

Situating Sexualities Queer Representation In Taiwanese Fiction Film And Public Culture

The Routledge Handbook of Mobilities Peter Adey 2014-01-10 The 21st century seems to be on the move, perhaps even more so than the last. With cheap travel, and more than two billion cars projected worldwide for 2030. And yet, all this mobility is happening incredibly unevenly, at different paces and intensities, with varying impacts and consequences to the extent that life on the move might be actually quite difficult to sustain environmentally, socially and ethically. As a result 'mobility' has become a keyword of the social sciences; delineating a new domain of concepts, approaches, methodologies and techniques which seek to understand the character and quality of these trends. This Handbook explores and critically evaluates the debates, approaches, controversies and methodologies, inherent to this rapidly expanding discipline. It brings together leading specialists from range of backgrounds and geographical regions to provide an authoritative and comprehensive overview of this field, conveying cutting edge research in an accessible way whilst giving detailed grounding in the evolution of past debates on mobilities. It illustrates disciplinary trends and pathways, from migration studies and transport history to communications research, featuring methodological innovations and developments and conceptual histories - from feminist theory to tourist studies. It explores the dominant figures of mobility, from children to soldiers and the mobility impaired; the disparate materialities of mobility such as flows of water and waste to the vectors of viruses; key infrastructures such as logistics systems to the informal services of megacity slums, and the important mobility events around which our world turns; from going on vacation to the commute, to the catastrophic disruption of mobility systems. The text is forward-thinking, projecting the future of mobilities as they might be lived, transformed and studied, and possibly, brought to an end. International in focus, the book transcends disciplinary and national boundaries to explore mobilities as they are understood from different perspectives, different fields, countries and standpoints. This is an invaluable resource for all those with an interest in mobility across disciplinary boundaries and areas of study.

Lifestyle Media in Asia Fran Martin 2016-05-20 Across Asia, consumer culture is increasingly shaping everyday life, with neoliberal economic and social policies increasingly adopted by governments who see their citizens as individualised, sovereign consumers with choices about their lifestyles and identities. One aspect of this development has been the emergence of new wealthy middle classes with lifestyle aspirations shaped by national, regional and global media - especially by a range of new popular lifestyle media, which includes magazines, television and mobile and social media. This book explores how far everyday conceptions and experiences of identity are being transformed by media cultures across the region. It considers a range of different media in different Asian contexts, contrasting how the shaping of lifestyles in Asia differs from similar processes in Western countries, and assessing how the new lifestyle media represents not just a new emergent media culture, but also illustrates wider cultural and social changes in the Asian region.

The Oxford Handbook of Chinese Cinemas Carlos Rojas 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.

Celluloid Comrades Song Hwee Lim 2006-08-31 *Celluloid Comrades* offers a cogent analytical introduction to the representation of male homosexuality in Chinese cinemas within the last decade. It posits that representations of male homosexuality in Chinese film have been polyphonic and multifarious, posing a challenge to monolithic and essentialized constructions of both "Chineseness" and "homosexuality." Tracing the engendering conditions within the film industries of China, Taiwan, and Hong Kong, Song Hwee Lim argues that the emergence of Chinese cinemas in the international scene since the 1980s created a public sphere in which representations of marginal sexualities could flourish in its interstices. Examining the politics of representation in the age of multiculturalism through debates about the films, Lim calls for a rethinking of the limits and hegemony of gay liberationist discourse prevalent in current scholarship and film criticism. He provides in-depth analyses of key films and auteurs, reading them within contexts as varied as premodern, transgender practice in Chinese theater to postmodern, diasporic forms of sexualities.

Sexual Identity and Lesbian Family Life Iris Erh-Ya Pai 2017-07-11 This new book illustrates how Taiwanese lesbians negotiate their lives outside patriarchal families, while seeking varying ways to maintain working relationships with their families of origin, as their notion of family distinguishes them from same sex couples in other countries. This ambivalence has a strong influence on their relational decisions as they deal with contradictions between family ties, filial piety and lesbianism. Based on individual and couple interviews with self-identified lesbian couples in stable relationships, the book offers vivid narratives of different ways in which Taiwanese lesbians have been able to make sense of their families without recognition by legislation or their families of origin. Specific issues in Taiwan raised in the book challenge the taken-for-granted understandings of same-sex relationships and review the dramatic transformations that have profoundly changed womens' position. It also offers a sensitive analysis of GLBT issues and heteronormativity, arguing that Chinese familialism can cohabite with lesbianism in the context of contemporary Taiwan.

