

## China redux: The central frontiers of the modern nation in Chinese cinema

Zhang, J.

## Citation

Zhang, J. (2020, August 26). *China redux: The central frontiers of the modern nation in Chinese cinema*. Retrieved from https://hdl.handle.net/1887/135952

Version:	Publisher's Version
License:	<u>Licence agreement concerning inclusion of doctoral thesis in the</u> <u>Institutional Repository of the University of Leiden</u>
Downloaded from:	<u>https://hdl.handle.net/1887/135952</u>

Note: To cite this publication please use the final published version (if applicable).

Cover Page



## Universiteit Leiden



The handle <u>http://hdl.handle.net/1887/135952</u> holds various files of this Leiden University dissertation.

Author: Zhang, J. Title: China redux: The central frontiers of the modern nation in Chinese cinema Issue date: 2020-08-26

## Works Cited

- Anderson, Benedict. Imagined Communities: Reflections on the Origin and Spread of Nationalism, rev. ed. London: Verso, 1983.
- Ang, Ien. "Can One Say No to Chineseness? Pushing the Limits of the Diasporic Paradigm." *boundary 2 25*, no. 3 (1998): 223–242.
- Ang, Ien. On Not Speaking Chinese: Living between Asia and the West. London: Routledge, 2001.
- Ansaldo, Umberto. "Identity alignment and language creation in multilingual communities." *Language Sciences* 32, no. 6 (2010): 615–623.
- Aouragh, Miriyam and Paula Chakravartty. "Infrastructures of Empire: Towards a Critical Geopolitics of Media and Information Studies." *Media, Culture, and Society* 38, no. 4 (2016): 559-575.
- Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press, 1996.
- Apple Daily. "Sihan jieshi zhenxiang: zhang ailing yu songqi fufu de meishan zhenqing (A private letter reveals the everlasting friendship between Zhang Ailing and the couple of Song Qi and Kuang Wen Mei)". Posted March 2, 2008. http://www.zonaeuropa.com/culture/c20080302\_1.htm.
- Bao, Weihong. Fiery Cinema: The Emergence of an Affective Medium in China, 1915-1945.Minneapolis: University of Minnesota Press, 2015.
- Barlow, Tani E. *The Question of Women in Chinese Feminism*. Durham: Duke University Press, 2004.
- Baudrillard, Jean. "The System of Objects." In *Jean Baudrillard: Selected Writing*s, ed. by Mark Poster, 10-28, Stanford: Stanford University Press, 1988.
- Bazin, André. *What is Cinema? Volume 1*. Trans. by Hugh Gray. Berkeley: University of California Press, 2005.
- Berry, Chris, and Mary Farquhar. *China on Screen: Cinema and Nation*. New York: Columbia University Press, 2006.
- Berry, Chris. "If China Can Say No, Can China Make Movies? Or, Do Movies Make China? Rethinking National Cinema and National Agency." *boundary* 2, 25, no. 3 (1998):129-150.
- Berry, Chris. "Jia Zhangke and the Temporality of Postsocialist Chinese Cinema: In the Now (and then)." In *Futures of Chinese Cinema: Technologies and*

*Temporalities in Chinese Screen Cultures*, ed. by Olivia Khoo and Sean Metzger, 113–128. Bristol: Intellect, 2009.

- Berry, Chris. "Lust, Caution: Torture, Sex, and Passion in Chinese Cinema." In Screening Torture: Media Representations of State Terror and Political Domination, ed. by Michael Flynn and Fabiola F. Salek, 71–91. New York: Columbia University Press, 2012.
- Berry, Michael. "The Absent American: Figuring the United States in Chinese Cinema of the Reform Era." In *A Companion to Chinese Cinema*, ed. by Yingjin Zhang, 552–574. Hoboken: Blackwell Publishing, 2012.

Bhabha, Homi K. The Location of Culture. London: Routledge, 1994.

Boes, Tobias. "Beyond the Bildungsroman: Character Development and Communal Legitimation in the Early Fiction of Joseph Conrad." *Conradiana* 39, no. 2 (2007): 113–134.

Bogue, Ronald. Deleuze on Cinema. New York: Routledge, 2003.

- Bourdieu, Pierre. *Language and Symbolic Power*, ed. by John B. Thompson and trans. by Gino Raymond and Matthew Adamson. Cambridge: Harvard University Press, 1991.
- Braester, Yomi. "The Post-Maoist Politics of Memory." In *A Companion to Modern Chinese Literature*, ed. by Yingjin Zhang, 434–451. Hoboken: John Wiley & Sons, 2016.
- Braester, Yomi. Witness Against History: Literature, Film, and Public Discourse in Twentieth-century China. Stanford: Stanford University Press, 2003.
- Brands, Hal. "America's Cold Warriors Hold the Key to Handling China." *Bloomberg*. January 14, 2019.
- Browne, Nick. "Society and Subjectivity: On the Political Economy of Chinese Melodrama." In *New Chinese Cinemas*, eds. by Nick Browne, Paul G. Pickowicz, Vivian Sobchack, and Esther Yau, 40–56. Cambridge: Cambridge University Press, 1994.
- Brownell, Susan and Jeffery N. Wasserstrom, eds., *Chinese Femininities*, *Chinese Masculinities*: A *Reader*. Berkeley: University of California Press, 2002.
- Button, Peter. "Aesthetics, Dialectics, and Desire in Yang Mo's Song of Youth." *Positions: East Asia Cultures Critique* 14, no. 1 (2006): 193–217.
- Cai, Xiang. Revolution and Its Narratives: China's Socialist Literary and Cultural Imaginaries, 1949-1966. Durham: Duke University Press, 2016

