

icon of chinese language cinema

icon of chinese language cinema refers to the distinguished figures, films, and artistic movements that have significantly shaped the landscape of cinema produced in the Chinese language. This term encompasses a wide array of cultural, historical, and cinematic elements that define the unique identity of Chinese language films. From the early silent film era to the contemporary blockbusters, the iconography of Chinese cinema reflects the social, political, and artistic evolution of Chinese-speaking regions. Renowned directors, actors, and landmark films have contributed to this rich tapestry, making the icon of Chinese language cinema a vital subject of study for film enthusiasts and scholars alike. This article delves into the historical development, major icons, influential films, and global impact of Chinese language cinema, offering a comprehensive overview. Following this introduction, the main sections will guide readers through the defining characteristics and key contributors to this dynamic cinematic tradition.

- Historical Evolution of Chinese Language Cinema
- Prominent Icons of Chinese Language Cinema
- Influential Films That Shaped the Industry
- Distinctive Features and Themes
- Global Impact and Contemporary Developments

Historical Evolution of Chinese Language Cinema

The history of Chinese language cinema dates back to the early 20th century, with its roots planted firmly during the silent film era. This period saw the emergence of Shanghai as the hub of Chinese filmmaking, producing films that resonated with the local audience and reflected societal issues. The development of sound films in the 1930s further propelled the industry, allowing for greater narrative complexity and the integration of music and dialogue in the Chinese language. Over the decades, various political and social upheavals, such as the Cultural Revolution, significantly influenced the themes and production of Chinese films. The post-1978 economic reforms marked a renaissance in Chinese cinema, encouraging more artistic freedom and international collaboration. This historical trajectory is essential for understanding the iconography and cultural significance of Chinese language cinema today.

Early Beginnings and Silent Film Era

The inception of Chinese language cinema began with silent films produced in the 1920s, primarily in Shanghai. These early productions often focused on melodramas and social issues, aiming to attract urban audiences. Filmmakers experimented with narrative techniques and visual storytelling, laying the groundwork for future cinematic achievements.

Sound Films and Golden Age

The introduction of sound in films during the 1930s ushered in a golden age for Chinese cinema. This era featured iconic studios and stars who defined the aesthetic and cultural narrative of the time. Films incorporated traditional Chinese music and language, enhancing the emotional depth and cultural resonance of storytelling.

Impact of Political Changes

The mid-20th century was marked by significant political transformations that affected film production and themes. During the Cultural Revolution, cinema was heavily censored and used as a propaganda tool. However, after the 1970s, the industry gradually regained its creative autonomy, leading to a resurgence of diverse and critically acclaimed films.

Prominent Icons of Chinese Language Cinema

The icon of Chinese language cinema is often personified by legendary directors, actors, and actresses whose contributions have left an indelible mark on the industry. These figures not only popularized Chinese cinema domestically but also elevated it on the global stage. Their artistic vision, performances, and innovative techniques have become synonymous with the identity of Chinese film culture.

Influential Directors

Directors such as Zhang Yimou, Wong Kar-wai, and Chen Kaige are among the most celebrated icons of Chinese language cinema. Their works blend traditional Chinese aesthetics with modern storytelling techniques, creating films that are both visually stunning and thematically profound.

Legendary Actors and Actresses

Actors like Bruce Lee, Gong Li, and Tony Leung Chiu-wai have become household names worldwide. Their performances have not only demonstrated exceptional talent but also helped bridge cultural gaps, making Chinese cinema accessible and appealing to international audiences.

Production Studios and Influential Figures

Major studios such as Shaw Brothers and Golden Harvest played crucial roles in shaping the industry by producing numerous iconic films. Additionally, producers and screenwriters contributed to the rich narrative tradition of Chinese language cinema, emphasizing cultural authenticity and innovation.

Influential Films That Shaped the Industry

Several landmark films have defined the course of Chinese language cinema,

serving as cultural milestones and artistic benchmarks. These films often reflect societal changes, historical events, and philosophical themes intrinsic to Chinese culture. Their international acclaim has contributed to the recognition of Chinese cinema as a formidable force in the global film industry.

Classic Films from the Golden Era

Films such as "The Goddess" (1934) and "Spring in a Small Town" (1948) exemplify the artistic achievements of early Chinese cinema. These works are celebrated for their narrative depth, emotional intensity, and cultural relevance.

