



# Postsocialist Cinema In Post Mao China The Cultural Revolution After The Cultural Revolution

**W. Ho**



## **Postsocialist Cinema In Post Mao China The Cultural Revolution After The Cultural Revolution:**

*Postsocialist Cinema in Post-Mao China* Chris Berry, 2004-06-01 This book argues that the fundamental shift in Chinese Cinema away from Socialism and towards Post Socialism can be located earlier than the emergence of the Fifth Generation in the mid eighties when it is usually assumed to have occurred By close analysis of films from the 1949 1976 Maoist era in comparison with 1976 81 films representing the Cultural Revolution it demonstrates that the latter already breaks away from Socialism

**Screening Post-1989 China** W. Ho, 2015-05-20 This unique book investigates the tug of war between the free market economy and authoritative state regulation in Chinese culture after 1989 Contextualizing close textual readings of cinematic and television texts both officially sanctioned and independently made Wing Shan Ho illuminates the complex process in which cultural producers and consumers negotiate with both the state and the market in articulating new forms of subjectivity Ho examines the types of Chinese subjects that the state applauds and aggrandizes in contrast to those that it condemns and attempts to eliminate Her focus on the socialist spirit exposes inherent contradictions in the current Chinese project of nation building This comparative study shines a harsh light on these cultural products and on much more the confluence between commerce and politics and popular culture the interaction between state and individuals in popular culture and the complexity of governmentality in an era of globalization

*Filmgeschichte kompakt - Der chinesische Film* Stefan Kramer, 2022-01-26 China geht zu den vielfältigsten produktivsten wenn auch oft unterschätzten Filmnationen weltweit Die Geschichte des mandarinsprachigen Films reicht von frühen lokalen Pekingoperfilmen aus dem späten chinesischen Kaiserreich hin zu dem antikolonialen und sozial orientierten Kino der chinesischen Republikzeit zwischen 1912 und 1949 Sie erzählt von den politisch konformistischen ästhetisch indes oftmals erstaunlich reichhaltigen Werken des sozialistischen Realismus unter der Herrschaft Mao Zedongs Mit Einsetzen der Reformpolitik Ende der 1970er Jahre machte sie schließlich einem unvergleichlichen Reichtum an Geschichten und Bildern sowie einer tiefgreifenden kinematografischen Reflexion der chinesischen Kulturen Platz mit denen das chinesische Kino seinen Platz in der weltweiten Filmlandschaft eroberte Sie blickt nicht zuletzt auf ein thematisch und ästhetisch breit aufgestelltes Kunstkino mit dem Filmschaffen Ende sich im 21. Jahrhundert weiterhin der Massenproduktion für weltweit agierende Streamingdienste erwehren

**Rebel Men** Pamela Hunt, 2022-05-10 Masculinity fast changing and regularly declared to be in the throes of crisis is attracting more popular and scholarly debate in China than ever before At the same time Chinese literature since 1989 has been characterized as brimming with countercultural attitude This book probes the link between literary rebellion and manhood in China showing how as male writers critique the outcomes of decades of market reform they also ask the same question how best to be a man in the new postsocialist order In this first full length discussion of masculinity in post 1989 Chinese literature Pamela Hunt offers a detailed analysis of four contemporary authors in particular Zhu Wen Feng Tang Xu Zechen and Han Han In a series of insightful readings she explores how all four writers show the same preoccupation with the figure

of the man on the edges of society Drawing on longstanding Chinese and global models of maverick as well as marginal masculinity and responding to a desire to retain a measure of masculine authority their characters all engage in forms of transgression that still rely heavily on heteronormative and patriarchal values Rebel Men argues that masculinity so often overlooked in literary analysis of contemporary China continues to be renegotiated debated and agonized over and is ultimately reconstructed as more powerful than before An exceptionally lucid elegant study of masculinity in mainland Chinese fiction of the 1990s and 2000s Both historically and theoretically informed Rebel Men Masculinity and Attitude in Postsocialist Chinese Literature offers a major new perspective on post 1989 Chinese counterculture Julia Lovell Birkbeck University of London