- Chan, Kenneth. Remade in Hollywood: The Global Chinese Presence in Transnational Cinemas. Hong Kong: Hong Kong University Press, 2009.
- Chen, Kuan-Hsing. *Asia as Method: Toward Deimperialization.* Durham, NC: Duke University Press, 2010.
- Chen, Lingchei Letty. "When does 'diaspora' end and 'Sinophone' begin?" *Postcolonial Studies* 18, no. 1 (2015): 52–66.
- Chen, Lingchei Letty. Writing Chinese: Reshaping Chinese Cultural Identity. New York: Palgrave MacMillan, 2006.
- Chen, Xiaoming. "The Mysterious Other: Postpolitics in Chinese Film." Trans. by Liu Kang and Anbin Shi. In *Postmodernism and China*, ed. by Arif Dirlik and Xudong Zhang, 222–238. Durham: Duke University Press, 2000.
- Chen, Xuguang., and Hao, Zhe. "Films on Ethnic Minorities in the 'Seventeen Years Period': Ideology Construction and the Tacit Continuation and Development of 'Typology'," *Journal of Shanghai University (Social Sciences)*, 31, no.4 (2014): 13-23.
- Cheung, Esther M.K. "The Urban Maze: Crisis and Topography in Hong Kong Cinema." In A Companion to Hong Kong Cinema, ed. by Esther M.K. Cheung, Gina Marchetti, and Esther C.M. Yau, 51–69. Hoboken: John Wiley & Sons, 2015.
- Chow, Rey. "China as documentary: Some basic questions (inspired by Michelangelo Antonioni and Jia Zhangke)." *European Journal of Cultural Studies* 17, no.1 (2014): 16–30.
- Chow, Rey. "Fetish Power Unbound: A Small History of "Woman" in Chinese Cinema." In *The Oxford Handbook of Chinese Cinemas*, ed. by Carlos Rojas, 490– 506. Oxford: Oxford University Press.
- Chow, Rey. "On Chineseness as a Theoretical Problem." In "Modern Chinese Literary and Cultural Studies in the Age of Theory: Reimagining a Field," ed. Rey Chow, special issue, *boundary 2*, 25, no. 3 (1998): 1–24.
- Chow, Rey. *Ethics after Idealism: Theory, Culture, Ethnicity, Reading*. Bloomington and Indianapolis: Indiana University Press, 1998.
- Chow, Rey. Sentimental Fabulations, Contemporary Chinese Films: Attachment in the Age of Global Visibility. New York: Columbia University Press, 2007.
- Chow, Rey. Woman and Chinese Modernity: The Politics of Reading Between West and East. Minnesota: University of Minnesota Press, 1991.

- Choy, Howard Yuen Fung. *Remapping the Past: Fictions of History in Deng's China*, 1979-1997. Leiden: Brill, 2008.
- Chris, Berry. "Pema Tseden and the Tibetan road movie: space and identity beyond the 'minority nationality film'." *Journal of Chinese Cinemas*, 10, no. 2, 2016: 89-105.
- Chris, Berry., and Farquha, Mary. *China on screen: cinema and nation*. New York: Columbia University Press, 2006.
- Chu, Kiu-wai. "Displacing Red Childhood: Representation of Childhood during Mao's Era in Little Red Flowers." In *Lost and Othered Children in Contemporary Cinema*, ed. by Debbie Olson and Andrew Scahill, 175–197. Lanham, MD: Lexington Books, 2012.
- Chun, Allen. "Fuck Chineseness: On the Ambiguities of Ethnicity as Culture as Identity." *boundary 2 23*, no. 2 (1996): 111–138.
- Clark, Paul. *Chinese Cinema: Culture and Politics since 1949*. Cambridge: Cambridge University Press, 1987.
- Dai, Jinhua. "Imagined Nostalgia." Trans. by Judy T. H. Chen. In *Postmodernism and China*, ed. by Arif Dirlik and Xudong Zhang, 205–221. Durham: Duke University Press, 2000.
- Damrosch, David. *What is World Literature*? Princeton, NJ: Princeton University Press, 2003.
- David Yen-Ho, Wu. "The Construction of Chinese and Non-Chinese Identities." In China Off Center: Mapping the Margins of the Middle Kingdom, ed. By Susan D.
  Blum and Lionel M. Jensen, Honolulu: University of Hawai'i Press, 2002, 167-182.
- Deleuze, Gilles. *Cinema 2: The Time-Image*. Trans. by Hugh Tomlinson and Robert Galeta. Minneapolis: University of Minnesota Press, 1989.
- Denyer, Simon. "Trump alarms China with 'Cold War' rhetoric in State of Union address." *The Washington Post*, January 31, 2018. https://www.washingtonpost.com/world/asia\_pacific/trump-alarms-chinawith-cold-war-rhetoric-in-state-of-union-address/2018/01/31/006be238-067a-11e8-ae28-e370b74ea9a7\_story.html?noredirect=on&utm\_term=.5b4b15cf9fcb.
- Douban.com. Gang ren bo qi 冈 仁 波 齐 (Paths of the Soul). Post to https://movie.douban.com/subject/26606242/
- Duara, Prasenjit, "Foreword: Sovereignty and Citizenship in a Decentered China." In China Off Center: Mapping the Margins of the Middle Kingdom, ed. By Susan D.

