New Chinese Cinemas

Forms, Identities, Politics

Edited by

NICK BROWNE, University of California, Los Angeles
PAUL G. PICKOWICZ, University of California, San Diego
VIVIAN SOBCHACK, University of California, Los Angeles
ESTHER YAU, Occidental College



CONTENTS

List of Illustrations	<i>page</i> vii
List of Contributors	xi
Acknowledgments	xv
Note on the Romanization of Chinese	xvii
Introduction NICK BROWNE	1
I FILM IN THE PEOPLE'S REPUBLIC 1. Spatiality and Subjectivity in Xie Jin's Film Melodram the New Period MA NING	na of 15
2. Society and Subjectivity: On the Political Economy of Chinese Melodrama NICK BROWNE	40
3. Huang Jianxin and the Notion of Postsocialism PAUL G. PICKOWICZ	57
4. Neither One Thing nor Another: Toward a Study of th Viewing Subject and Chinese Cinema in the 1980s CHRIS BERRY	e 88
II FILM IN TAIWAN AND HONG KONG 5. Remapping Taipei FREDRIC JAMESON	117

vi CONTENTS

6. The Ideology of Initiation: The Films of Hou Hsiao-hsien WILLIAM TAY	151
7. The Return of the Father: Hong Kong New Wave and Its Chinese Context in the 1980s LI CHEUK-TO	160
8. Border Crossing: Mainland China's Presence in Hong Kong Cinema ESTHER YAU	180
9. Two Films from Hong Kong: Parody and Allegory LEO OU-FAN LEE	202
Chronologies PAUL G. PICKOWICZ, WILLIAM TAY, ESTHER YAU, AND LI CHEUK-TO	217
Glossary	231
Scholarly Works on Chinese Filmmaking in the 1980s LI HUAI AND PAUL G. PICKOWICZ	237
Index	249