Asian Popular Culture Anthony Y.H. Fung 2013-05-29 This book examines different aspects of Asian popular culture, including films, TV, music, comedy, folklore, cultural icons, the Internet and theme parks. It raises important questions such as - What are the implications of popularity of Asian popular culture for globalization? Do regional forces impede the globalizing of cultures? Or does the Asian popular culture flow act as a catalyst or conveying channel for cultural globalization? Does the globalization of culture pose a threat to local culture? It addresses two seemingly contradictory and yet parallel processes in the circulation of Asian popular culture: the interconnectedness between Asian popular culture and western culture in an era of cultural globalization that turns subjects such as Pokémon, Hip Hop or Cosmopolitan into truly global phenomena, and the local derivatives and versions of global culture that are necessarily disconnected from their origins in order to cater for the local market. It thereby presents a collective argument that, whilst local social formations, and patterns of consumption and participation in Asia are still very much dependent on global cultural developments and the phenomena of modernity, yet such dependence is often concretized, reshaped and distorted by the local media to cater for the local market.

China on Screen Chris Berry 2006 In *China on Screen*, Chris Berry and Mary Farquhar, leaders in the field of Chinese film studies, explore more than one hundred years of Chinese cinema and nation. Providing new perspectives on key movements, themes, and filmmakers, Berry and Farquhar

analyze the films of a variety of directors and actors, including Chen Kaige, Zhang Yimou, Hou Hsiao Hsien, Bruce Lee, Jackie Chan, Maggie Cheung, Gong Li, Wong Kar-wai, and Ang Lee. They argue for the abandonment of "national cinema" as an analytic tool and propose "cinema and the national" as a more productive framework. With this approach, they show how movies from China, Hong Kong, Taiwan, and the Chinese diaspora construct and contest different ideas of Chinese nation -- as empire, republic, or ethnicity, and complicated by gender, class, style, transnationalism, and more. Among the issues and themes covered are the tension between operatic and realist modes, male and female star images, transnational production and circulation of Chinese films, the image of the good foreigner -- all related to different ways of imagining nation. Comprehensive and provocative, *China on Screen* is a crucial work of film analysis.

The Inter-Asia Cultural Studies Reader Kuan-Hsing Chen 2015-04-22 Asian Cultural Studies or Cultural Studies in Asia is a new and burgeoning field, and the *Inter-Asia Cultural Studies Journal* is at its cutting edge. Committed to bringing Asian Cultural Studies scholarship to the international English speaking world and constantly challenging existing conceptions of cultural studies, the journal has emerged as the leading publication in Cultural Studies in Asia. The *Inter-Asia Cultural Studies Reader* brings together the best of the ground breaking papers published in the journal and includes a new introduction by the editors, Chen Kuan-Hsing and Chua Beng Huat. Essays are grouped in thematic sections, including issues which are important across the region, such as State violence and social movements and work produced by IACS sub-groups, such as feminism, queer studies, cinema studies and popular culture studies. The Reader provides useful alternative case studies and challenging perspectives, which will be invaluable for both students and scholars in media and cultural studies.

The Ashgate Research Companion to Queer Theory Noreen Giffney 2016-03-23 This interdisciplinary volume of thirty original essays engages with four key concerns of queer theoretical work - identity, discourse, normativity and relationality. The terms 'queer' and 'theory' are put under interrogation by a combination of distinguished and emerging scholars from a wide range of international locations, in an effort to map the relations and disjunctions between them. These contributors are especially attendant to the many theoretical discourses intersecting with queer theory, including feminist theory, LGBT studies, postcolonial theory, psychoanalysis, disability studies, Marxism, poststructuralism, critical race studies and posthumanism, to name a few. This Companion provides an up to the minute snapshot of queer scholarship from the past two decades and identifies many current directions queer theorizing is taking, while also signposting several fruitful avenues for future research. This book is both an invaluable and authoritative resource for scholars and an indispensable teaching tool for use in the classroom.

Queer Politics and Sexual Modernity in Taiwan Hans Tao-Ming Huang 2011-08-01 This book analyses the critical reception of Pai Hsien-yung's *Crystal Boys*, one of Taiwan's first recognized gay novels and one which has played an important role in redefining sexual modernity and linking this to ongoing cultural dialogues on state-building. It examines the deployment of sexuality over the past five decades in Taiwan by paying particular attention to male homosexuality and prostitution. In addition to literary and film material, the study engages a number of relevant legal cases and media reports. Through Hans Huang's primary research and historical investigations, the book not only illuminates the construction of gendered sexual identities in Taiwanese culture but also, in a reflexive fashion, critiques the culture that produces them. Hans Tao-Ming Huang is assistant professor in the English Department, National Central University, Taiwan.