Blum and Lionel M. Jensen, Honolulu: University of Hawai'i Press, 2002, xiii-xix.

- Duara, Prasenjit. *Rescuing History from the Nation: Questioning Narratives of Modern China*, Chicago: The University of Chicago Press, 1995.
- DuBois, Ellen Carol. "How Tani Barlow Answers The Question of Women in Chinese Feminism." *Journal of Women's History* 20, no. 1 (2008): 227–230.
- Eaton, Mick, ed. *Anthropology*, *Reality*, *Cinema: The Films of Jean Rouch*. London: British Film Institute, 1979.
- Elliot, Mark. "Hushuo: The Northern Other and the Naming of the Han Chinese." In Critical Han Studies: The History, Representation, and Identity of China's Majority, ed. by Thomas S. Mullaney, James Leibold, Stephane Gros, and Eric Vanden Bussche, 173–190. Berkeley: University of California Press, 2012.
- Fan, Ke. "Representation of Ethnic Minorities in Socialist China." *Ethnic and Racial Studies*, 39, no. 12 (2016): 2091–2107.
- Fan, Victor. *Cinema Approaching Reality: Locating Chinese Film Theory*. Minneapolis: University of Minnesota Press, 2015.
- Feld, Steven. "Editor's Introduction." In *Ciné-Ethnography*. Ed. and trans. by Steven Feld. Minneapolis: University of Minnesota Press, 2003, 1-25.
- Frangville, Vanessa. "Pema Tseden's The Search: the making of a minor cinema." Journal of Chinese Cinemas, 10, no. 2, 2016: 106-119.
- Fung, Anthony and Joseph M. Chan. "Towards a global blockbuster: The political economy of *Hero*'s nationalism." In *Global Chinese Cinema: The Culture and Politics of Hero*, eds. Gary D. Rawnsley and Ming-Yeh T. Rawnsley. New York: Routledge, 2010.
- Ge, Zhaoguang. Here in 'China' I Dwell: Reconstructing Historical Discourses of China for Our Time. Trans. by Jesse Field and Qin Fang. Leiden: Brill, 2017.
- Genette, Gerard. *Narrative Discourse: An Essay in Method*. Trans, by Jane E. Lewin. Ithaca, NY: Cornell University Press, 1980.
- Gladney, Dru C. Ethnic Identity in China: The Making of a Muslim Minority Nationality. Belmont, CA: Wadsworth/Thomas Learning, 2003.
- Gu, Guangxin. Xinzhongguo shaoshu minzu ticai dianying shengchan yu chuanbo yanjiu 新中国少数民族题材电影生产与传播研究 (Research on Production and Communication of Ethnic Minority Films in New China). Shanghai: Shanghai Jiao Tong University Press, 2017.

- Hall, Stuart. "Cultural Identity and Diaspora." *Identity: Community, Culture and Difference*, 222–237, ed. by Jonathan Rutherford, London: London and Wishart, 1990.
- Hardin, James N. *Reflection and Action: Essays on the Bildungsroman*. Ed. by James Hardin. Columbia, SC: University of South Carolina Press, 1991.
- He, Yinan. "War, Myths, and National Identity Formation: Chinese Attitudes Toward Japan." In National Myths: Constructed Pasts, Contested Presents, ed. by Gérard Bouchard, New York: Routledge, 2013, 223-242.
- Henley, Paul. *The Adventure of the Real: Jean Rouch and the Craft of Ethnographic Cinema*. Chicago: The University of Chicago Press, 2009.
- Hu, Jubin. *Projecting a Nation: Chinese National Cinema before 1949*. Hong Kong: Hong Kong University Press, 2003.
- Zhang, Huiyu. Zhuti meiying: zhongguo dazhong wenhua yanjiu 主体魅影:中国大众文化研究 (The Phantom of the Subject: On Popular Culture in modern China). Beijing: Beijing Times Chinese Press, 2017.
- Hutchinson, John. "Cultural Nationalism." In *The Oxford Handbook of the History of Nationalism*, edited by John Breuilly. Published online May 2013. https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199209194.0 01.0001/oxfordhb-9780199209194-e-5.

Jameson, Fredric. "Third-World Literature in the Era of Multinational Capitalism." Social Text 15 (1986): 65-88.

Jia, Zhangke. "Ruhe pingjia dianying Shanhe guren?"如何评价《山河故人》? ("How to evaluate Mountains May Depart?") Post to zhihu.com. Posted November 5, 2015. https://www.zhihu.com/question/30676548

- Kaplan, Robert D. "A New Cold War Has Begun." *Foreign Policy*. Posted on January 7, 2019. https://foreignpolicy.com/2019/01/07/a-new-cold-war-has-begun/.
- Karl, Rebecca, E. *Mao Zedong and China in the Twentieth-Century World*. Durham: Duke University Press, 2010.

