, and the industrial and technological contexts of cinema in Greater China.

The Chinese Cinema Book

This book intends to examine the relationship between East Asia and Southeast Asia across three themes: historical perspectives, economic flows of capital and people, and socio-cultural connections. While a substantial number of chapters in the book focus on overseas Chinese (living in Indonesia) and their connections with China and Taiwan historically and contemporarily, they also provide in-depth knowledge of international relationship between East Asia and Southeast Asia. Part One, 'Contending Regional Approaches', consists of four chapters that help readers understand the involvement of East Asia from a historical context. The first chapter on Taiwan before 1975 is followed by a chapter on Taiwan's strategy toward Southeast Asia after the 1980s. The remaining two chapters focus on China-Southeast Asia and Japan-Southeast Asia relations. Part Two, 'Economic Flows of Capital &

People', consists of six chapters that mainly examine the flow of capital and people between Indonesia and Taiwan from the colonial period to the present and how this flow changed both societies. Part Three, 'Socio-Cultural Connections', consists of three chapters. This part is a unique contribution to the scholarship that focuses on the transformation of both traditional and popular culture among Southeast Asia, China, and Taiwan by focusing on different agents.

When East Asia Meets Southeast Asia: Presence And Connectedness In Transformation Revisited

Most current research on the evolution of China's propaganda discourse only touches upon recent variations of official propaganda rhetoric grounded in popular media. Here, the research is extended by tapping into the most recently released popular cultural media narratives such as online documentaries, films, TV drama serials and education programs, all of which are enlisted and co-opted by the state for propaganda goals. This book maps out the cutting-edge expansions of official propaganda that are embedded in the entertainment industry of contemporary China. Its case studies bring to light the progression of the mainstream propaganda discourse in terms of its merging, cooperation and compromise with the commercial features of both the traditional and newly-emerging entertainment media. In particular, it examines a group of mass entertainment products which include two best-selling mainstream blockbusters, two on-line commercial web documentaries, the China Central Television Moon Festival Gala series, socialist revolutionary TV drama serials, and a prime time science and education program. In so doing, it forefronts the up-to-date developments and novelties of state propaganda: its motives, reasoning and approaches within the mediasphere of today's China. Illustrating how the CCP propaganda apparatus and tactics evolve and become embedded in popular media products, this book will be of interest to students and scholars of Chinese studies, Media Studies and Popular Cultural Studies.

State Propaganda in China's Entertainment Industry

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

A Companion to Chinese Cinema

This book examines the contemporary relationship between Hollywood and China as case studies that help to define a new era in Hollywood film industry, style, and economics, which is termed the 'post postclassical' period. Centred around a case study of Legendary Entertainment, the analysis shows how the studio adopted and adapted its global strategies in order to gain access to and favour within the Chinese film market, and how issues of censorship and financial performance affected the choices they made. Demonstrating Legendary's identity as a 'post postclassical' studio and examining how this plays into its China strategy, this book explores how this particular case and the necessary analysis of wider political economic relations offer a periodisation of the contemporary Hollywood China relationship. This book will interest students and scholars of media and film studies, as well as academics whose research interests include global cinema, Hollywood, Chinese cinema, transnational cinema, and film industry studies.

Hollywood and China in the Post-postclassical Era

Since the 1990s there has been a dramatic increase in cultural flows and connections between the countries in the East Asian region. Nowhere is this more apparent than when looking at popular culture where uneven but multilateral exchanges of Japanese, Korean, Taiwanese, Hong Kong and Chinese products have led to the construction of an 'East Asian Popular Culture'. This is both influenced by, and in turn influences, the national cultures, and generates transnational co-production and reinvention. As East Asian popular culture becomes a global force, it is increasingly important for us to understand the characteristics of contemporary East Asian popular culture, and in particular its transnational nature. In this handbook, the contributors theorize East Asian experiences and reconsider Western theories

on cultural globalization to provide a cutting-edge overview of this global phenomenon. The Routledge Handbook of East Asian Popular Culture will be of great interest to students and scholars of a wide range of disciplines, including: Cultural Studies, Media Studies, Communication Studies, Anthropology, Sociology and Asian Studies in general.

Routledge Handbook of East Asian Popular Culture