Queer in Translation B.J. Epstein 2017-01-06 As the field of translation studies has developed, translators and translation scholars have become more aware of the unacknowledged ideologies inherent both in texts themselves and in the mechanisms that affect their circulation. This book both analyses the translation of queerness and applies queer thought to issues of translation. It sheds light on the manner in which heteronormative societies influence the selection, reading and translation of texts and pays attention to the means by which such heterosexism might be subverted. It considers the ways in which queerness can be repressed, ignored or made invisible in translation,

and shows how translations might expose or underline the queerness – or the homophobic implications – of a given text. Balancing the theoretical with the practical, this book investigates what is culturally at stake when particular texts are translated from one culture to another, raising the question of the relationship between translation, colonialism and globalization. It also takes the insights derived from intercultural translation studies and applies them to other fields of cultural criticism. The first multi-focus, in-depth study on translating queer, translating queerly and queering translation, this book will be of interest to scholars working in the fields of gender and sexuality, queer theory and queer studies, literature, film studies and translation studies.

Situating Sexualities Fran Martin 2003-05-01 This is the first book in English to analyse the stunning rise to prominence of cultures of dissident sexuality in Taiwan during the 1990s. Positioned at the crossroads of queer theory and postcolonial cultural studies, this book intervenes in current debates on sexuality and globalization to argue that the current emergence of public, dissident sexualities in non-Western locations like Taiwan cannot be reduced to the effects of homogenizing 'Westernization'. Instead, *Situating Sexualities* approaches the queer sexualities represented in recent Taiwanese fiction, film and public culture as dynamic formations that combine local knowledge with globalizing discourses on gay and lesbian identity to produce sexualities that are multiple, shifting and inherently hybrid. Equally, the book pushes out the limits of 'queer' to challenge the Eurocentrism of much queer theory to date. Consistently critical of essentializing accounts of 'Chinese' culture, the book nevertheless highlights some of the important ways in which Taiwanese formations of dissident sexuality differ from the familiar Euro-American formations.

Boys' Love, Cosplay, and Androgynous Idols Maud Lavin 2017-06-01 Chinese-speaking popular cultures have never been so queer in this digital, globalist age. The title of this pioneering volume, *Boys' Love, Cosplay, and Androgynous Idols: Queer Fan Cultures in Mainland China, Hong Kong, and Taiwan* already gives an idea of the colorful, multifaceted realms the fans inhabit today. Contributors to this collection situate the proliferation of (often online) queer representations, productions, fantasies, and desires as a reaction against the norms in discourses surrounding nation-states, linguistics, geopolitics, genders, and sexualities. Moving beyond the easy polarities between general resistance and capitulation, *Queer Fan Cultures* explores the fans' diverse strategies in negotiating with cultural strictures and media censorship. It further outlines the performance of subjectivity, identity, and agency that cyberspace offers to female fans. Presenting a wide array of concrete case studies of queer fandoms in Chinese-speaking contexts, the essays in this volume challenge long-established Western-centric and Japanese-focused fan scholarship by highlighting the significance and specificities of Sinophone queer fan cultures and practices in a globalized world. The geographic organization of the chapters illuminates cultural differences and the other competing forces shaping geocultural intersections among fandoms based in Mainland China, Hong Kong, and Taiwan. "This important collection complicates our understanding of fan practices, showing how national and regional factors play an important role in how media texts and identities are understood. It also shows how the Chinese-speaking world is home to dense and often conflicting modes of audience reception of cultural texts deriving from Sinophone, Japanese, and Western contexts." —Mark McLelland, University of Wollongong "An exciting anthology by a talented group of emergent scholars whose vibrant studies offer fresh insights on the diverse practices and transregional flows of queer fandom in the Chinese-speaking world. Local in its specificity and transnational in its scope, this book highlights the creativity of queer fan practices while critically locating them within the political and social structures that produce them." —Helen Hok-Sze Leung, Simon Fraser University

