

Markets and Bodies

Queer Cinema in the World

Chinese views of the United States have shifted dramatically since the 1980s, with changes in foreign relations, increased travel of Chinese citizens to the U.S., and wide circulation of American popular culture in China. *Significant Other* explores representations of Americans that emerged onstage in China between 1987 and 2002 and considers how they function as racial and cultural stereotypes, political strategy, and artistic innovation. Based on fieldwork in Beijing and Shanghai, it offers a unique view of contemporary Mainland Chinese spoken drama from the perspective of a Western academic who is both a Chinese studies scholar and a theatre practitioner. Claire Conceison's close readings of recent plays take into account not only the texts of the plays themselves and other primary sources, but also production contexts, creative origins, artistic collaboration, and audience reception. Identifying the American as China's "significant Other," Conceison introduces the complex cultural relationship between China and the United States, situating it in both the long history of Sino-Western relations and the present dynamics of post-colonialism. She then examines the emergent discourse of Occidentalism, tracing its origins and recent circulation and repositioning it as a

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discursive strategy to analyze appearances of Americans on the Chinese stage. Conceison maintains that Chinese staging of American characters—often played by local actors made up and costumed as Americans, and more recently played by foreigners themselves—reveals cultural norms and attitudes regarding the United States, reflects Sino-American political relations, articulates Chinese national and cultural identity, and signifies innovation in spoken drama as an art form.

International Guide to Literature on Masculinity

From feminist philosophy to genetic science, scholarship in recent years has succeeded in challenging many entrenched assumptions about the material and biological status of human bodies. Likewise in the study of Chinese cultures, accelerating globalization and the resultant hybridity have called into question previous assumptions about the boundaries of Chinese national and ethnic identity. The problem of identifying a single or definitive referent for the "Chinese body" is thornier than ever. By facilitating fresh dialogue between fields as diverse as the history of science, literary studies, diaspora studies, cultural anthropology, and contemporary Chinese film and cultural studies, *Embodied Modernities* addresses contemporary Chinese embodiments as they are represented textually and as part of everyday life practices. The book is divided into two sections, each with a dedicated introduction by the editors. The first examines "Thresholds of Modernity" in chapters on Chinese body cultures in the late nineteenth and early

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twentieth centuries—a period of intensive cultural, political, and social modernization that led to a series of radical transformations in how bodies were understood and represented. The second section on "Contemporary Embodiments" explores body representations across the People's Republic of China, Taiwan, and Hong Kong today. Contributors: Chris Berry, Louise Edwards, Maram Epstein, Larissa Heinrich, Olivia Khoo, Fran Martin, Jami Proctor-Xu, Tze-lan D. Sang, Teri Silvio, Mark Stevenson, Cuncun Wu, Angela Zito, John Zou.

Backward Glances

Carlos Rojas focuses on the trope of "homesickness" in China—discomfort caused not by a longing for home but by excessive proximity to it. This inverse homesickness marks a process of movement away from the home, conceived of as spaces associated with the nation, family, and individual body, and gives rise to the possibility of long-term health.

The Oxford Handbook of Chinese Cinemas

This collection of essays examines how mediated eroticism and sexuality circulate across Asia and its diasporas, both reflecting and shaping the social practices of producers and consumers.

Farewell My Concubine

How can we qualify slowness in cinema? What is the relationship between a cinema of slowness and a wider socio-cultural “slow movement”? A body of films that shares a propensity toward slowness has emerged in many parts of the world over the past two decades. This is the first book to examine the concept of cinematic slowness and address this fascinating phenomenon in contemporary film culture. Providing a critical investigation into questions of temporality, materiality, and aesthetics, and examining concepts of authorship, cinephilia, and nostalgia, Song Hwee Lim offers insight into cinematic slowness through the films of the Malaysian-born, Taiwan-based director Tsai Ming-liang. Through detailed analysis of aspects of stillness and silence in cinema, Lim delineates the strategies by which slowness in film can be constructed. By drawing on writings on cinephilia and the films of directors such as Abbas Kiarostami, Hou Hsiao-hsien, and Nuri Bilge Ceylan, he makes a passionate case for a slow cinema that calls for renewed attention to the image and to the experience of time in film. *Cinema of Slowness* will speak to readers with an interest in art cinema, queer studies, East Asian culture, and the question of time. In an age of unrelenting acceleration of pace both in film and in life, this book invites us to pause and listen, to linger and look, and, above all, to take things slowly.