Modern Masterpieces

Recent decades have witnessed films like "Farewell My Concubine" and "In the Mood for Love," which have garnered international awards and critical praise. These films explore complex themes of identity, love, and history, showcasing the evolving nature of Chinese language cinema.

Martial Arts and Genre Films

Martial arts films, particularly those featuring Bruce Lee and Jackie Chan, have significantly influenced the global perception of Chinese cinema. These films are characterized by their dynamic choreography, cultural symbolism, and entertainment value.

Distinctive Features and Themes

The icon of Chinese language cinema is also reflected in the distinctive stylistic and thematic elements unique to this film tradition. These features underscore the cultural richness and philosophical depth that distinguish Chinese films from other global cinemas.

Cultural Symbolism and Aesthetics

Chinese films often incorporate traditional symbols, visual motifs, and artistic styles that reflect the country's heritage. This includes the use of color symbolism, calligraphy, and landscape imagery that evoke a strong sense of place and identity.

Exploration of Social and Historical Themes

The narratives frequently address issues such as family dynamics, social change, political upheaval, and historical memory. These themes resonate deeply with audiences, offering insight into the complexities of Chinese society.

Philosophical and Moral Reflections

Many Chinese films engage with Confucian, Taoist, and Buddhist philosophies, exploring human nature, fate, and morality. This intellectual depth adds layers of meaning to the cinematic experience, making the films both entertaining and thought-provoking.

Global Impact and Contemporary Developments

The icon of Chinese language cinema has transcended regional boundaries, influencing and contributing to the global film landscape. Contemporary Chinese filmmakers continue to innovate while drawing on their rich cultural heritage, pushing the boundaries of cinematic expression.

International Recognition and Awards

Chinese language films and filmmakers have received numerous international accolades, including awards at prestigious festivals such as Cannes, Berlin, and Venice. This recognition has helped elevate the status of Chinese cinema worldwide.

Cross-Cultural Collaborations

Collaborations between Chinese filmmakers and international studios have increased, resulting in co-productions that blend diverse cultural elements and storytelling techniques. These partnerships have expanded the reach and appeal of Chinese language cinema.

Technological Innovation and Market Growth

The rapid advancement of film technology and the growth of the Chinese box office have bolstered the industry's capacity for high-quality productions. Innovations in visual effects, digital cinematography, and distribution have positioned Chinese cinema as a major player in the global market.

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Frequently Asked Questions

Who is considered the iconic figure of Chinese language cinema?

Zhang Yimou is often regarded as an iconic figure in Chinese language cinema due to his influential films and international acclaim.

What are some classic films that define the icon of Chinese language cinema?

Classic films such as 'Raise the Red Lantern,' 'Farewell My Concubine,' and 'In the Mood for Love' are considered defining works in Chinese language cinema.

How has the icon of Chinese language cinema influenced global cinema?

The icon of Chinese language cinema has introduced unique storytelling, rich cultural themes, and distinct visual styles that have influenced filmmakers and audiences worldwide.

Which actor is often referred to as an icon of Chinese language cinema?

Bruce Lee is often regarded as an iconic actor in Chinese language cinema, known for popularizing martial arts films globally.

What role does language play in the identity of Chinese language cinema icons?

Language plays a crucial role as it preserves cultural authenticity, allows for nuanced storytelling, and connects with audiences through Mandarin, Cantonese, and other Chinese dialects.

How have female icons shaped Chinese language cinema?

Female icons like Gong Li and Maggie Cheung have shaped Chinese language cinema by portraying complex characters and elevating the representation of women in film.

What impact did the Fifth Generation filmmakers have on Chinese language cinema?

The Fifth Generation filmmakers, including Zhang Yimou and Chen Kaige, revolutionized Chinese cinema with artistic innovation and international recognition, establishing new icons.

How is the iconography of Chinese language cinema reflected in contemporary films?

Contemporary films reflect the iconography of Chinese language cinema through themes of tradition versus modernity, social change, and visually poetic storytelling techniques.

Additional Resources

1. *"Crouching Tiger, Hidden Dragon: The Making of a Chinese Icon"*

This book delves into the production and cultural impact of Ang Lee's groundbreaking film, exploring how it brought Chinese wuxia cinema to global prominence. It examines the blend of traditional storytelling with modern filmmaking techniques that captivated international audiences. Through interviews and behind-the-scenes insights, readers gain a deeper understanding of the film's artistic and cultural significance.

