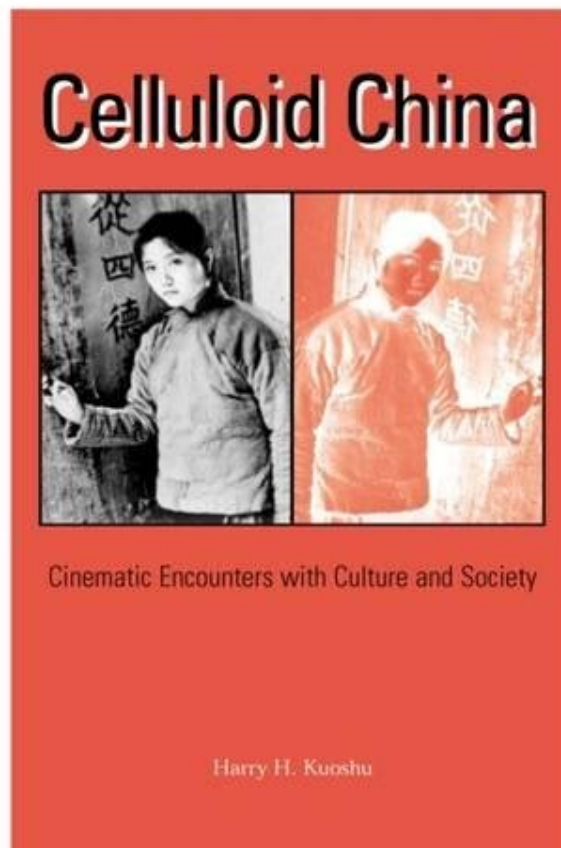


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Celluloid China: Cinematic Encounters with Culture and Society

Harry H. Kuoshu

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Harry H. Kuoshu : Celluloid China: Cinematic Encounters with Culture and Society before purchasing it in order to gage whether or not it would be worth my time, and all praised Celluloid China: Cinematic Encounters with Culture and Society:

7 of 7 people found the following review helpful. 15 top Chinese movies: 1930-2000 By W Boudville Kuoshu gives a long overdue summary of the mainland Chinese movie history, spanning 1930-2000. A period of tremendous turbulence and change. He does this by analysing 15 films that he considers to be the best (or amongst the best). The analysis places each film in the context of Chinese society when it was produced. The themes, ideals and aspirations embedded in the movies often reflect the prevailing values of the society. The author is ethnic Chinese, living in the US. He could say what he wants about the Chinese Communist Party. But the book is actually quite respectful of the Party. While there certainly is censorship in China, he gives high praise to the book's films. Which can be instructive to an American reader. You should not assume that a movie made in a democracy is automatically "better" than one made in China. Garbage movies can be made under any political system. Most of the films he discusses may be

unknown to a non-Chinese reader. And some might be hard to obtain outside China. Though these days, with the resources on the Web, you may well be able to find a legitimate copy of a film from a vendor in your country. Nor it is clear that the movies are subtitled; necessary for the non-Chinese speaking viewer. But even if you can't see or follow a movie, the book does offer a better understanding of the achievements of Chinese film makers and actors.

Celluloid China: Cinematic Encounters with Culture and Society by Harry H. Kuoshu is a lucid introduction to the cinema of mainland China from the early 1930s to the early 1990s. Emphasizing both film contexts and film texts, this study invites film scholars and students to a broad cinematic analysis that includes investigations of cultural, cross-cultural, intellectual, social, ethnic, and political issues. Such a holistic evaluation allows for a better understanding of both the genesis of a special kind of film art from the Peoples Republic of China and the culture exemplified in those films. The fifteen films include: *Two Stage Sisters*; *Hibiscus Town*; *Farewell My Concubine*; *Street Angel*; *Three Women*; *Human, Woman, Demon*; *Judou*; *Girl from Hunan*; *Sacrificed Youth*; *Horse Thief*; *Yellow Earth*; *Old Well*; *Red Sorghum*; *Black Cannon Incident*; and *Good Morning, Beijing*. Discussions of each film have an introduction, passages from the directors own notes whenever available, and a scholarly article. Discussion questions are found in an appendix. Within its complete bibliography, the book also features a suggested reading list for Chinese film classes. *Celluloid China: Cinematic Encounters with Culture and Society* is the first book to provide such an exhaustive study of the art and cultural context of Chinese cinema.

About the Author Harry H. Kuoshu, aka Haixin Xu, is an assistant professor of cinema studies and modern languages at Northeastern University, where he teaches Chinese film, culture, and language. He is the author of *Lightness of Being in China: Adaptation and Discursive Figuration in Cinema and Theater*.