Chinese Modernity and Global Biopolitics

This book provides a fascinating examination of the relationship between consumption, the idea of the body and the formation of the self. In tracing these connections, *The Consuming Body* develops a profile of individuality in the late twentieth century - in both its bodily and mental aspects. Pasi Falk offers a major synthesis and critical assessment of the debates surrounding the body, the self and contemporary consumer culture. The author explores two fundamental issues for modern social theory - the delineation of modern consumption and the body's historically changing position in various cultural orders. In the course of his argument he examines both metaphors of consumption and investigates the issues of representation i

Hong Kong Culture

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

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foods. Strongly associated with Asian and Asian American gastronomy, they are commonly understood as ersatz, depraved, or simply bad. In *Dubious Gastronomy*, Ku contends that these foods share a spiritual fellowship with Asians in the United States in that the Asian presence, be it culinary or corporeal, is often considered watered-down, counterfeit, or debased manifestations of the “real thing.” The American expression of Asianness is defined as doubly inauthentic—as insufficiently Asian and unreliably American when measured against a largely ideological if not entirely political standard of authentic Asia and America. By exploring the other side of what is prescriptively understood as proper Asian gastronomy, Ku suggests that Asian cultural expressions occurring in places such as Los Angeles, Honolulu, New York City, and even Baton Rouge are no less critical to understanding the meaning of Asian food—and, by extension, Asian people—than culinary expressions that took place in Tokyo, Seoul, and Shanghai centuries ago. In critically considering the impure and hybridized with serious and often whimsical intent, *Dubious Gastronomy* argues that while the notion of cultural authenticity is troubled, troubling, and troublesome, the apocryphal is not necessarily a bad thing: The dubious can be and is often quite delicious. *Dubious Gastronomy* overlaps a number of disciplines, including American and Asian American studies, Asian diasporic studies, literary and cultural studies, and the burgeoning field of food studies. More importantly, however, the book fulfills the critical task of amalgamating these areas and putting them in conversation with one another. Written in an engaging and fluid style, it promises to appeal a wide

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audience of readers who seriously enjoys eating—and reading and thinking about—food.

After Eunuchs

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.

Speaking in Images

Performing Authorship

Interviews with Ang Lee (Crouching Tiger, Hidden Dragon) and other Chinese directors about their work & the ways it has impacted both on the film industry in China as well as on the world scene.

GOTHIC FILM

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With a common focus on the decisions made by film-makers, this book explores different aspects of the relationship between textual detail and broader conceptual frameworks. All the essays centre on methods of close analysis and ground their discussion in the detail of individual films.

Dissertation Abstracts International

"Does Hong Kong culture still matter? This informative and interdisciplinary volume proves unmistakably so. It stands as an essential Hong Kong reader, a rich resource not only for those specialized in Hong Kong culture and history but also for students, teachers, and researchers interested in cosmopolitanism, postcolonial conditions, as well as cultural globalization."-Laikwan Pang, The Chinese University of Hong Kong "A very timely, ambitious and fascinating book. The essays are based on solid research, and full of theoretical or analytical insights illustrating the complexity of social and cultural life in Hong Kong. In addition to offering excellent essays on Hong Kong cinema, the book also surveys alternative performance art and documentary, which are undoubtedly the least researched aspects of Hong Kong's cultural scene."-Law Wing Sang, Lingnan University Hong Kong as a world city draws on a rich variety of foundational "texts" in film, fiction, architecture and other forms of visual culture. The city has been a cultural fault-line for centuries ù a translation space where Chinese-ness is interpreted for "Westerners" and