Kenny, Glenn. "Review: 'Paths of the Soul,' a Road Trip Unlike Any Other." The New York Times. Posted May 12, 2016. https://www.nytimes.com/2016/05/13/movies/review-paths-of-the-soul-aroad-trip-unlike-any-other.html

Kontje, Todd Curtis. "Bildungsroman." In *Encyclopedia of German Literature*, ed. by Matthias Konzett, 109-110. Chicago: Fitzroy Dearborn Publishers, 2015.

- Kuipers, Richard. "Film Review: 'Paths of the Soul'." *Variety*. Posted September 29, 2015. https://variety.com/2015/film/reviews/paths-of-the-soul-review-zhang-yang-1201604544/
- Kuoshu, Harry H. *Metro Movies: Cinematic Urbanism in Post-Mao China*. Carbondale, IL: Southern Illinois University Press, 2011.
- Landler, Mark. "Trump Has Put the U.S. and China on the Cusp of a New Cold War." *The New York Times*. September 19, 2018. https://www.nytimes.com/2018/09/19/us/politics/trump-china-tradewar.html.
- Larson, Wendy. "North American Reception of Zhang Yimou's *Hero*." In *Global Chinese Cinema: The Culture and Politics of Hero*, ed. Gary D. Rawnsley and Ming-Yeh T. Rawnsley, 152–167. New York: Routledge, 2010.
- Lee, Leo Ou-Fan. "Ang Lee's Lust, Caution and Its Reception." *boundary 2*, 35, no. 3 (2008):223-238.
- Lee, Pamela M. Chronophobia: On Time in the Art of the 1960s. Cambridge, MA: The MIT Press, 2004.
- Lei, Xiaoyan. "Shaoshu minzu dianying zhong minzu xingxiang de jiangou yu biaoda jiyu 2000-2016 nian 135 bu shaoshu minzu dianying de fenxi"少数民族电影中 民族形象的建构与表达——基于 2000—2016 年 135 部少数民族电影的分 析 ("National Image Construction in Chinese Ethnic-themed Films: A Case Study of 135 Films from 2000 to 2016"), *Contemporary Cinema*, no.4 (2018): 167-171.
- Leibold, James. Reconfiguring Chinese Nationalism: How the Qing Frontier and its Indigenes Became Chinese. New York: Palgrave MacMillan, 2007.
- Leung, Helen Hok-sze. "Love In The City: The Placing of Intimacy in Urban Romance Films." In A *Companion to Hong Kong Cinema*, ed. by Esther M.K. Cheung, Gina Marchetti, and Esther C.M. Yau, 263–283. Hoboken: John Wiley & Sons, 2015.
- Leung, Helen Hok-Sze. "Unthinking: Chinese Cinema Criticism." *Journal of Chinese Cinemas* 1, no.1 (2006): 71-73.
- Leys, Simon. The Hall of Uselessness. New York: New York Review Books, 2013.
- Li, Daoxin. "Chongjian zhutixing yu chongxie dianyingshi—yi luxiaopeng de kuaguo dianying yanjiu yu huayu dianying lunshu wei zhongxin de fansi he piping (On Rewriting the Chinese Film History)." *Contemporary Cinema*, 8 (2014): 53-58.

- Li, Hsiao-tí. "Making a Name and a Culture for the Masses in Modern China." *Positions: East Asia Cultures Critique* 9, no. 1 (2001): 29–68.
- Li, Hua. "Coming of Age in a Time of Trouble: the Bildungsroman of Su Tong and Yu Hua." PhD diss., The University of British Columbia, 2007.
- Li, Hua. Contemporary Chinese Fiction by Su Tong and Yu Hua: Coming of Age in Troubled Times. Leiden: Brill, 2011.
- Li, Huanzheng and Sheldon H. Lu. "Haiwai huayu dianying yanjiu yu 'chongxie dianyingshi'—meiguo jiazhou daxue lu xiaopeng jiaoshou fangtanlu"海外华语电影研究与"重写电影史"——美国加州大学鲁晓鹏教授访谈录 ("Overseas Chinese-language Film Studies and the 'Rewriting of Film History': An Interview with Professor Sheldon Lu at the University of California.") *Contemporary Cinema* 4 (2014): 62-67.
- Liew, Kai Khiun. "Intersecting Anglicization and Sinicization." *Cultural Studies* 26, no.5 (2012): 765–781.
- Lim, Song Hwee. "The Voice of the Sinophone." In *Sinophone Cinemas*, ed. by Andrey Yue Olivia Khoo, 62-76. Basingstoke, Palgrave Macmillan, 2014.
- Liu, Kang. "Popular Culture and the Culture of the Masses in Contemporary China." In *Postmodernism and China*, edited by Arif Dirlik and Xudong Zhang, 124–144. Durham: Duke University Press, 2000.
- Liu, Lydia H. "Invention and Intervention: The Making of a Female Tradition in Modern Chinese Literature." In *Gender Politics in Modern China: Writing and Feminism*, ed. by Tani E. Barlow, 33–57. Durham: Duke University Press, 1993.
- Liu, Lydia H. "The Female Body and Nationalist Discourse: Manchuria in Xiao Hong's *Field of Life and Death.*" In *Body, Subject, and Power in China*, ed. by Angela Zito and Tani E. Barlow, 157–177. Chicago: The University of Chicago Press, 1994.
- Liu, Lydia H. *The Clash of Empires: The Invention of China in Modern World Making*, Cambridge, MA: Harvard University Press, 2006.
- Liu, Lydia H., Rebecca E. Karl, and Dorothy Ko, eds. *The Birth of Chinese Feminism: Essential Texts in Transnational Theory*. New York: Columbia University Press, 2013.
- Liu, Petrus. *Stateless Subjects: Chinese Martial Arts Literature and Postcolonial History.* Honolulu: University of Hawai'i Press, 2011.
- Lo, Kwai-Cheung. "Buddha found and lost in the Chinese nation of 'Diversity in Unity': Pema Tseden's films as a Buddhist mode of reflexivity." *Journal of Chinese Cinemas*, 10, no. 2, 2016: 150-165.

