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\*Postsocialist Modernity is an engaging and well-written analysis that employs an array of primary sources to illustrate the ways literature, culture, and cinema connect to national transformation in an international context. Additionally, McGrath provides accurate and helpful translations of Chinese cultural terminology affiliated with this particular era.

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This book examines Chinese culture under the age of market reforms. Beginning in the early 1990s and on into the new century, fields such as literature and film have been fundamentally transformed by the forces of the market as China is integrated ever more closely into the world economic system. As a result, the formerly unified revolutionary culture has been changed into a pluralized state ...

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Postsocialist Modernity Chinese Cinema Literature And ...

<p>Postsocialist China is marked by paradoxes: economic boom, political conservatism, cultural complexity. Haomin Gong's dynamic study of these paradoxes, or 'unevenness,'] provides a unique and seminal approach to contemporary China. Reading unevenness as a problem and an opportunity simultaneously, Gong investigates how this dialectical social situation shapes cultural production. He ...

Postsocialist Modernity Chinese Cinema Literature And ...

This book examines Chinese culture under the condition of postsocialist modernity, in which market reforms have fundamentally altered the fields of film, literature, and cultural debate.

A tour de force chronicling the development of realism in Chinese cinema The history of Chinese cinema is as long and complicated as the tumultuous history of China itself. Be it the silent, the Communist, or the contemporary, each Chinese cinematic era has necessitated its own form in conversation with broader trends in politics and culture. In Chinese Film, Jason McGrath tells this fascinating story by tracing the varied claims to cinematic realism made by Chinese filmmakers, officials, critics, and scholars. Understanding realism as a historical dynamic that is both enabled and mitigated by aesthetic conventions of the day, he analyzes it across six different types of claims: ontological, perceptual, fictional, social, prescriptive, and apophatic. Through this method, McGrath makes major claims not just about Chinese cinema but also about realism as an aesthetic form that negotiates between cultural conventions and the ever-evolving real. He comes to envision it as more than just a cinematic question, showing how the struggle for realism is central to the Chinese struggle for modernity itself.

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This book makes a significant contribution to the burgeoning field of Chinese studies as well as the study of uneven development in general.

Postsocialist China is marked by paradoxes: economic boom, political conservatism, cultural complexity. Haomin Gong's dynamic study of these paradoxes, or 'unevenness,'] provides a unique and seminal approach to contemporary China. Reading unevenness as a problem and an opportunity simultaneously, Gong investigates how this dialectical social situation shapes cultural production. He begins his investigation of 'uneven modernity' in China by constructing a critical framework of unevenness among different theoretical schools and expounding on how dialectical thinking points to a metaphysical paradox in capitalism and modernity: the inevitable tension between a constant pursuit of infinite fullness and a break of fullness (unevenness) as the means of this pursuit. In the Chinese context, this paradox is created in the 'uneven developmentalism' that most manifestly characterizes the postsocialist period. Gong goes on to investigate manifestations of the dialectics of unevenness in specific cultural events. Four case studies address respectively but not exclusively literature (the prose of Yu Quyu), popular fiction (Chi Li's neorealistic fiction), commercial cinema (the movies of Feng Xiaogang), and art-house cinema (Wang Xiaoshuai's filmmaking). Representing different aspects of cultural production in postsocialist China, these writers and directors deal with the same social condition of uneven development, and their works clearly exhibit the problematics of this age. Uneven Modernity makes a significant contribution to the burgeoning field of China studies as well as the study of uneven development in general. It addresses some of the most popular, yet understudied, cultural phenomena in contemporary China. Specialists and students will find its insights admirable and its style accessible.

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

During the Mao years, laughter in China was serious business. Simultaneously an outlet for frustrations and grievances, a vehicle for socialist education, and an object of official study, laughter brought together the political, the personal, the aesthetic, the ethical, the affective, the physical, the aural, and the visual. The ten essays in Maoist Laughter convincingly demonstrate that the connection between laughter and political culture was far more complex than conventional conceptions of communist indoctrination can explain. Their sophisticated readings of a variety of genres—including dance, cartoon, children's literature, comedy, regional oral performance, film, and fiction—uncover many nuanced innovations and experiments with laughter during what has been too often misinterpreted as an unrelentingly bleak period. In Mao's China, laughter helped to regulate both political and popular culture and often served as an indicator of shifting values, alliances, and political campaigns. In exploring this phenomenon, Maoist Laughter is a significant correction to conventional depictions of socialist China. 'Maoist Laughter brings together prominent scholars of contemporary China to make a timely and original contribution to the burgeoning field of Maoist literature and culture. One of its main strengths lies in the sheer number of genres covered, including dance, traditional Chinese performance, visual arts, film, and literature. The focus on humor in the Maoist period gives an exciting new perspective from which to understand cultural production in twentieth-century China.' (Krista Van Fleet, University of South Carolina) 'An illuminating study of the culture of laughter in the Maoist period. Focusing on much-neglected topics such as satire, jokes, and humor, this book is an essential contribution to our understanding of how socialist culture actually 'worked' as a coherent, dynamic, and constructive life experience. The chapters show that traditional culture could almost blend perfectly with revolutionary mission.' (Xiaomei Chen, University of California, Davis

DIVAn anthology that explores film works by the "urban generation,"--filmmakers who operate outside of "mainstream" (officially sanctioned) Chinese cinema -- whose impact has been enormous./div

A groundbreaking, alternate history of information technology and information discourses Although the scale of the information economy and the impact of digital media on social life in China today could pale that of any other country, the story of their emergence in the post-Mao sociopolitical environment remains untold. Information Fantasies offers a revisionist account of the emergence of the 'information society,' arguing that it was not determined by the technology of digitization alone but developed out of a set of techno-cultural imaginations and practices that arrived alongside postsocialism. Anticipating discussions on information surveillance, data collection, and precarious labor conditions today, Xiao Liu goes far beyond the current scholarship on internet and digital culture in China, questioning the limits of current new-media theory and history, while also salvaging postsocialism from the persistent Cold War structure of knowledge production. Ranging over forgotten science fiction, unjustly neglected films, corporeal practices such as qigong, scientific journals, advertising, and cybernetic theories, Information Fantasies constructs an alternate genealogy of digital and information imaginaries/one that will change how we look at the development of the postsocialist world and the emergence of digital technologies.

Sheldon Lu's wide-ranging new book investigates how filmmakers and visual artists from mainland China, Hong Kong and Taiwan have envisioned China as it transitions from a socialist to a globalized capitalist state. It examines how the modern nation has been refashioned and re-imagined in order to keep pace with globalization and transnationalism. At the heart of Lu's analysis is a double movement in the relationship between nation and transnationalism in the Chinese post-socialist state. He considers the complexity of how the Chinese economy is integrated in the global capitalist system while also remaining a repressive body politic with mechanisms of control and surveillance. He explores the interrelations of the local, the national, the subnational, and the global as China repositions itself in the world. Lu considers examples from feature and documentary film, mainstream and marginal cinema, and a variety of visual arts: photography, painting, digital video, architecture, and installation. His close case studies include representations of class, masculinity and sexuality in contemporary Taiwanese and Chinese cinema; the figure of the sex worker as a symbol of modernity and mobility; and artists' representations of Beijing at the time of the 2008 Olympics.

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