Perverse Taiwan Howard Chiang 2016-12-19 Cover -- Title -- Copyright -- Contents -- List of figures -- Notes on contributors -- 1 Perverse Taiwan -- PART I Turning queer in straight times: reframing genealogies -- 2 Archiving Taiwan, articulating renyao -- 3 Plural not singular: homosexuality in Taiwanese literature of the 1960s -- 4 From psychoanalysis to AIDS: the early contradictory approaches to gender and sexuality and the recourse to American discourses during Taiwan's societal transformation in the early 1980s -- PART II Orderly subjects of disorderly conducts:

redefining positionalities -- 5 "Are you a T, Po, or bufen?": transnational cultural politics and lesbian identity formation in contemporary Taiwan -- 6 Patrilineal kinship and transgender embodiment in Taiwan -- PART III Normal nation and deviant narrations: refiguring embodiments -- 7 Performing hybridity: the music and visual politics of male cross-dressing performance in Taiwan -- 8 Market visibility: the development and vicissitudes of tongzhi cinema in Taiwan -- 9 Defacing shame -- 10 A canvas of foreign characters: post/colonial modernity in Lai Xiangyin's "The Translator" and Thereafter -- Index

The Everyday Lives of Gay Men in Hainan James Cummings 2022-03-15 "This book explores the everyday lives of gay men in Hainan, an island province of the People's Republic of China. Taking an ethnographic and phenomenological approach, it asks how these men construct and experience ways of 'sexual being' - as gay, homosexual, tongzhi and/or in the scene - and what these mean for the ways of living they see as possible within a socio-cultural, political and material context characterised by pervasive heteronormativity. It explores what it means for gay men in Hainan to 'come into the scene', how internet and mobile technologies figure in their everyday processes of sexual categorisation and how these men negotiate orientations and disorientations towards the future in relation to dominant heterosexual life scripts of marriage and reproduction. This book offers vital insights into the production and restriction of non-heterosexual lives in diverse settings, while addressing universal questions of how certain ways of living are enabled and curtailed in living together with others through powerful conditions of uncertainty and precarity. This book will be of interest to scholars in LGBTQ studies, particularly those with a focus on same-sex intimacies and identities in China."

AsiaPacifiQueer Fran Martin 2010-10-01 This interdisciplinary collection examines the shaping of local sexual cultures in the Asian Pacific region in order to move beyond definitions and understandings of sexuality that rely on Western assumptions. The diverse studies in AsiaPacifiQueer demonstrate convincingly that in the realm of sexualities, globalization results in creative and cultural admixture rather than a unilateral imposition of the western values and forms of sexual culture. These essays range across the Pacific Rim and encompass a variety of forms of social, cultural, and personal expression, examining sexuality through music, cinema, the media, shifts in popular rhetoric, comics and magazines, and historical studies. By investigating complex processes of localization, interregional borrowing, and hybridization, the contributors underscore the mutual transformation of gender and sexuality in both Asian Pacific and Western cultures. Contributors are Ronald Baytan, J. Neil C. Garcia, Kam Yip Lo Lucetta, Song Hwee Lim, J. Darren Mackintosh, Claire Maree, Jin-Hyung Park, Teri Silvio, Megan Sinnott, Yik Koon Teh, Carmen Ka Man Tong, James Welker, Heather Worth, and Audrey Yue.

Internationalizing Internet Studies Gerard Goggin 2010-04-15 This timely book offers a mapping of the Internet as it has developed and is used internationally, providing a lively and challenging examination of the Internet and Internet studies. There is much interest among scholars and researchers in understanding the place of the Internet in cultural, social, national, and regional settings. This is the first book-length account that not only provides a range of perspectives on the international Internet, but also explores the implications of such new knowledge and accounts for concepts, methods, and themes in Internet studies. Of special interest will be the book's fresh and up-to-date coverage of the Internet in perhaps the most dynamic region at present: Asia-Pacific.

Routledge Handbook of Sexuality Studies in East Asia Mark McLelland 2014-09-15 This collection brings together cutting-edge work by established and emerging scholars focusing on key societies in the East Asian region: China, Taiwan, Hong Kong, Japan, North and South Korea, Mongolia and Vietnam. This scope enables the collection to reflect on the nature of the transformations in constructions of sexuality in highly developed, developing and emerging societies and economies. Both Japan and China have established traditions of 'sexuality' studies reflecting longstanding indigenous understandings of sex as well as more recent developments which interface with Euro-American medical and psychological understandings. Authors reflect upon the complex colonial and economic interactions and cultural flows which have affected the East Asian region over

the last two centuries. They trace local flows of ideas instead of defaulting to Euro-American paradigms for sexuality studies. Through looking at regional and global exchanges of ideas about sexuality, this volume adds considerably to our understanding of the East Asian region and contributes to wider discussions of social transformation, modernisation and globalisation. It will be essential reading in undergraduate and graduate programs in sexuality studies, gender studies, women's studies and masculinity studies, as well as in anthropology, sociology, history, cultural studies, area studies and health sciences.

Embodied Modernities Fran Martin 2006-07-31 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 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.