2. *"Chen Kaige and the Art of Chinese Cinema"*

Focusing on one of China's most influential directors, this book analyzes Chen Kaige's contribution to the Fifth Generation filmmakers. It covers his major works such as "Farewell My Concubine" and discusses how his films reflect China's social changes and historical narratives. The book also explores Chen's stylistic evolution and thematic preoccupations.

3. *"Zhang Yimou: Visual Poetry in Chinese Film"*

This comprehensive study explores Zhang Yimou's career, highlighting his distinctive use of color, composition, and symbolism. The book provides critical analysis of his landmark films like "Raise the Red Lantern" and "Hero," illustrating how Zhang's work bridges traditional Chinese aesthetics with contemporary issues. It also discusses his role in shaping the global perception of Chinese cinema.

4. *"Wong Kar-wai: The Cinema of Mood and Memory"*

An in-depth exploration of Wong Kar-wai's unique narrative style and atmospheric filmmaking, this book examines his influence on both Hong Kong and international cinema. It analyzes his iconic films such as "In the Mood for Love" and "Chungking Express," focusing on themes of longing, urban alienation, and time. The book also discusses Wong's innovative use of music and cinematography.

5. *"The Rise of Chinese Cinema: From Mao to Market"*

This book traces the development of Chinese cinema from the Cultural Revolution era through the market reforms of the late 20th century. It contextualizes the shifts in film production, censorship, and storytelling that shaped the industry's transformation. Readers gain insight into how filmmakers navigated political constraints while pursuing artistic expression.

6. *"Iconic Actresses of Chinese Cinema: Faces of an Era"*

Highlighting the careers and cultural impact of leading actresses in Chinese cinema, this book profiles stars such as Gong Li, Maggie Cheung, and Zhang Ziyi. It explores how these actresses have influenced film narratives and challenged gender norms within Chinese society. The book also discusses their international stardom and contributions to the global appeal of Chinese films.

7. *"Chinese Cinema and the Global Stage"*

This book examines the internationalization of Chinese cinema, focusing on how films from China have been received and interpreted worldwide. It discusses film festivals, cross-cultural collaborations, and the role of diaspora filmmakers. The book also analyzes the tension between maintaining cultural authenticity and appealing to a global audience.

8. *"The Language of Silence: Sound and Visuals in Chinese Film"*

Focusing on the sensory elements of Chinese cinema, this book explores the interplay between sound design, music, and visual storytelling. It highlights

how filmmakers use silence, traditional music, and ambient sounds to enhance emotional depth and narrative complexity. The book includes case studies of films known for their innovative audio-visual techniques.

9. *"Chinese Film Classics: A Viewer's Guide"*

This guide provides detailed summaries and critical commentary on seminal Chinese films that have defined the industry over decades. It serves as an accessible introduction for new audiences and a reference for scholars, covering genres from historical epics to contemporary dramas. The book also contextualizes each film within China's cultural and political history.

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icon of chinese language cinema: Ecology and Chinese-Language Cinema Sheldon H. Lu, Haomin Gong, 2019-10-10 This edited collection explores new developments in the burgeoning field of Chinese ecocinema, examining a variety of works from local productions to global market films, spanning the Maoist era to the present. The ten chapters examine films with ecological significance in mainland China, Hong Kong, and Taiwan, including documentaries, feature films, blockbusters and independent productions. Covering not only well-known works, such as *Under the Dome*, *Wolf Totem*, *Tie Xi Qu: West of the Tracts*, and *Mermaid*, this book also provides analysis of less well-known but critically important works, such as *Anchorage Prohibited*, *Luzon*, and *Three Flower/Tri-Color*. The unique perspectives this book provides, along with the comprehensive engagement with existing Chinese and English scholarship, not only extend the scope of the growing field of ecocinematic studies, but also seeks to reform the means through which Chinese-language eco-films are understood in the years to come. *Ecology and Chinese-Language Ecocinema* will be of huge interest to students and scholars in the fields of Chinese cinema, environmental studies, media and communication studies.