- Lo, Kwai-Cheung. "Two moments of ethnic representation in Tian Zhuangzhuang's minority films." *Journal of Chinese Cinemas*, 3, no. 3, 2009: 231–247.
- Lo, Kwai-Cheung. *Chinese Face/Off: The Transnational Popular Culture of Hong Kong.* Urbana: The University of Illinois Press, 2005.
- Lo, Kwai-Cheung. "Zai duozhongzu zhongguo de shisu shehui zhong xunzhao fozu: dui wanma caidan dianying de fansi yu jiedu" 在多种族中国的世俗社会中找 寻佛祖: 对万玛才旦电影的反思与解读 ("Buddha found and lost in the Chinese nation of 'Diversity in Unity': Pema Tseden's films as a Buddhist mode of reflexivity"). *Soochow Academic*, no. 4, 2015: 45-49..
- Loizos, Peter. Innovation in Ethnographic Film: From Innocence to Self-Consciousness, 1955-85. Chicago: The University of Chicago Press, 1993.
- Lu, Sheldon H. "Crouching Tiger, Hidden Dragon, Bouncing Angels: Hollywood, Taiwan, Hong Kong, and Transnational Cinema." In *Chinese-language Film: Historiography, Poetics, Politics*, eds. Sheldon H Lu and Emilie Yueh-yu Yeh, 220–233. Honolulu: University of Hawai'i Press, 2005.
- Lu, Sheldon H. "Dialect and modernity in 21st-century Sinophone cinema," *Jump Cut* 49 (2007): www.ejumpcut.org.
- Lu, Sheldon H. "Filming Diaspora and Identity: Hong Kong and 1997." In *The Cinema of Hong Kong: History, Arts, Identity*, ed. by Poshek Fu and David Desser, 273–28. Cambridge: Cambridge University Press, 2000.
- Lu, Sheldon H. "Genealogies of Four Critical Paradigms in Chinese-Language Film Studies." *Sinophone Cinemas*, ed. by Audrey Yue Olivia Khoo, 13–25. New York: Palgrave Macmillan, 2014.
- Lu, Sheldon H. "Notes on four major paradigms in Chinese-language film studies." Journal of Chinese Cinemas 6, no. 1 (2012): 15–26.
- Lu, Sheldon H. "Zhongwen dianying yanjiu de sizhong fanshi,"中文电影研究的四种范式 ("Four Paradigms for Studying Chinese Cinema in the World") *Contemporary Cinema* 12 (2012): 122-127.
- Lu, Sheldon H., Wang Yichuan, Chen Xuguang, Li Daoxin. "Kuoguo huayu dianying yanjiu: shuyu, xianzhuang, wenti yu weilai—beijing daxue 'pipingjia zhoumo shalong duihua shilu'."跨国华语电影研究:术语、现状、问题与未来——北京大学"批评家周末"沙龙对话实录 ("Transnational Chinese Film Studies: Terminologies, Status, Problems, and Future.") *Contemporary Cinema* 2 (2015): 68-78.