AsiaPacifiQueer Fran Martin 2008-10-15 A multidisciplinary, multicultural reassessment of gender and sexuality in the Asian Pacific

Homoerotic Sensibilities in Late Imperial China Cuncun Wu 2004-08-02 *Homoerotic Sensibilities in Late Imperial China* is the richest exploration to date of late imperial Chinese literati interest in male love. Employing primary sources such as miscellanies, poetry, fiction and 'flower guides', Wu Cuncun argues that male homoeroticism played a central role in the cultural life of late imperial Chinese literati elites. Countering recent arguments that homosexuality was marginal and disparaged during this period, the book also seeks to trace the relationship of homoeroticism to status and power. In addition to historical portraits and analysis, the book also advances the concept of 'sensibilities' as a method for interpreting the complex range of homoerotic texts produced in late imperial China.

Sexuality, Gender and Power Anna G. Jónasdóttir 2010-12-14 "Including studies of the sexual self and sexual subjectivities, socio-political processes of normativization, and social structures of sexuality and gender in national and transnational contexts, this book offers a view of sexuality as a broad and complex dimension of historically changing social-cultural and human-material reality"--EBL.

Backward Glances Fran Martin 2010-03-29 *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 of representations of same-sex love between women sheds new light on contemporary Chinese understandings of sex, love, gender, marriage, and the cultural ordering of human life.

Cinema Taiwan Darrell William Davis 2007-05-07 Following the recent success of Taiwanese film directors, such as Hou Hsiao-hsien, Edward Yang, Ang Lee and Tsai Ming-liang, Taiwanese film is raising its profile in contemporary cinema. This collection presents an exciting and ambitious foray into the cultural politics of contemporary Taiwan film that goes beyond the auterist mode, the nation-state argument and vestiges of the New Cinema. Cinema Taiwan considers the complex problems of popularity, conflicts between transnational capital and local practice, non-fiction and independent filmmaking as emerging modes of address, and new possibilities of forging vibrant film cultures embedded in national (identity) politics, gender/sexuality and community activism. Insightful and challenging, the essays in this collection will attract attention to a globally significant field of cultural production and will appeal to readers from the areas of film studies, cultural studies and Chinese culture and society.

Angelwings 2003-01-31 Lesbian and gay--or queer--fiction (known in Mandarin as tongzhi wenxue) constitutes a major contribution to Taiwanese literature, as evidenced by the remarkable number of prestigious literary awards won by many of the authors of the short stories presented here. Indeed, the meteoric rise of this new genre was a defining feature of Taiwan's literary scene in the 1990s. Queer fiction was also instrumental in forming self-identifying subcultural gay readerships, thus serving a significant political function. But most strikingly, this fiction has been immensely popular with general readers in Taiwan, Hong Kong, and Singapore, as well as in diasporic Chinese communities worldwide. The startlingly fresh, brave voices that speak through these stories attest to the powerful social ferment of the past ten years in Taiwan, which have witnessed a revolution in discourses on sex and sexuality in the public sphere. Contributors: Chu T'ien-Wen, Qiu Miaojin, Chu T'ien-Hsin, Hsu Yoshen, Lin Yuyi, Lin Chun Ying, Chen Xue, Hong Ling, Chi Tawei, Wu Jiwen.

Island on the Edge Chris Berry 2005-01-01 This is the first English-language anthology on the Taiwan New Cinema and its legacy. It is an exciting collection which covers all the major filmmakers from Hou Hsiao Hsien and Edward Yang to Ang Lee and more. Gathering a range of essays that analyze individual films produced since the advent of the Taiwan New Cinema in the early 1980s, it aims to complement Fei Lu's *Taiwan Cinema: Politics, Economics, Aesthetics*, translated by Chris Berry (Duke University Press and Hong Kong University Press, forthcoming). Taiwan and its internationally renowned cinema are "on the edge" in more ways than one. For all of its history the island has been on the edge of larger geopolitical entities, subjected to invasions, migrations, incursions, and pressures. On the other hand, as one of the "Little Tiger" economies of Asia, it has been on the cutting edge of the Asian economic boom and of technological innovation; in recent years it has pioneered democratization of authoritarian regimes in East Asia.