*Revisiting Women's Cinema* Lingzhen Wang, 2020-12-14 In *Revisiting Women's Cinema* Lingzhen Wang ponders the roots of contemporary feminist stagnation and the limits of both commercial mainstream and elite minor cultures by turning to socialist women filmmakers in modern China She foregrounds their sociopolitical engagements critical interventions and popular artistic experiments offering a new conception of socialist and postsocialist feminisms mainstream culture and women's cinema Wang highlights the films of Wang Ping and Dong Kena in the 1950s and 1960s and Zhang Nuanxin and Huang Shuqin in the 1980s and 1990s to unveil how they have been profoundly misread through extant research paradigms entrenched in Western Cold War ideology post second wave cultural feminism and post Mao intellectual discourses Challenging received interpretations she elucidates how socialist feminism and culture were conceptualized and practiced in relation to China's search not only for national independence and economic development but also for social emancipation proletarian culture and socialist internationalism Wang calls for a critical reevaluation of historical materialism socialist feminism and popular culture to forge an integrated emancipatory vision for future transnational feminist and cultural practices

Gender Hierarchy of Masculinity and Femininity during the Chinese Cultural Revolution Zhuying Li, 2020-11-25 Focusing on the influence of Maoist ideology and masculinist power on the representations of women in revolutionary opera films made during the Cultural Revolution this book considers the gendered hierarchy between masculinity and femininity in relation to the historic and cultural context in which they were made Using feminist methodology and epistemology to locate women's social identity this book explores the sociological connections between the masculinisation of women and masculinist domination in the context of the Cultural Revolution Through film analysis the author examines whether women rather than liberated were in fact re gendered and oppressed by masculinist power By critically evaluating gender hierarchy during the Chinese Cultural Revolution the book provides hitherto neglected insights into gender within its social and cultural context This an interdisciplinary book which should appeal to students and scholars across a range of disciplines including gender studies Asian studies China studies cultural studies and film studies

**Red Legacies in China** Jie Li, Enhua Zhang, 2020-10-26 What has contemporary China inherited from its revolutionary past How do the realities and memories aesthetics and practices of the Mao era still reverberate in the post Mao cultural landscape

The essays in this volume propose red legacies as a new critical framework from which to examine the profusion of cultural productions and afterlives of the communist revolution in order to understand China's continuities and transformations from socialism to postsocialism. Organized into five parts: red foundations, red icons, red classics, red bodies and red shadows, the book's interdisciplinary contributions focus on visual and performing arts, literature and film, language and thought, architecture, museums and memorials. Mediating at once unfulfilled ideals and unmourned ghosts across generations, red cultural legacies suggest both inheritance and debt and can be mobilized to support as well as to critique the status quo.

**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. Verlag: text. *Das Argument*, 2006.

*Chinese Films in Focus II* Chris Berry, 2017-10-25. 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, Beremoece 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. **Journal of Chinese Cinemas**, 2007. 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 Historical Dictionary of the People's Republic of China Lawrence R. Sullivan,2007-05-23 When the Chinese Communist Party CCP seized power in October 1949 China was one of the poorest nations in the world In fact it was so weak it had been conquered by Japan a country one tenth its size a decade earlier Now more than fifty years later the People s Republic of China PRC is an emerging economic political and military superpower with the world s fastest growing economy and largest population 1.3 billion in 2005 A member of the United Nations Security Council since the early 1970s and a nuclear power China wields enormous influence in the world community The second edition of the Historical Dictionary of the People s Republic of China contains more than 400 cross referenced dictionary entries on individual topics spanning China s political economic and social system along with short biographies on important figures from politicians to writers and movie directors who have shaped Chinese history during the period of Communist rule from 1949 to 2006 Supplementing the entries are a chronology an introduction charts outlining the structure of the Chinese government and a bibliography of works in English making this a superb resource for college and high school students needing a quick reference on contemporary China *Internationale Bibliographie der Rezensionen wissenschaftlicher Literatur* ,2007 **G.K. Hall Bibliographic Guide to Theatre Arts** New York Public Library. Research Libraries,2003 Il cinema dell'Estremo Oriente Marco Dalla Gassa,Dario Tomasi,2010 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 **Uneven Modernity** Haomin Gong,2012 This book

makes a significant contribution to the burgeoning field of Chinese studies as well as the study of uneven development in general      *IBSS: Sociology: 2004 Vol. 54* Compiled by the British Library of Polit,Compiled by the British Library of Political and Economic Science,2005-10-25 First published in 1952 the International Bibliography of the Social Sciences anthropology economics political science and sociology is well established as a major bibliographic reference for students researchers and librarians in the social sciences worldwide Key features authority Rigorous standards are applied to make the IBSS the most authoritative selective bibliography ever produced Articles and books are selected on merit by some of the world s most expert librarians and academics breadth today the IBSS covers over 2000 journals more than any other comparable resource The latest monograph publications are also included international Coverage the IBSS reviews scholarship published in over 30 languages including publications from Eastern Europe and the developing world User friendly organization all non English titles are word sections Extensive author subject and place name indexes are provided in both English and French      **Frieze**,2005

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