icon of chinese language cinema: Milkyway Image Yi Sun, 2021-09-01 This book adopts an integrative research framework that primarily combines industrial and discourse analysis to investigate the company Milkyway Image, drawing upon literature that studies film studios and the practices of film production, distribution, and reception. The history of the Hong Kong-based film production company Milkyway Image from its founding in 1996 to the present exemplifies the metamorphosis of the post-return Hong Kong film industry to an era characterised by Hong Kong's integration into a Chinese national context and the transnationalisation of world cinema. It shows that contemporary Hong Kong cinema's transition resists a monolithic chronicle and instead represents a narrative combining the perspectives of different interest groups and a complex process of compliance and resistance, negotiation and contestation. The meaning of Milkyway's films shifts as they are circulated across cultures and viewed within diverse frameworks, and our understanding of Hong Kong cinema is subject to varying contexts and historical configurations. For researchers in film and media studies and those who have a general interest in Hong Kong cinema, Asian cinema, or contemporary film culture, this book reveals how a variety of industry and cultural bodies have become co-creators of meaning for a film production house, and how the company operates as a co-creator of the discourse that surrounds it.

icon of chinese language cinema: *Taiwanese-Language Cinema* Ming-yeh Rawnsley, Corrado Neri, Wafa Ghermani, Chris Berry, 2024-11-30 *Taiwanese-Language Cinema: Rediscovered and Reconsidered* presents diverse approaches to the vibrant commercial film industry known as Taiwanese-language cinema (taiyupian). After a long period of neglect, films are being restored and made available with subtitles. Taiwanese-language cinema was a cycle of over 1,000 dramatic feature films produced between the mid-50s and early 70s in the local Minnanhua Chinese language most commonly spoken on the island, also known as e;Taiwanese; (taiyu). The rediscovery of Taiwanese-language cinema is stimulating new scholarship, both in Chinese in Taiwan and in other languages, which challenges our conventional understandings of Taiwanese film history and opens up new approaches to the films themselves. This volume includes a mix of new English-language scholarship material with key essays by Taiwanese scholars newly translated from Chinese for the volume.

icon of chinese language cinema: *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.

icon of chinese language cinema: *Queer Representations in Chinese-language Film and the Cultural Landscape* Shi-Yan Chao, 2025-10-01 *Queer Representations in Chinese-language Film and the Cultural Landscape* provides a cultural history of queer representations in Chinese-language film and media, negotiated by locally produced knowledge, local cultural agency, and lived histories. Incorporating a wide range of materials in both English and Chinese, this interdisciplinary project investigates the processes through which Chinese tongzhi/queer imaginaries are articulated, focusing on four main themes: the Chinese familial system, Chinese opera, camp aesthetic, and documentary impulse. Chao's discursive analysis is rooted in and advances genealogical inquiries: a non-essentialist intervention into the Chinese idea of filial piety, a transcultural perspective on the contested genre of film melodrama, a historical investigation of the local articulations of mass camp and gay camp, and a transnational inquiry into the different formats of documentary. This book is a must for anyone exploring the cultural history of Chinese tongzhi/queer through the lens of transcultural media.

icon of chinese language cinema: *Chinese Cinema* Jeff Kyong-McClain, Russell Meeuf, Jing Jing Chang, 2022-07-12 In *Chinese Cinema: Identity, Power, and Globalization*, a variety of scholars explore the history, aesthetics, and politics of Chinese cinema as the Chinese film industry grapples with its place as the second largest film industry in the world. Exploring the various ways that

Chinese cinema engages with global politics, market forces, and film cultures, this edited volume places Chinese cinema against an array of contexts informing the contours of Chinese cinema today. The book also demonstrates that Chinese cinema in the global context is informed by the intersections and tensions found in Chinese and world politics, national and international co-productions, the local and global in representing Chineseness, and the lived experiences of social and political movements versus screened politics in Chinese film culture. This work is a pioneer investigation of the topic and will inspire future research by other scholars of film studies. "This edited volume offers a much-needed account of alternative ways of envisioning Chinese cinema in the special context of China and the world. Its vigorous theoretical framework, which puts emphasis on interactions in the context of China and the world, will complement and update publications in related areas." —Yiu-Wai Chu, The University of Hong Kong; author of *Main Melody Films: Hong Kong Directors in Mainland China* "Chinese Cinema: Identity, Power, and Globalization offers a collection of studies of modern Chinese films and their global connections, with a contemporary emphasis. Its authors' insightful analyses of films—famous, obscure, and new to the twenty-first-century screen—elucidate numerous contextual factors relevant for understanding the history and aesthetics of Chinese cinemas." —Christopher Rea, The University of British Columbia; author of *Chinese Film Classics, 1922–1949*

icon of chinese language cinema: The Chinese Cinema Book Song Hwee Lim, Julian Ward, 2020-04-30 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.