- Ma, Jean. Sounding the Modern Woman: The Songstress in Chinese Cinema. Durham: Duke University Press, 2015.
- Martin, Fran. "The China Simulacrum: Genre, Feminism, and Pan-Chinese Cultural Politics in *Crouching Tiger, Hidden Dragon.*" In *Island on the Edge: Taiwan New Cinema and After*, eds Chris Berry and Feii Liu, 149–159. Hong Kong: Hong Kong University Press, 2005.
- Matten, Marc A. "'China is the China of the Chinese': The Concept of Nation and its Impact on Political Thinking in Modern China." *Oriens Extremus* 51 (2012): 63– 106.
- McGrath, Jason. "Acting Real: Cinema, Stage, and the Modernity of Performance in Chinese Silent Film." In *The Oxford Handbook of Chinese Cinemas*, ed. Carlos Rojas and Eileen Cheng-ying Chow, 401–402. New York: Oxford University Press, 2013.
- Meng, Yue. "Female Images and National Myth." In *Gender Politics in Modern China: Writing and Feminism*, ed. by Tani E. Barlow, 119–136. Durham: Duke University Press, 1993.
- Mignolo, Walter. Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking, Princeton, NJ: Princeton University Press, 2012.
- Mitter, Rana. "Nationalism in East Asia, 1839–1945." In *The Oxford Handbook of the History of Nationalism*, edited by John Breuilly. https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199209194.0 01.0001/oxfordhb-9780199209194-e-14.
- Mitter, Rana. A Bitter Revolution: China's Struggle with the Modern World. Oxford, UK: Oxford University Press, 2004.
- Moretti, Franco. *The Way of the World: The Bildungsroman in European Culture*. Trans. by Albert Sbragia. London: Verso, 2000.
- Morgenstern, Karl. "On the Nature of the Bildungsroman." Trans. by Tobias Boes. PMLA 124, no. 2 (2009): 647–659.
- Mullaney, Thomas. *Coming to Terms with the Nation, Ethnic Classification in Modern China.* Berkeley: The University of California Press, 2011.
- Pang, Laikwan. Building a New China in Cinema: The Chinese Left-wing Cinema Movement, 1932-1937. New York: Rowman & Littlefield Publishers, 2002.
- Pang, Laikwan. *The Distorting Mirror: Visual Modernity in China*. Honolulu: University of Hawai'i Press, 2007.

- Perlez, Jane. "Pence's China Speech Seen as Portent of 'New Cold War'." *The New York Times.* Posted on October 5, 2018. https://www.nytimes.com/2018/10/05/world/asia/pence-china-speech-coldwar.html.
- Pheng, Cheah. What is a World? On Postcolonial Literature as World Literature. Durham, NC: Duke University Press, 2016.
- Picornell-Belenguer, Mercè. "Intrusiveness or Interdisciplinarity? The Justification of Critical Categories on the Ethnoliterary Frontier." In *De-Centring Cultural Studies: Past, Present and Future of Popular Culture*, ed. by José Igor Prieto-Arranz, Patricia Bastida-Rodríguez, Caterina Calafat-Ripoll, Marta Fernández-Morales, and Cristina Suárez-Gómez, 23–40. Newcastle upon Tyne: Cambridge Scholars Publishing, 2013.
- Powers, John. History as Propaganda: Tibetan Exiles Versus the People's Republic of China. New York: Oxford University Press, 2004.
- Price, Don. "Yan Fu on Evolution and Progress." In Sources of Chinese Tradition, Volume
  2: From 1600 Through the Twentieth Century, ed. by William Theodore De Bary,
  Wing-tsit Chan, Richard Lufrano, Julia Ching, David Johnson, Kwang-Ching
  Liu, David Mungello, 254-260. New York: Columbia University Press, 2000.
- Rao, Nancy Yunhwa. "Sonic Imaginary after the Cultural Revolution." Listening to China's Cultural Revolution: Music, Politics, and Cultural Continuities, ed. by Paul Clark, Laikwan Pang, and Tsan-Huang Tsai, 213–238. New York: Palgrave MacMillan, 2016.

Rodowick, David. Gilles Deleuze's Time Machine, Durham: Duke University Press, 1997.

- Rojas, Carlos. "Introduction: Chinese Cinemas and the Art of Extrapolation." The Oxford Handbook of Chinese Cinemas, ed. Carlos Rojas, Print Publication Date: Apr 2013, Online Publication Date: Oct 2013 DOI: 10.1093/0xfordhb/9780199765607.013.0001.
- Rojas, Carlos. Homesickness: Culture, Contagion, and National Transformation in Modern China. Cambridge: Harvard University Press, 2015.
- Rouch, Jean. *Ciné-Ethnography*. ed. and trans. by Steven Feld. Minneapolis: University of Minnesota Press, 2003.
- Sanger, David E. and Steven Erlanger. "Trump May Revive the Cold War, but China Could Change the Dynamics." *The New York Times*. Posted on October 22, 2018. https://www.nytimes.com/2018/10/22/world/europe/cold-war-trump-russiachina.html.

- Schaefer, William. Shadow Modernism: Photography, Writing, and Space in Shanghai, 1925–1937, Durham: Duke University Press, 2017.
- Schein, Louisa, and Lou Yu. "Representations of Chinese minorities." In *Handbook on Ethnic Minorities in China*, ed. by Xiaowei Zang, 263–290. Cheltenham: Edward Elgar Publishing, 2016.
- Schein, Louisa. "Ethnographic Representation Across Genres." In *The Oxford Handbook of Chinese Cinemas*, ed. by Carlos Rojas, 507–525. Oxford: Oxford University Press, 2013.
- Schein, Louisa. *Minority Rules: The Miao and the Feminine in China's Cultural Politics.* Durham: Duke University Press, 2000.
- Schneider, Julia C. Nation and Ethnicity: Chinese Discussions on History, Historiography, and Nationalism (1900s–1920s), Leiden: Brill, 2017.
- Shih, Shu-mei. "Racializing Area Studies, Defetishizing China." *positions: asia critique* 27, no. 1 (2019):33-65.
- Shih, Shu-mei. "The Concept of the Sinophone." PMLA 126, no. 3 (2011): 709–718.
- Shih, Shu-mei. ed. *Sinophone Studies: A Critical Reader*. New York: Columbia University Press, 2013.
- Shih, Shu-mei. Visuality and Identity: Sinophone Articulations across the Pacific. Berkeley: University of California Press, 2007.
- Silbergeld, Jerome. *Body in Question: Image and Illusion in Two Chinese Films by Director Jiang Wen.* Princeton, NJ: P.Y. and Kinmay W. Tang Center for East Asian Art in association with Princeton University Press, 2008.
- Sjöberg, Johannes. "Ethnofiction: drama as a creative research practice in ethnographic film." *Journal of Media Practice* 9, no. 3 (2008): 229–242.
- Sjöberg, Johannes. *Ethnofiction: Genre hybridity in theory and practice-based research*, doctoral thesis, University of Manchester, 2009.
- Solomon, Jeff. "The Bildungsroman." In *Encyclopedia of Literature and Politics: Censorship, Revolution, and Writing*, ed. by M. Keith Booker, 83–85. Westport, CT: Greenwood Press, 2005.
- Song, Mingwei. "Long Live Youth: National Rejuvenation and the Chinese Bildungsroman, 1900-1958." PhD diss., Columbia University, 2005.
- Song, Mingwei. Young China: National Rejuvenation and the Bildungsroman, 1900-1959. Cambridge, MA: Harvard University Asia Center, 2015.

- Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" In *Colonial Discourse and Post-Colonial Theory: A Reader*, ed. by Patrick Williams and Laura Chrisman. New York: Columbia University Press, 2015, 66-111.
- Stoller, Paul. *The Cinematic Griot: The Ethnography of Jean Rouch*, Chicago and London: The University of Chicago Press, 1992.
- Szeman, Imre. "Who's Afraid of National Allegory? Jameson, Literary Criticism, Globalization." *The South Atlantic Quarterly* 100, no. 3 (2001): 803–827.
- Szeto, Mirana M. and Chen, Yun-Chung. "Mainlandization or Sinophone translocality? Challenges for Hong Kong SAR New Wave cinema." *Journal of Chinese Cinemas* 6, no.2 (2012): 115–134.
- Teo, Stephen. *Chinese Martial Arts Cinema: The Wuxia Tradition*. Edinburgh: Edinburgh University Press, 2009.
- Thompson, Zoe Brigley. "Beyond Symbolic Rape: The Insidious Trauma of Conquest in Marguerite Duras's The Lover and Eileen Chang's Lust Caution." *Feminist Formations* 28, no. 3 (2016): 1–26.
- Tian, Yizhou. "Xinzhongguo yilai shaoshu minzu dianying de shijiao fanshi jiqi duochong moshi jingguan" 新中国以来少数民族电影的视角范式及其多重 模式景观 ("Perspectives and Modes of Ethnic Minority Films since New China"). Film Review 13 (2017): 42–45.
- Trace Foundation. "On the Road with Pema Tseden." Posted 2016. http://www.trace.org/profile/road-pema-tseden.
- Tseden, Pema. "Wanma caidan: zangwenhua yu xiandaihua bingfei eryuan duili" 万玛 才旦: 藏文化与现代化并非二元对立 ("Pema Tseden: Non-binary Opposition between Tibetan Culture and Modernization"). *Contemporary Cinema* 1 (2017): 42-49.
- Tuan, Yi-Fu. Topophilia: A Study of Environmental Perceptions, Attitudes, and Values. New York: Columbia University Press, 1974.
- Turim, Maureen. "The Trauma of History: Flashbacks upon Flashbacks", *Screen* 42, no. 2 (2001): 205–210.
- Van Alphen, Ernst. "Symptoms of Discursivity: Experience, Memory, and Trauma." In Acts of Memory: Cultural Recall in the Present, ed. by Mieke Bal, Jonathan V. Crewe, and Leo Spitzer, 24-38. Hanover: University of New England, 1999.
- Vanslyke-Briggs, Kjersti. "Consider ethnofiction." *Ethnography and Education* 4, no. 3 (2009): 335–345.

