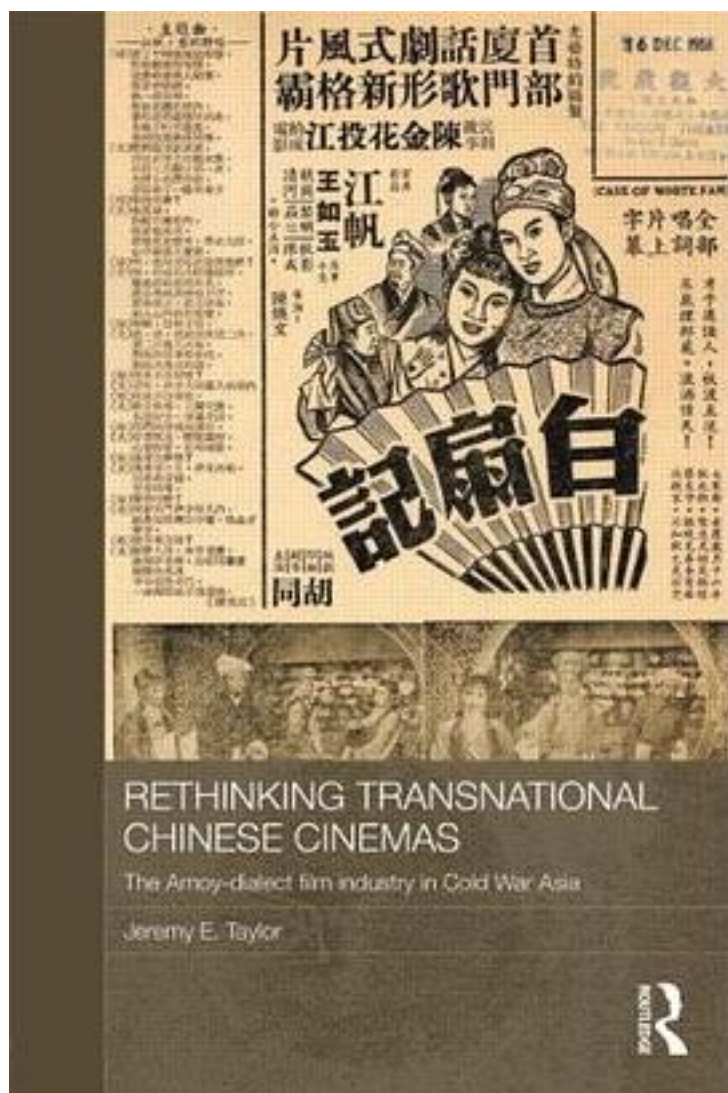


Rethinking Transnational Chinese Cinemas



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出版者:Routledge

出版时间:2011-5-19

装帧:Hardcover

isbn:9780415493550

The Amoy-dialect film industry emerged in the 1950s, producing cheap, b-grade films in Hong Kong for direct export to the theatres of Manila Chinatown, southern Taiwan and Singapore. Films made in Amoy dialect - a dialect of Chinese - reflected a particular period in the history of the Chinese diaspora, and have been little studied due to their ambiguous place within the wider realm of Chinese and East Asian film history. This book represents the first full length, critical study of the origin, significant rise and rapid decline of the Amoy-dialect film industry. Rather than examining the industry for its own sake, however, this book focuses on its broader cultural, political and economic significance in the region. It questions many of the assumptions currently made about the 'recentness' of transnationalism in Chinese cultural production, particularly when addressing Chinese cinema in the Cold War years, as well as the prominence given to 'the nation' and 'transnationalism' in studies of Chinese cinemas and of the Chinese Diaspora. By examining a cinema that did not fit many of the scholarly models of 'transnationalism', that was not grounded in any particular national tradition of filmmaking and that was largely unconcerned with 'nation-building' in post-war Southeast Asia, this book challenges the ways in which the history of Chinese cinemas has been studied in the recent past.

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标签

中国电影

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评论

冷战时期厦语片研究，非常精彩了

从厦语片的研究挑战电影研究和文化研究关于transnational的论述，实在是很好的角度；分散于大陆、港、台与东南亚的资料，亦构成作者研究的挑战。作者从产业历史的角度勾勒厦语片的制作、表演与放映，新旧厦语片的更替以及与更大范围内冷战政治文化的互动，揭示这一独特片种在“跨国”面貌下的较为封闭与狭隘的制作模式与价值观，以及在港、台、东南亚三地地缘政治、经济与媒介文化变迁导致的命运衰微。

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