

CRITICAL INTERVENTIONS



CONTEMPORARY SINO-FRENCH CINEMAS

**ABSENT FATHERS, BANNED BOOKS,
AND RED BALLOONS**

MICHELLE E. BLOOM

Contemporary Sino French Cinemas Balloons Interventions

Arnhilt Johanna Hoefle



Contemporary Sino French Cinemas Balloons Interventions:

Contemporary Sino-French Cinemas Michelle E. Bloom, 2017-11-30 Transnational cinemas are eclipsing national cinemas in the contemporary world and Sino French films exemplify this phenomenon through the cinematic coupling of the Sinophone and the Francophone linking France not just with the Chinese mainland but also with the rest of the Chinese speaking world Sinophone directors most often reach out to French cinema by referencing and adapting it They set their films in Paris and metropolitan France cast French actors and sometimes use French dialogue even when the directors themselves don't understand it They tend to view France as mysterious sexy and sophisticated just as the French see China and Taiwan as exotic As Michelle E. Bloom makes clear many films move past a simplistic opposition between East and West and beyond Orientalist and Occidental cross cultural interplay Bloom focuses on films that have appeared since 2000 such as Tsai Ming-liang's *What Time Is It There* Hou Hsiao-hsien's *Flight of the Red Balloon* and Dai Sijie's *Balzac and the Little Chinese Seamstress* She views the work of these well known directors through a Sino French optic applying the tropes of *m* *tissage* or biraciality intertextuality adaptation and remake translation and imitation to shed new light on their work She also calls attention to important lesser studied films Taiwanese director Cheng Yu-chieh's *Yang Yang* which depicts the up and coming Taiwanese star Sandrine Pinna as a mixed race beauty and Emily Tang Xiaobai's debut film *Conjugation* which contrasts Paris and post Tiananmen Square Beijing the one an incarnation of liberty the other a place of entrapment Bloom's insightful analysis also probes what such films reveal about their Taiwanese and Chinese creators Scholars have long studied Sino French literature but this inaugural full length work on Sino French cinema maps uncharted territory offering a paradigm for understanding other cross cultural interminglings and tools to study transnational cinema and world cinema The Sino French rich and multifaceted linguistically culturally and ethnically constitutes an important part of film studies Francophone studies Sinophone studies and myriad other fields This is a must read for students scholars and lovers of film

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Remnants of Refusal Erin Shevaugn Schlumpf,2025-05-01 Analyzes how French and Chinese literary and filmic texts enact a series of feminist affective responses to the erasure of historical trauma Remnants of Refusal traces an affective discourse of feminist refusal across a series of French and Chinese works of film and literature Developing an inventive comparative approach Erin Shevaugn Schlumpf argues that this discourse takes shape in response to two national traumas and their aftermath the German Occupation and the Tiananmen Square Massacre respectively In both contexts events associated with the trauma were effectively erased from the official historical record and replaced by an unwritten code of public secrecy And in both contexts three affects melancholy ambivalence and exhaustion provide means of expressing mourning without breaking the taboo of direct representation In films and literary texts by Wang Anyi Chen Ran Jia Zhangke Nathalie Sarraute Marguerite Duras Jean Luc Godard and others mourning is most frequently borne by and through the bodies of women generating a broader feminist counternarrative to historical forgetting and burgeoning neoliberalism

China's Stefan Zweig Arnhilt Johanna Hoefle,2017-11-30 During his lifetime Austrian novelist Stefan Zweig 1881 1942 was among the most widely read German language writers in the world Always controversial he fell into critical disfavor as writers and critics in a devastated postwar Europe attacked the poor literary quality of his works and excoriated his apolitical fiction as na ve Habsburg nostalgia Yet in other parts of the world Zweig s works have enjoyed continued admiration and popularity even canonical status China s Stefan Zweig unveils the extraordinary success of Zweig s novellas in China where he has been read in an entirely different way During the New Culture Movement of the 1920s Zweig s novellas were discovered by intellectuals turning against Confucian tradition In the 1930s left wing scholars criticized Zweig as a decadent bourgeois writer yet after the communist victory in 1949 he was re introduced as a political writer whose detailed psychological descriptions exposed a brutal and hypocritical bourgeois capitalist society In the 1980s after the Cultural Revolution Zweig s works triggered a large scale Stefan Zweig fever where Zweig style female figures the gentle loving and self sacrificing women who populate his novels became the feminine ideal Zweig s seemingly anachronistic poetics of

femininity allowed feminists to criticize Maoist gender politics by praising Zweig as the anatomist of the female heart As Arnhilt Hoefle makes clear Zweig s works have never been passively received Intermediaries have actively selected interpreted and translated his works for very different purposes China s Stefan Zweig not only re conceptualizes our understanding of cross cultural reception and its underlying dynamics but proposes a serious re evaluation of one of the most successful yet misunderstood European writers of the twentieth century Zweig s works which have inspired recent film adaptations such as Xu Jinglei s Letter from an Unknown Woman 2005 and Wes Anderson s Grand Budapest Hotel 2014 are only beginning to be rediscovered in Europe and North America but the heated debate about his literary merit continues This book with its wealth of hitherto unexplored Chinese language sources sheds light on the Stefan Zweig conundrum through the lens of his Chinese reception to reveal surprising and long overlooked literary dimensions of his works *Citing China* Gina Marchetti,2018-03-31 *Citing China* explores the role film plays in creating a common ground for the exchange of political and aesthetic ideas between China and the rest of the world It does so by examining the depiction of China in contemporary film looking at how global filmmakers cite China on screen Author Gina Marchetti s aim is not to point to how China continues to function as a metaphor or allusion that has little to do with the geopolitical actualities of contemporary China Rather she highlights China s position within global film culture examining how cinematic quotations link current films to past political movements and unresolved social issues in a continuing multidirectional conversation Marchetti covers a wide range of cinematic encounters across the China West divide She looks closely at specific movements in world film history and at key films that have influenced the way China is depicted in global cinema today from popular entertainment to international art cinema the DV revolution video activism and the emergence of festival films Marchetti first considers contemporary Chinese language cinema Edward Yang Hou Hsiao Hsien she then turns to Italian Neorealism and its importance to the Chinese Sixth Generation Jia Zhangke and the French New Wave s ripple effect on filmmakers associated with the Hong Kong New Wave and Taiwan New Cinema Ann Hui Evans Chan As the People s Republic of China has gained increased global economic clout filmmakers draw on Euro American formulae Bruce Lee Clara Law to attract new viewers and define cinematic pleasures for new audiences on the other side of the earth The book concludes with a consideration of the role film festivals women filmmakers and emerging audiences play in the new world of global cinema *Citing China* offers a framework for examining cinematic influence as a dynamic and multidirectional process It is carefully researched theoretically sophisticated and animated by detailed and historically nuanced studies of individual films making clear just how much a part of global film culture today s China is The book makes important contributions to debates in transnational film studies postmodern versus modernist aesthetics and politics and Asian as well as European art cinema **Forthcoming Books** Rose Arny,1993-12

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