- Vazquez, Jose Santiago Fernandez. "Subverting the Bildungsroman in postcolonial fiction: Romesh Gunesekera's Reef." *Journal of Postcolonial Writing*, 36, no. 1 (2008):30–38.
- Verstraten, Peter. *Film Narratology*. Trans. by Stefan van der Lecq. Toronto: University of Toronto Press, 2009.
- Visser, Robin. *Cities Surround the Countryside*: Urban Aesthetics in Postsocialist China. Durham, NC: Duke University Press, 2010.
- Wang, Ban. "Revolutionary Realism and Revolution Romanticism: Song of Youth." In The Columbia Companion to Modern Chinese Literature, edited by, Kirk A. Denton. New York: Columbia University Press, 2016, 30-38.
- Wang, Ban. Illuminations from the Past: Trauma, Memory, and History in Modern China. Stanford: Stanford University Press, 2005.
- Wang, David. The Lyrical in Epic Time: Modern Chinese Intellectuals and Artists Through the 1949 Crisis. New York: Columbia University Press, 2015.
- Wang, Dazheng. "Zhongguo dianying chuangshiren: Ren Qingtai."中国电影创始人: 任庆泰 ("Ren Qingtai: the Founder of Chinese Cinema.") *Contemporary Cinema* 6, no. 129 (2005): 9–14
- Weng, Leihua. "Time, History, and Nation in Ang Lee's Lust, Caution." symploke 25, no. 1-2 (2017):331–353.
- Wheeler, Brett R. "Bildung." In *Encyclopedia of German Literature*, ed. by Matthias Konzett, 107-108. Chicago: Fitzroy Dearborn Publishers, 2015.
- Winseck, Dwayne. "The Geopolitical Economy of the Global Internet Infrastructure." Journal of Information Policy 7 (2017): 228-267.
- Wolf, Martin. "The US must avoid a new cold war with China." *Financial Times*. Posted on October 30, 2018. https://www.ft.com/content/c9e5ab54-dc2a-11e8-8f50cbae5495d92b.
- Wong, Edward. "Trump Trying to Counter China in the 'Wrong Way,' Former Officials Say." The New York Times. Posted on February 12, 2019. https://www.nytimes.com/2019/02/12/us/politics/chinatrump.html?fbclid=IwAR2EFZc-UgATDPIFV26I5WkrTnYCyofxaJ7gTwbcP2pO4DAMd77N2j1SyU.
- Wu, Huaiting, and Joseph Man Chan, "Globalizing Chinese martial arts cinema: the global-local alliance and the production of *Crouching Tiger*, *Hidden Dragon*." *Media*, *Culture and Society* 29, no.2 (2007): 195–217.

- Wyne, Ali, Yuen Yuen Ang, Lindsey Ford, Susan Thornton, Oriana Skylar Mastro,

   Abraham M. Denmark, Evan Medeiros. "Is This the Beginning of a New Cold

   War?"
   ChinaFile,
   December
   11,
   2018.

   http://www.chinafile.com/conversation/beginning-of-new-cold-war.
- Yau, Esther C.M. "Border Crossing: Mainland China's Presence in Hong Kong Cinema." In New Chinese Cinemas, ed. by Nick Browne, Paul G. Pickowicz, Vivian Sobchack, and Esther Yau, 180–201. Cambridge: Cambridge University Press, 1994.
- Yau, Esther C.M. "Film and Digital Video as Testimony of Chinese Modernity: Trauma, History, and Writing." *Cinema Journal* 50 no. 1 (2010): 154–162.
- Yau, Esther C.M., ed. *At Full Speed: Hong Kong Cinema in a Borderless World*. Minneapolis: The University of Minnesota Press, 2001.
- Yeh, Emilie Yueh-Yu. "Historiography and Sinification: Music in Chinese Cinema of the 1930s." *Cinema Journal* 41, no.3 (2002): 78–97.
- Yeh, Emilie Yueh-yu. "On Some Problems of Early Chinese Film Scholarship: News from Hong Kong." *Taiwan Cinema Studies Network*, special issue, "Early Taiwan Cinema: the Regional Context and Theoretical Perspectives" (2016): http://twcinema.tnua.edu.tw/en/on-some-problems-of-early-chinese-filmscholarship-news-from-hong-kong/.
- Yeh, Emilie Yueh-yu., ed. *Early Film Culture in Hong Kong, Taiwan, and Republican China: Kaleidoscopic Histories.* Ann Arbor: University of Michigan Press, 2018.
- Yü, Dan Smyer. "Pema Tseden's Transnational Cinema: Screening a Buddhist Landscape of Tibet." Contemporary Buddhism: An Interdisciplinary Journal 15, no.1 (2014):125–144.
- Yūzō, Mizogushi. "The Ming-Qing transition as turning point." *Inter-Asia Cultural Studies* 17, no. 4 (2016), 526–573.
- Zhang, Ailing, James Schamus, and Huiling Wang. *Lust, Caution: The Story, the Screenplay, and the Making of the Film.* New York: Pantheon Books, 2007.
- Zhang, Xudong. Postsocialism and Cultural Politics: China in the Last Decade of the Twentieth Century. Durham: Duke University Press, 2008.
- Zhang, Yang. Tongwang gangrenboqi de lu 通往冈仁波齐的路 (The Path to Kang Rinpoche). Shanghai: Shanghai Yazhong Cultural Diffusion Limited Company and Beijing: CITIC Press Group, 2017..
- Zhang, Yingjin. *Chinese National Cinema*. New York, NY: Routledge, 2004.
- Zhang, Yingjin. *Chinese National Cinema*. New York: Routledge, 2004.

- Zhang, Zhen. An Amorous History of the Silver Screen: Shanghai Cinema, 1896-1937. Chicago: The University of Chicago Press, 2005.
- Zhao, Suisheng. A Nation-state by Construction: Dynamics of Modern Chinese Nationalism, Stanford: Stanford University Press, 2004.
- Zheng, Yongnian. Discovering Chinese Nationalism in China: Modernization, Identity, and International Relations. Cambridge: Cambridge University Press, 1999.
- Zhu, Dake. "The Drawback of Xie Jin's Model." Trans. by Hou Jianping. In *Chinese Film Theory: A Guide to the New Era*, ed. by George S. Semsel, Xia Hong, and Hou Jianping, 144–146. New York: Praeger, 1990.
- Zhu, Ping. Gender and Subjectivities in Early Twentieth-Century Chinese Literature and Culture. New York: Palgrave MacMillan, 2015.