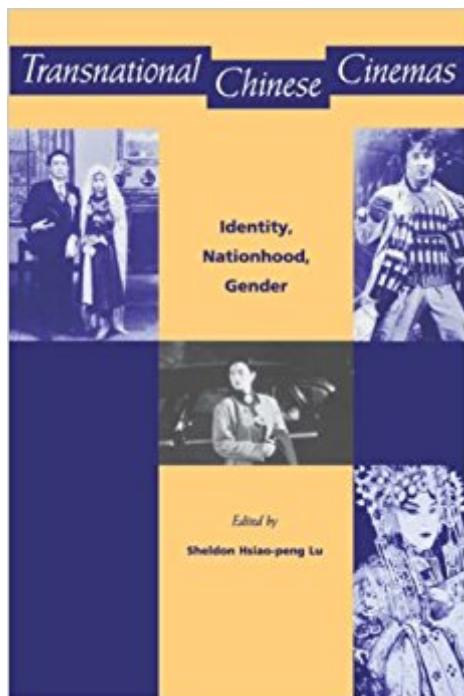


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# Transnational Chinese Cinemas: Identity, Nationhood, Gender



## **Synopsis**

Zhang Yimou's first film, Red Sorghum, took the Golden Bear Award in 1988 at the Berlin International Film Festival. Since then Chinese films have continued to arrest worldwide attention and capture major film awards, winning an international following that continues to grow. Transnational Chinese Cinemas spans nearly the entire length of twentieth-century Chinese film history. The volume traces the evolution of Chinese national cinema, and demonstrates that gender identity has been central to its formation. Femininity, masculinity and sexuality have been an integral part of the filmic discourses of modernity, nationhood, and history. This volume represents the most comprehensive, wide-ranging, and up-to-date study of China's major cinematic traditions. It is an indispensable source book for modern Chinese and Asian history, politics, literature, and culture.

## **Book Information**

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## **Customer Reviews**

It is very interesting (and I like to know as much as I can on certain asian films) ; the only trouble with this book being, it is currently a rather old book, having been published in 1997. Anyway, I enjoyed a lot reading it, it clarifies on some points , and makes you wish to know more and keep in touch with the related issues. Besides, Sheldon Hsia-Peng Lu, the editor, is a famous essayist on these topics , having either written or edited more books on chinese cinemas ; he is from Taiwan, and lives and works in the United States.

Some of the articles are well written but others are very repetitious and not rich in analysis. They are usually very short, and should have been developed more.  More careful analysis

needed. They also use a lot of "I's" in their writing. They emphasize a lot on their own experience, not what others think. Not really academically written. Some authors just repeat the same thing over and over again, which makes the whole book dull. One advantage is that it is easy to read.

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