icon of chinese language cinema: Chinese-language Film Sheldon H. Lu, Emilie Yueh-yu Yeh, 2005 A comprehensive work on Chinese film, this text explores the manifold dimensions of the subject and highlights areas overlooked in previous studies. Leading scholars take up issues and topics covering the entire range of Chinese cinema.

icon of chinese language cinema: Charting Asian German Film History Qinna Shen, Zach Ramon Fitzpatrick, Qingyang Freya Zhou, 2025 Provides a diachronic view of Asian German film history from early Orientalism to increasing collaboration as well as exploration of difference and alternate forms of national and cultural belonging. From re-creating seedy opium dens and Hindu temples on set to capturing dazzling, on-location sights of Tokyo's neon-lit streets and Berlin's bustling Dong Xuan Center, cinema has provided German-speaking audiences a window into the exotic cultures of Asia since the early 1900s. Over time, unilateral German imaginings of Asian cultures and people increasingly gave way to collaboration with Asian countries, on-location shooting, and more variegated portrayals of the diasporic experiences of Asians in Europe, though Orientalist tropes have not been fully mitigated. The present volume embraces several understudied regions of Asia, and on the other side of the equation it considers Austria and Switzerland in addition to Germany. It incorporates archival research, close scene analyses, and genre overviews that elucidate the production and reception histories of individual films, drawing on the knowledge of film historians, cultural studies scholars, and Germanists based in North America, Europe, and Asia. The volume approaches film history by observing three distinct phenomena: early German cinematic imaginings of Asia, co-productions shot on location, and representations of the Asian German diaspora. The book aims to chart unwritten chapters of film history by pitching new readings of old masterpieces, exploring lesser-known works of prolific directors, and uncovering the roles of Asian collaborators from the early twentieth century to the new millennium. Edited by Qinna Shen, Zach Ramon Fitzpatrick, and Qingyang Freya Zhou. Contributors: Mita Banerjee, Janelle Blankenship, Anjeana K. Hans, Iris Haukamp, Tobias Nagl, Isabella Schwaderer, Oliver C. Speck, Philipp Stiasny, Evan Torner, and Sabine von Dirke--

icon of chinese language cinema: Chinese Animated Film and Ideology Olga Bobrowska,

2023-12-11 This book presents a contextualized overview of the history of Chinese animated film, pointing out the most influential self-definitions of Chinese culture employed in animation art of Mao Zedong's rule (1949–1976) but largely focusing on the representation strategies created in the times of reforms and opening-up under Deng Xiaoping (1978–1989/1992). Deeply grounded in cultural studies, the book employs an interdisciplinary approach, interlacing the reflection with the perspectives of political science, film studies, and film festival studies. It focuses on phenomena anchored to the paradigms of nationalization, reform, and internationalization: among them, nuanced understanding of the *minzu* (national) category (including the classic style of Chinese animation); invention of wash-and-ink painting animation (*shuimo donghua*); renewal of film theory and animated film language; soft power and cultural diplomacy; and regular access and co-creation of the international industry (festival distribution). This book will be of great interest to those in the fields of animation studies, film studies, political science, Chinese area studies, and Chinese philology.

icon of chinese language cinema: 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.

icon of chinese language cinema: *Transnational Cinema* Elizabeth Ezra, Terry Rowden, 2006 Topics include: from national to transnational cinema; global cinema in the digital age; motion pictures: film, migration and diaspora; tourists and terrorists.

icon of chinese language cinema: *Chinese Films Abroad* Yves Gambier, Haina Jin, 2024-04-02 This book examines Chinese films made and shown abroad roughly between the 1920s and the 2020s, from the beginning of the international exchange of the Chinese national film industry to the emergence of the concept of soft power. The periodisation of Chinese cinema(s) does not necessarily match the political periods: on the one hand, the technical development of the film industry and the organisation of translation in China, and on the other hand, official relations with China and translation policies abroad impose different constraints on the circulation of Chinese films. This volume deals with the distribution and translation of films from mainland China, Taiwan, Hong Kong, and the Chinese diaspora. To this end, the contributors address various issues related to the circulation and distribution of Chinese films, including co- productions, agents of exchange, and modes of translation. The approach is a mixture of socio- cultural and translational methods. The data collected provides, for the first time, a quantitative overview of the circulation of Chinese films in a dozen foreign countries. The book will greatly interest scholars and students of Chinese cinema, translation studies, and China studies.