From Tian'anmen to Times Square Gina Marchetti 2006 *From Tian'anmen to Times Square: Transnational China and the Chinese Diaspora on Global Screens, 1989-1997* explores the important interconnections involving questions of race, ethnicity, gender, and sexuality on world screens by examining a range of films, videos, and digital works associated with global Chinese culture. The ways in which the world has imagined China and the images the Chinese have used to depict themselves have changed dramatically since 1989. The media spotlight placed on Beijing during the spring of 1989 created repercussions that continue to affect how China is seen globally, how it sees itself, and how the Chinese outside the People's Republic see themselves. The films and other texts included in this book represent a range of work by media artists working within China, Hong Kong, Taiwan, Singapore, and on transnational co-productions involving those places. The book also

features media from other positions within the Chinese diaspora (including Chinese America) and work produced on China by non-Chinese. Highlighting questions of the circulation of images, people, and commodities, the book explores the important interconnections involving questions of race, ethnicity, gender, and sexuality on global screens. Beginning and ending with Tian'anmen and world image culture, a portrait emerges of momentous change and persistent challenges facing media artists and filmmakers working within "Greater China."

After Modernism Pelagia Goulimari 2023-03-31 While celebrating the centenary of the "annus mirabilis" of modernism, we now encounter modernism after postmodernist, poststructuralist, postcolonial, critical race, feminist, queer and trans writing and theory. Out of the figures, narratives and concepts they have developed, a less universal, more global, decentred, context-specific, interconnected modernism emerges. In "after modernism" the meanings of "after" include periodisation, homage and critique. This book attends to neglected genealogies and intertexts—"high" and "low," yet offering unacknowledged ontological, epistemological, conceptual and figurative resources. How have artists of the Global South negotiated the hierarchical division of art capital into Western high art vs. Global-South culture? Modernity's location has been the Western metropolis, but other origin stories have been centring slavery, colonialism, the nation-state. If modernity did not originate once, why not multiple and still-to-come modernities? Instead of a universalizable Western modernity vs. local non-Western traditions, the contributors to this book discern multiple modern traditions. Rather than reifying their heterogeneity, the authors tunnel for lost transnational connections. The nation-state and the citizen have together defined Western modernity and the "civilized." Yet they have required the gender binary, gender and sexual normativity, assimilation, exclusion, forced migration, partition, segregation. In-between the public and the private, humans and the natural world, this book explores a multiple, relational modern subjectivity, collectivity and cosmic interconnectivity, whose space is indivisible, entangled, ever folding and unfolding. It was originally published as a special issue of the journal *Angelaki*.

Time, the City, and the Literary Imagination Anne-Marie Evans 2020-11-18 *Time, the City, and the Literary Imagination* explores the relationship between the constructions and representations of the relationship between time and the city in literature published between the late eighteenth century and the present. This collection offers a new way of reading the literary city by tracing the ways in which the relationship between time and urban space can shape literary narratives and forms. The essays consider the representation of a range of literary cities from across the world and consider how an understanding of time, and time passing, can impact on our understanding of the primary texts. Literature necessarily deals with time, both as a function of storytelling and as an experience of reading. In this volume, the contributions demonstrate how literature about cities brings to the forefront the relationship between individual and communal experience and time.

Transnational Representations James Wicks 2014-11-01 *Transnational Representations* focuses on a neglected period in Taiwan film scholarship: the golden age of the 1960s and 1970s, which saw innovations in plot, theme and genre as directors highlighted the complexities of Taiwan's position in the world. Combining a concise overview of Taiwan film history with analysis of representative Taiwan films, the book reveals the internal and external struggles Taiwan experienced in its search for global identity. This cross-disciplinary study adopts a transnational approach which presents Taiwan's film industry as one that is intertwined with that of mainland China, challenging previous accounts that present the two industries as parallel yet separate. The book also offers productive comparisons between Taiwan films and contemporary films elsewhere representing the politics of migration, and between the antecedents of new cinema movements and Taiwan New Cinema of the 1980s. "James Wicks's book offers a most nuanced, sensible, and timely account of the 1960s to 1970s Taiwan films in terms of plot, theme, language, and generic innovations. It zooms in on works by such prominent directors as Li Xing, Bai Jingrui, Song Cunshou, and others, highlighting local, regional, and transnational flows, while not losing sight of the complexities in the island-state's identity and modernity formation processes." —Ping-hui Liao, University of California, San Diego "Wicks's engaging study forges a comparative approach to Taiwanese cinema that is enlivened and

inspired by the possibility of close reading, historical research, and interviews. Most importantly, it draws attention to seminal films so rarely discussed in the English language.” —Brian Hu, artistic director of the San Diego Asian Film Festival

The Oxford Handbook of Music and Queerness Fred Everett Maus 2022-01-17 This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this handbook is the date that the first article in the title was published online.

