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0521448778 - New Chinese Cinemas: Forms, Identities, Politics

Edited by Nick Browne, Paul G. Pickowicz, Vivian Sobchack and Esther Yau

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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.

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New Chinese Cinemas

Forms, Identities, Politics

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include the five-volume *Xiandai Zhongguo xiaoshuo xuan* [An Anthology of Modern Chinese Fiction] (Hongfen, 1989), a critical anthology, *Zhang Ailing de shijie* [The Worlds of Eileen Chang] (Yuchen, 1989), a collection of critical essays, *Wenxue yinyuan* [Relations of Literature] (Dongda, 1987), and individual articles on Wang Meng, post-Mao avant-garde theater, and Mei Lanfang's influence on American drama. A book on Chinese literature and Western theories is forthcoming.

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In early January 1990, two dozen leading scholars of Chinese film from around the world came together at UCLA for a three-day conference. Presenters, in addition to those whose essays are published in this book, included Cai Shiyong, Cheng Jihua, Peggy Chiao, Paul Clark, Paul Fonoroff, Jenny Lau, Lee Tain-dow, Lin Nien-tung, Shao Mujun, Sergei Toroptsev, Wong Kin-yip, and Wu Tianming. Hu Ke and Ni Zhen were unable to attend.

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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.