icon of chinese language cinema: Berkshire Dictionary of Chinese Biography Volume 4 Kerry Brown, 2015-05-01 The *Berkshire Dictionary of Chinese Biography* (1979-2015) provides a riveting new way to understand twenty-first-century China and a personal look at the changes that have taken place since the Reform and Opening Up era started in 1979. One hundred key individuals from this period were selected by an international group of experts, and the stories were written by more than 70 authors in 14 countries. The authors map the paths taken by these individuals-some rocky,

some meandering, some fateful-and in telling their stories give contemporary Chinese history a human face. The editors have included-with the advice of myriad experts around the world-not only the life stories of politicians and government officials, who play a crucial role in the development of the country, but the stories of cultural figures including, film directors, activists, writers, and entrepreneurs from the mainland China, Hong Kong, and also from Taiwan. The Greater China that comes through in this volume has diverse ideas and identities. It is often contradictory, sometimes fractious, and always full of creative human complexity. Some of the lives rendered here are heroic. Some are tragic, and many are inspirational. Some figures come in for trenchant criticism, and others are celebrated with a sense of wonder and awe. Like previous volumes of the Berkshire Dictionary of Chinese Biography, this volume includes a range of appendices, including a pronunciation guide, a bibliography, and a timeline of key events.

icon of chinese language cinema: *Chinese Revolutionary Cinema* Jessica Ka Yee Chan, 2019-01-21 Engaging with fiction films devoted to heroic tales from the decade and a half between 1949 and 1966, this book reconceives state propaganda as aesthetic experiments that not only radically transformed acting, cinematography and screenwriting in socialist China, but also articulated a new socialist film theory and criticism. Rooted in the interwar avant-garde and commercial cinema, Chinese revolutionary cinema, as a state cinema for the newly established People's Republic, adapted Chinese literature for the screen, incorporated Hollywood narration, appropriated Soviet montage theory and orchestrated a new, glamorous, socialist star culture. In the wake of decolonisation, Chinese film journals were quick to project and disseminate the country's redefined self-image to Asia, Africa and Latin America as they helped to create an alternative vision of modernity and internationalism. Revealing the historical contingency of the term 'propaganda', Chan uncovers the visual, aural, kinaesthetic, sexual and ideological dynamics that gave rise to a new aesthetic of revolutionary heroism in world cinema. Based on extensive archival research, this book's focus on the distinctive rhetoric of post-war socialist China will be of value to East Asian Cinema scholars, Chinese Studies academics and those interested in the history of twentieth-century socialist culture.

icon of chinese language cinema: *General History of Chinese Film II* Ding Yaping, 2021-10-26 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.

icon of chinese language cinema: *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.

icon of chinese language cinema: Sporting Gender Yunxiang Gao, 2013-05-06 Sporting Gender is the first book to explore the rise to fame of female athletes in China in the early twentieth century. Gao shows how these women coped with the conflicting demands of nationalist causes, unwanted male attention, and modern fame, arguing that the athletic female form helped to create a new ideal of modern womanhood in China. This book brings vividly to life the histories of these women and demonstrates how intertwined they were with the aims of the state and the needs of society.

icon of chinese language cinema: *The Routledge Handbook of Fan Video and Digital Authorship* Louisa Ellen Stein, Samantha Close, 2025-10-31 This cutting-edge collection explores the histories, aesthetics, and cultural work of fan video across a wide variety of manifestations and genres. Editors Louisa Ellen Stein and Samantha Close have assembled an edited collection that showcases the aesthetic diversity and transcultural dynamics at play in fan video as a widespread form. The collection explores the relationships between fan video as a set of DIY subcultural authorship forms and the broader evolving popular cultures of digital media, looking at how fan video structures and aesthetics influence other popular and commercial forms of digital video. In order to do so, it examines a wide range of fan video genres and practices, including vidding, reaction videos, self-insert TikToks, ASMR videos, Let's Play videos, streams, Bilibili videos, gif loops, fan films, crack videos, animatics, collection videos, deepfakes, fake trailers, and fan video essays, among others. It features chapters by a range of scholars working in the intersecting fields of digital media studies, fan studies, media studies, cultural studies, audience studies, video game studies, transcultural studies, and videographic studies. A field-defining collection, this Handbook will be of interest to students and scholars of digital media studies, fan studies, media studies, cultural studies, videographic studies, and beyond.

icon of chinese language cinema: 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 *métissage* (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.

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