Remapping World Cinema Stephanie Dennison 2006 "Covering a broad scope, this collection examines the cinemas of Europe, East Asia, India, Africa and Latin America, and will be of interest to scholars and students of film studies, cultural studies and postcolonial studies, as well as to film enthusiasts keen to explore a wider range of world cinema."--Jacket.

Popular Culture, Globalization and Japan Matthew Allen 2007-01-24 Japanese popular culture is constantly evolving in the face of internal and external influence. *Popular Culture, Globalization and Japan* examines this evolution from a new and challenging perspective by focusing on the movements of popular culture into and out of Japan. Taking a multidisciplinary approach, the book argues that a key factor behind the changing nature of Japanese popular culture lies in its engagement with globalization. Essays from a team of leading international scholars illustrate this crucial interaction between the flows of Japanese popular culture and the constant development of globalization. Drawing on rich empirical content, this book looks at Japanese popular culture as it traverses international borders flowing out through such forms as manga consumption in New Zealand and flowing in through such forms as foreigners writing about Japan in Japanese and how American influences affected the formation of Japan's gay identity. Presenting current, confronting and sometimes controversial insights into the many forms of Japanese popular culture emerging within this global context, *Popular Culture, Globalization and Japan* will make essential reading for those working in Japanese studies, cultural studies and international relations.

Queer Sinophone Cultures Howard Chiang 2013-11-26 The Sinophone framework emphasises the diversity of Chinese-speaking communities and cultures, and seeks to move beyond a binary model of China and the West. Indeed, this strikingly resembles attempts within the queer studies movement to challenge the dimorphisms of sex and gender. Bringing together two areas of study that tend to be marginalised within their home disciplines *Queer Sinophone Cultures* innovatively advances both Sinophone studies and queer studies. It not only examines film and literature from Mainland China but expands its scope to encompass the underrepresented 'Sinophone' world at large (in this case Taiwan, Hong Kong, Malaysia, Singapore, and beyond). Further, where queer studies in the U.S., Europe, and Australia often ignore non-Western cultural phenomena, this book focuses squarely on Sinophone queerness, providing fresh critical analyses of a range of topics from works by the famous director Tsai Ming-Liang to the history of same-sex soft-core pornography made by the renowned Shaw Brothers Studios. By instigating a dialogue between Sinophone studies and queer studies, this book will have broad appeal to students and scholars of modern and contemporary China studies, particularly to those interested in film, literature, media, and performance. It will also be of great interest to those interested in queer studies more broadly.

Re-writing Culture in Taiwan Fang-Long Shih 2008-11-05 This inter-disciplinary volume of essays opens new points of departure for thinking about how Taiwan has been studied and represented in the past, for reflecting on the current state of 'Taiwan Studies', and for thinking about how Taiwan might be re-configured in the future. As the study of Taiwan shifts from being a provincial back-water of sinology to an area in its own (albeit not sovereign) right, a combination of established and up and coming scholars working in the field of East Asian studies offer a re-reading and re-writing of culture in Taiwan. They show that sustained critical analysis of contemporary Taiwan using issues such as trauma, memory, history, tradition, modernity, post-modernity provides a useful point of departure for thinking through similar problematics and issues elsewhere in the world. *Re-writing*

Culture in Taiwan is a multidisciplinary book with its own distinctive collective voice which will appeal to anyone interested in Taiwan. With chapters on nationalism, anthropology, cultural studies, media studies, religion and museum studies, the breadth of ground covered is truly comprehensive. *Thirty-two New Takes on Taiwan Cinema* Emilie Yueh-yu Yeh 2022-12-22 *Thirty-two New Takes on Taiwan Cinema* covers thirty-two films from Taiwan, addressing a flowering of new talent, moving from art film to genre pictures, and nonfiction. Beyond the conventional framework of privileging "New and Post-New Cinema," or prominence of auteurs or single films, this volume is a comprehensive, judicious take on Taiwan cinema that fills gaps in the literature, offers a renewed historiography, and introduces new creative force and voices of Taiwan's moving image culture to produce a leading and accessible work on Taiwan film and culture. Film-by-film is conceived as the main carrier of moving picture imagery for a majority of viewers, across the world. The curation offers an array of formal, historical, genre, sexual, social, and political frames, which provide a rich brew of contexts. This surfeit of meanings is carried by individual films, one by one, which breaks down abstractions into narrative bites and outsized emotions.