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Western-ness is translated for Chinese. Though constantly refreshed by its Chinese roots and global influences, this hub of Cantonese culture has flourished along cosmopolitan lines to build a modern, outward-looking character. Successfully managing this perpetual instability helps make Hong Kong a postmodern stepping-stone city, and helps make its citizens such prosperous and durable survivors in the modern world. This volume of essays engages many fields of cultural achievement. Several pieces discuss the tensions of English, closely associated with a colonial past, yet undeniably the key to Hong Kong's future. Hong Kong provides a vital point of contact, where cultures truly meet and a cosmopolitan traveler can feel at home and leave a sturdy mark. Contributors include John Carroll, Carolyn Cartier, David Clarke, Elaine Ho, Douglas Kerr, Michael Ingham, C. J.W.-L. Wee, Chu Yiu-Wai, Gina Marchetti, Esther M.K. Cheung, Pheng Cheah, Chris Berry, and Giorgio Biancorosso. Kam Louie is dean of the Faculty of Arts at the University of Hong Kong.

Directory of World Cinema

Awarded the Nobel Prize for Literature in 2000, Gao Xingjian is the first Chinese writer to be so lauded for his prose and plays. Since relocating to France in 1987, in a voluntary exile from China, he has assembled a body of dramatic work that has best been understood neither as expressly Chinese nor French, but as transnational. In this comprehensive study of his post-exile plays, Mary Mazzilli

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explores Gao's plays as examples of postdramatic transnationalism: a transnational artistic and theatrical trend that is fluid, flexible and encompasses a variety of styles and influences. As such, this innovative interdisciplinary investigation offers fresh insights into contemporary theatre. Whereas other publications have considered Gao's work as a cultural and artistic phenomenon, Gao Xingjian's *Post-Exile Plays: Transnationalism and Postdramatic Theatre* is the first study to relate his plays to postdramatic theatre and to provide close textual and dramatic analysis that will help readers to better understand his complex work, and also to see it in the context of the work of contemporary playwrights such as Martin Crimp, Peter Handke, and Elfriede Jelinek. Among the plays discussed are: *The Other Shore*, written just before he left China in 1987; *Between Life and Death* (1991) - compared in detail to Martin Crimp's *Attempts on her life*; *Dialogue and Rebuttal* (1992), and its relationship to Beckett's *Happy Days*; *Nocturnal Wanderer* (1993), *Weekend Quartet* (1995), and the latest plays *Snow in August* (1997), *Death Collector* (2000) and *Ballade Nocturne* (2010).

Women's Experimental Cinema

For much of Chinese history, the eunuch stood out as an exceptional figure at the margins of gender categories. Amid the disintegration of the Qing Empire, men and women in China began to understand their differences in the language of modern science. In *After Eunuchs*, Howard Chiang traces the genealogy of sexual

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knowledge from the demise of eunuchism to the emergence of transsexuality, showing the centrality of new epistemic structures to the formation of Chinese modernity. From anticastration discourses in the late Qing era to sex-reassignment surgeries in Taiwan in the 1950s and queer movements in the 1980s and 1990s, *After Eunuchs* explores the ways the introduction of Western biomedical sciences transformed normative meanings of gender, sexuality, and the body in China. Chiang investigates how competing definitions of sex circulated in science, medicine, vernacular culture, and the periodical press, bringing to light a rich and vibrant discourse of sex change in the first half of the twentieth century. He focuses on the stories of gender and sexual minorities as well as a large supporting cast of doctors, scientists, philosophers, educators, reformers, journalists, and tabloid writers, as they debated the questions of political sovereignty, national belonging, cultural authenticity, scientific modernity, human difference, and the power and authority of truths about sex. Theoretically sophisticated and far-reaching, *After Eunuchs* is an innovative contribution to the history and philosophy of science and queer and Sinophone studies.

