New Chinese Cinemas analyzes the changing forms and significance of filmmaking in the People's Republic, Taiwan, and Hong Kong, emphasizing the way film commented on the profound social changes that occurred in East Asia in the 1980s. These original essays offer extended analyses of the important trends, themes, and styles that define contemporary Chinese filmmaking. They demonstrate that film is an important aesthetic form and social document in the interpretation of these ongoing changes.
NEW CHINESE CINEMAS
New Chinese Cinemas
Forms, Identities, Politics

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NOTE ON THE ROMANIZATION OF CHINESE

Generally speaking, this book employs the hanyu pinyin system of romanization used in the People’s Republic of China. This system is employed almost exclusively in Chapters 1 through 4, in the list of scholarly works on Chinese filmmaking, and in all references to Chinese-language publications in the notes. However, in the chapters on Taiwan and Hong Kong, and in the portions of the introduction and chronologies that deal with Taiwan and Hong Kong, it did not seem appropriate to adhere rigidly to the hanyu pinyin system, since it is not used widely in those regions to identify people and places. Thus in the portions of the book that concern Taiwan and Hong Kong, the systems of romanization are local ones. Whenever a local system is used for the first time to identify a person or place, the hanyu pinyin equivalent follows in parentheses: for example, Hou Hsiao-hsien (Hou Xiaoxian). The glossary is alphabetized according to the hanyu pinyin system.