Global Media, Culture, and Identity Rohit Chopra 2012-10-02 This edited volume examines the ways that global media shapes relations between place, culture, and identity. Through the included essays, Chopra and Gajjala offer a mix of theoretical reflections and empirical case studies that will help readers understand how the media can shape cultural identities and, conversely, how cultural formations can influence the political economy of global media. The interdisciplinary, international scholars gathered here push the discussion of what it means to do global media studies beyond uncritical celebrations of the global media technologies (or globalization) as well as beyond perspectives that are a priori dismissive of the possibilities of global media. Some of the key questions and themes that the international contributors explore within the text include: Is the global audience of global television the same as the global audience of the internet? Can we conceptualize the global culture-media-identity dynamic beyond the discourse of postcolonialism? How does the globalization of media affect feelings of nationalism? How is the growth of a consumer "global middle class" spread, and resisted, through media? *Global Media, Identity, and Culture* takes a comparative media approach to addressing these, and other, issues across media forms including print, television, film, and new media

Bangladesh Cinema and National Identity Zakir Hossain Raju 2014-12-17 Throughout the twentieth and early twenty-first centuries, cinema has been adopted as a popular cultural institution in Bangladesh. At the same time, this has been the period for the articulation of modern nationhood and cultural identity of Bengali Muslims in Bangladesh. This book analyses the relationship between cinema and modernity in Bangladesh, providing a narrative of the uneven process that produced the idea of "Bangladesh cinema." This book investigates the roles of a non-Western "national" film industry in Asia in constructing nationhood and identity within colonial and postcolonial predicaments. Drawing on the idea of cinema as public sphere and the postcolonial notion of formation of the "Bangladesh" nation, interactions between cinema and middle-class Bengali Muslims in different social and political matrices are analyzed. The author explores how the conflict among different social groups turned Bangladesh cinema into a site of contesting identities. In particular, he illustrates the connections between film production and reception in Bangladesh and a variety of nationalist constructions of Bengali Muslim identity. Questioning and debunking the usual notions of "Bangladesh" and "cinema," this book positions the cinema of Bangladesh within a transnational frame. Starting with how to locate the "beginning" of the second Bengali language cinema in colonial Bengal, the author completes the investigation by identifying a global Bangladeshi cinema in the early twenty-first century. The first major academic study on this large and vibrant national cinema, this book demonstrates that Bangladesh cinema worked as different "public spheres" for different "publics" throughout the twentieth century and beyond. Filling a niche in Global Film and Media Studies and South Asian Studies, it will be of interest to scholars and students of these disciplines.

Girlhood Jennifer Helgren 2010-03-30 *Girlhood*, interdisciplinary and global in source, scope, and

methodology, examines the centrality of girlhood in shaping women's lives. Scholars study how age and gender, along with a multitude of other identities, work together to influence the historical experience. Spanning a broad time frame from 1750 to the present, essays illuminate the various continuities and differences in girls' lives across culture and region--girls on all continents except Antarctica are represented. Case studies and essays are arranged thematically to encourage comparisons between girls' experiences in diverse locales, and to assess how girls were affected by historical developments such as colonialism, political repression, war, modernization, shifts in labor markets, migrations, and the rise of consumer culture.

Gender and Globalization in Asia and the Pacific Kathy E. Ferguson 2008-08-01 What is globalization? How is it gendered? How does it work in Asia and the Pacific? The authors of the sixteen original and innovative essays presented here take fresh stock of globalization's complexities. They pursue critical feminist inquiry about women, gender, and sexualities and produce original insights into changing life patterns in Asian and Pacific Island societies. Each essay puts the lives and struggles of women at the center of its examination while weaving examples of global circuits in Asian and Pacific societies into a world frame of analysis. The work is generated from within Asian and Pacific spaces, bringing to the fore local voices and claims to knowledge. The geographic emphasis on Asia/Pacific highlights the complexity of globalizing practices among specific people whose dilemmas come alive on these pages. Although the book focuses on global, gendered flows, it expands its investigation to include the media and the arts, intellectual resources, activist agendas, and individual life stories. First-rate ethnographies and interviews reach beyond generalizations and bring Pacific and Asian women and men alive in their struggles against globalization. Globalization cannot be summed up in a neat political agenda but must be actively contested and creatively negotiated. Taking feminist political thinking beyond simple oppositions, the authors ask specific questions about how global practices work, how they come to be, who benefits, and what is at stake. Contributors: Nancie Caraway, Steve Derné, Cynthia Enloe, Kathy Ferguson, Maria Ibarra, Gwyn Kirk, Sally Merry, Virginia Metaxas, Min Dongchao, Monique Mironesco, Rhacel Parrenas, Lucinda Peach, Vivian Price, Jyoti Puri, Judith Raiskin, Nancy Riley, Saskia Sassen, Teresia Teaiwa, Chris Yano, Yau Ching.

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