Directory of Japan Specialists and Japanese Studies Institutions in the United States and Canada: Japan specialists

This anthology is a book-length study of China's ecosystem through the lens of

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cinema. Proposing 'ecocinema' as a new critical framework, the volume collectively investigates a wide range of urgent topics in today's world.

The Cinema of Mika Kaurismäki

Mysterious Skin

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Significant Other

A pathbreaking collection of essays on early Chinese-language cinema

Mobility and Fantasy in Visual Culture

China Review International

This ambitious work is a multimedia, interdisciplinary study of Chinese modernity in the context of globalization from the late nineteenth century to the present.

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Sheldon Lu draws on Chinese literature, film, art, photography, and video to broadly map the emergence of modern China in relation to the capitalist world-system in the economic, social, and political realms. Central to his study is the investigation of biopower and body politics, namely, the experience of globalization on a personal level. Lu first outlines the trajectory of the body in modern Chinese literature by focusing on the adventures, pleasures, and sufferings of the male (and female) body in the writings of selected authors. He then turns to avant-garde and performance art, tackling the physical self more directly through a consideration of work that takes the body as its very theme, material, and medium. In an exploration of mass visual culture, Lu analyzes artistic reactions to the multiple, uneven effects of globalization and modernization on both the physical landscape of China and the interior psyche of its citizens. This is followed by an inquiry into contemporary Chinese urban space in popular cinema and experimental photography and art. Examples are offered that capture the daily lives of contemporary Chinese as they struggle to make the transition from the vanishing space of the socialist lifestyle to the new capitalist economy of commodities. Lu reexamines the history and implications of China's belated integration into the capitalist world system before closing with a postscript that traces the genealogy of the term "postsocialism" and points to the real relevance of the idea for the investigation of everyday life in China in the twenty-first century.

The Consuming Body

Backward Glances reveals that the passionate love one woman feels for another occupies a position of unsuspected centrality in contemporary Chinese mass cultures. By examining representations of erotic and romantic love between women in popular films, elite and pulp fiction, and television dramas, Fran Martin shows how youthful same-sex love is often framed as a universal, even ennobling, feminine experience. She argues that a temporal logic dominates depictions of female homoeroticism, and she traces that logic across texts produced and consumed in mainland China, Hong Kong, and Taiwan during the twentieth century and the early twenty-first. Attentive to both transnational cultural flows and local particularities, Martin shows how loving relations between women in mass culture are usually represented as past experiences. Adult protagonists revel in the repeated, mournful narration of their memories. Yet these portrayals do not simply or finally consign the same-sex loving woman to the past—they also cause her to reappear ceaselessly in the present. As Martin explains, memorial schoolgirl love stories are popular throughout contemporary Chinese cultures. The same-sex attracted young woman appears in both openly homophobic and proudly queer-affirmative narratives, as well as in stories whose ideological valence is less immediately clear. Martin demonstrates that the stories, television programs, and films she analyzes are not idiosyncratic depictions of marginal figures, but manifestations of a broader, mainstream cultural preoccupation. Her investigation

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racial, sexual or gender politics. They discuss key actors, directors and films of these countries, from Ewan MacGregor in Peter Greenaway's "The Pillow Book", through the films of Wong Kar Wai, to Paul Hogan as Mick Dundee in "Crocodile Dundee". In so doing, "Mysterious Skin" also provides a strong overview of important cinema produced around the world in the last twenty years.

Tsai Ming-liang and a Cinema of Slowness

Mika Kaurismaki's films challenge the boundaries of nations, genre formations, art/popular culture and fiction/documentary films. Synthesising concepts from a range of theoretical frameworks, this work situates Kaurismaki's films in an interdisciplinary framework, which suggests ways of understanding the potential of cinematic border-crossings.

Post Cinematic Affect

International in scope, this guide lists references by world region, selected nations, selected American ethnic minorities, and Christianity and Judaism. Specific ethnic minorities covered include American Indians, African Americans, and Asian Americans.

Early Film Culture in Hong Kong, Taiwan, and Republican China

A unique volume of multicultural verse: Octavio Paz - Mexican writer, poet, diplomat and public intellectual, winner of the Premio Cervantes and the Nobel Prize in Literature - built bridges among cultures, and especially among poets. His connections with Asia were considerable. Moved by the wisdom and lyrical thrust of Chinese poetry, he translated some 60 classical poems primarily from the Tang and Song dynasties. These are still considered the best translations of Chinese poems in Spanish, and among the best in any language. Paz also served as ambassador to India, and wrote lucidly on South Asia and its culture. Desde means "from" and this anthology of original poetry from Hong Kong and beyond commemorates the centenary of the poet's birth and illustrates the continuing ability of Paz's poetry to inspire and stimulate across decades, cultures and oceans.

Dubious Gastronomy

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

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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.

The Chinese Cinema Book

Since the publication of the first volume of *Directory of World Cinema: China*, the Chinese film industry has intensified its efforts to make inroads into the American market. The 2012 acquisition of US theatre chain AMC and visual effects house Digital Domain by Chinese firms testifies to the global ambitions of China's powerhouse film industry. Yet Chinese cinema has had few crossover hits in recent years to match the success of such earlier films as *Crouching Tiger, Hidden Dragon*, *House of Flying Daggers*, and *Kung Fu Hustle*. Although overseas revenue for Chinese movies has dwindled, domestic market growth surges year after year. Indeed, annual production output remains healthy, and the daily expansion of screens in second or third-tier cities attracts audiences whose tastes favour domestic films over foreign imports. A survey of a vibrant – and expanding – industry, *Directory of World Cinema: China 2* examines, among other themes, China's desire for success and fulfilment in the United States as well as the extensive history of representing China – and the Chinese in America – on US movie screens. With contributions from some of the leading academics in the field, this volume will be essential reading for all fans of Chinese film.

Gao Xingjian's Post-Exile Plays

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Post-Cinematic Affect is about what it feels like to live in the affluent West in the early 21st century. Specifically, it explores the structure of feeling that is emerging today in tandem with new digital technologies, together with economic globalization and the financialization of more and more human activities. The 20th century was the age of film and television; these dominant media shaped and reflected our cultural sensibilities. In the 21st century, new digital media help to shape and reflect new forms of sensibility. Movies (moving image and sound works) continue to be made, but they have adopted new formal strategies, they are viewed under massively changed conditions, and they address their spectators in different ways than was the case in the 20th century. The book traces these changes, focusing on four recent moving-image works: Nick Hooker's music video for Grace Jones' song Corporate Cannibal; Olivier Assayas' movie Boarding Gate, starring Asia Argento; Richard Kelly's movie Southland Tales, featuring Justin Timberlake, Dwayne Johnson, and other pop culture celebrities; and Mark Neveldine and Brian Taylor's Gamer.

Homesickness

The figure of the auteur continues to haunt the study of film, resisting both the poststructuralist charges that pointed to its absence and the histories of production that have described its pitfalls. In an era defined by the instability of identities and the recycling of works, *Performing Authorship* offers a refreshingly new take on the

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cinematic auteur, proposing that the challenges that once accelerated this figure's critical demise should instead pump new life into it. This book is about the drama of creative processes in essay, documentary and fiction films, with particular emphasis on the effects that the filmmaker's body exerts on our sense of an authorial presence. It is an illuminating analysis of films by Jean-Luc Godard, Woody Allen, Agnes Varda, Orson Welles, Jean Rouch, Eduardo Coutinho and Sarah Turner that shows directors shifting between opposite movements towards exposure and masking, oscillating between the assertion and divestiture of their authorial control. In the process, Cecilia Sayad argues, the film author is not necessarily at the work's origin, nor does it constitute the end product. What this new concept of performing authorship describes is the making and unmaking of a subject.

National Identity, Popular Culture and Everyday Life

Insulated from the dust, noise, and crowds churning outside, China's luxury hotels are staging areas for the new economic and political landscape of the country. These hotels, along with other emerging service businesses, offer an important, new source of employment for millions of workers, but also bring to light levels of inequality that surpass most developed nations. Examining how gender enables the globalization of markets and how emerging forms of service labor are changing women's social status in China, *Markets and Bodies* reveals the forms of social

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inequality produced by shifts in the economy. No longer working for the common good as defined by the socialist state, service workers are catering to the individual desires of consumers. This economic transition ultimately affords a unique opportunity to investigate the possibilities and current limits for better working conditions for the young women who are enabling the development of capitalism in China.



This volume offers a varied and informed series of approaches to questions of mobility—actual, social, virtual, and imaginary—as related to visual culture. Contributors address these questions in light of important contemporary issues such as migration; globalization; trans-nationality and trans-cultural difference; art, space and place; new media; fantasy and identity; and the movement across and the transgression of the proprieties of boundaries and borders. The book invites the reader to read across the collection, noting differences or making connections between media and forms and between audiences, critical traditions and practitioners, with a view to developing a more informed understanding of visual culture and its modalities of mobility and fantasy as encouraged by dominant, emergent, and radical forms of visual practice.

Transnational Chinese Cinema

Proposing a radical vision of cinema's queer globalism, Karl Schoonover and Rosalind Galt explore how queer filmmaking intersects with international sexual cultures, geopolitics, and aesthetics to disrupt dominant modes of world making. Whether in its exploration of queer cinematic temporality, the paradox of the queer popular, or the deviant ecologies of the queer pastoral, Schoonover and Galt reimagine the scope of queer film studies. The authors move beyond the gay art cinema canon to consider a broad range of films from Chinese lesbian drama and Swedish genderqueer documentary to Bangladeshi melodrama and Bolivian activist video. Schoonover and Galt make a case for the centrality of queerness in cinema and trace how queer cinema circulates around the globe—institutionally via film festivals, online consumption, and human rights campaigns, but also affectively in the production of a queer sensorium. In this account, cinema creates a uniquely potent mode of queer worldliness, one that disrupts normative ways of being in the world and forges revised modes of belonging.

Comedy Begins with Our Simplest Gestures

The Millennium Dome, Braveheart and Rolls Royce cars. How do cultural icons reproduce and transform a sense of national identity? How does national identity

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vary across time and space, how is it contested, and what has been the impact of globalization upon national identity and culture? This book examines how national identity is represented, performed, spatialized and materialized through popular culture and in everyday life. National identity is revealed to be inherent in the things we often take for granted - from landscapes and eating habits, to tourism, cinema and music. Our specific experience of car ownership and motoring can enhance a sense of belonging, whilst Hollywood blockbusters and national exhibitions provide contexts for the ongoing, and often contested, process of national identity formation. These and a wealth of other cultural forms and practices are explored, with examples drawn from Scotland, the UK as a whole, India and Mauritius. This book addresses the considerable neglect of popular cultures in recent studies of nationalism and contributes to debates on the relationship between 'high' and 'low' culture.

Chinese Ecocinema

Farewell My Concubine, one of three new QUEER FILM CLASSICS this fall, is a thought-provoking consideration of Chen Kaige's acclaimed 1992 Chinese film set in the mid-20th century about two male Peking opera stars and the woman who comes between them, set against the political turmoil of a China in transition. The film's treatment of gender performance and homosexuality was a first in Chinese cinema, and the subject of much controversy there. The movie, which helped to

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bring contemporary Chinese films onto the world stage, won the Palme d'Or at the Cannes Film Festival (the first Chinese film to do so), and was nominated for a Best Foreign-Language Film Oscar. This book, one of two new QFCs to focus on Asian queer cinema, places the film in its historical and cultural context while drawing on fresh insights from recent works on transgender and queer studies to provide readers with an intimate, provocative, and original look at the film.

Embodied Modernities

The important relationship of comedy to ethics, through the lens of continental philosophy and Emmanuel Levinas, in particular, is examined

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