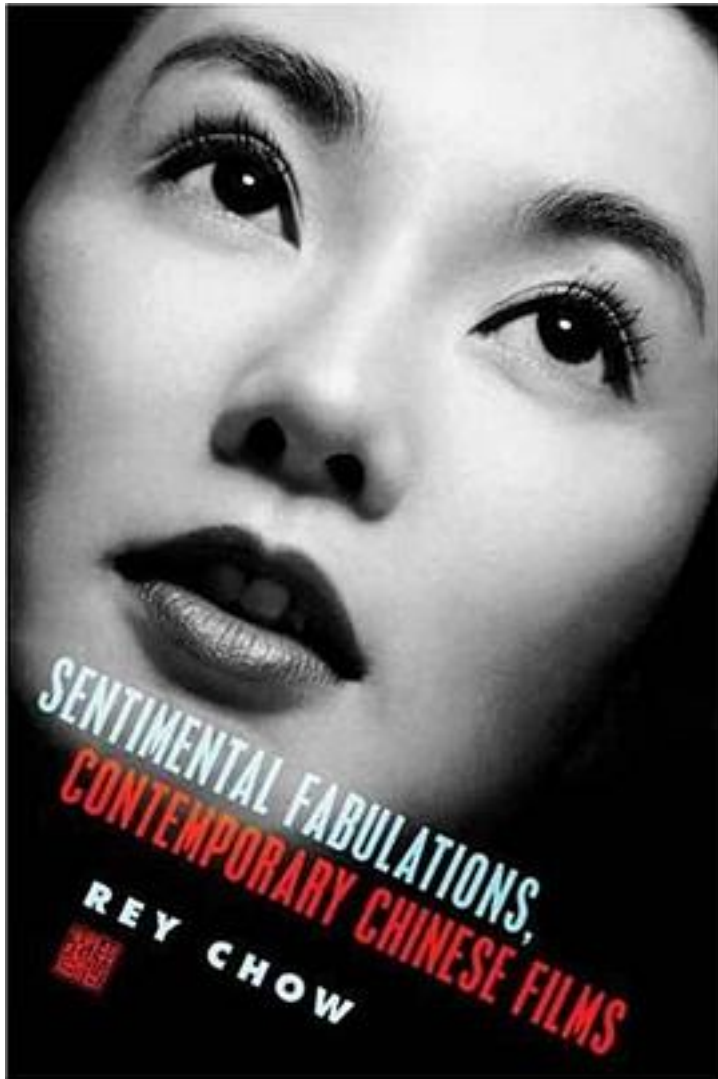


Sentimental Fabulations, Contemporary Chinese Films



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What is the sentimental? How can we understand it by way of the visual and narrative modes of signification specific to cinema and through the manners of social interaction and collective imagining specific to a particular culture in transition? What can the sentimental tell us about the precarious foundations of human coexistence in this age of globalization? Rey Chow explores these questions through nine contemporary Chinese directors (Chen Kaige, Wong Kar-wai, Zhang Yimou, Ann Hui, Peter Chan, Wayne Wang, Ang Lee, Li Yang, and Tsai Ming-liang) whose accomplishments have become historic events in world cinema. Approaching their works from multiple perspectives, including the question of origins, nostalgia, the everyday, feminine "psychic interiority," commodification, biopolitics, migration, education, homosexuality, kinship, and incest, and concluding with an account of the Chinese films' epistemic affinity with the Hollywood blockbuster *Brokeback Mountain*, Chow proposes that the sentimental is a discursive constellation traversing affect, time, identity, and social mores, a constellation whose contours tends to morph under different historical circumstances and in different genres and media. In contemporary Chinese films, she argues, the sentimental consistently takes the form not of revolution but of compromise, not of radical departure but of moderation, endurance, and accommodation. By naming these films sentimental fabulations--screen artifacts of cultural becoming with irreducible aesthetic, conceptual, and speculative logics of their own--Chow presents Chinese cinema first and foremost as an invitation to the pleasures and challenges of critical thinking.

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Film

评论

强扭的瓜。一直在词源和理论嫁接上过度阐释，而整一本书散的不成体系，论点极为晦涩不清，经常出现同义反复干货很少。「家」在全书案例中的地位似乎应当很中心，但这里的「家」也太抽象了一点以至于好像什么都能被如此阐释：具体的家乡、欲望的发源地、精神的归宿、美好的向往。似乎所有东亚电影都能或多或少往这上面扯吧？但周老师对王家卫的解读中认识到了那种对前现代之家的深深眷恋，至于说墨镜王纪录片风格这种胡话我就不加评论了。随后又大开了不少脑洞：闪回是女性内心戏技巧，许鞍华

有叙述时间上的先锋性，故事音乐元素成了实验...实在不知从哪得来的结论。不过周老师对叙述中的重复对称结构很敏感。总结一下就是：看完并没有什么新鲜收获，就感觉词汇量很大

读过春光乍泄的一章，援引拉康的他者理论和弗洛伊德的压抑说，依然存在理论超越文本的问题，理论功夫了得，文本分析却不是我想看到的社会学分析。

继承穆尔维等人的理论、精神分析和海德格尔，电影课必读书目。

有的分析比较牵强、片面，用玄妙的理论语言描述简单的现象——周蕾的一贯特点。无论读多少本，还是觉得她真不是我的菜。

读了一半，因为发现和我硕士论文的构想还有点区别，暂时放下了。整本书以sentimentalism概念统摄，在Rey Chow看来，当代华语电影中种种“温情的臆造”激起对过往的怀旧或对已丧失的客体的追念（这如melancholy一般的本来为absence却被当作loss的客体），往往是政治上向各种压迫（父权、国家、宗族等等）妥协的姿态。印象最深的部分：1) 写陈凯歌《风月》中在传统中对立的“家”和“诱惑”混为一体；2) 写《甜蜜蜜》里的香港消费社会中大众商品中介浪漫爱情；3) 写《吃茶》和《喜宴》中的Asian American少数民族语境中父权／生命权力重叠

感觉大湿&friends都喜欢抓着一个概念就开始跳大神 没有细致描述
概念分类和解释也不清楚
然后一到heidegger与那些炫耀自己读过ontotheology的学者也没拉出太多距离
(原子弹那篇heidegger那部分真的很多余, 具体论点也都很obvious)

回家の诱惑。很喜欢玩片名互换的游戏（我的父亲母亲和花样年华，甜蜜蜜和喜宴等），但只能冷笑，因为真的好无聊哦
！在喜宴的解读中，周结合福柯“生命政治”概念，发展了patriarchal flexibility，认为Wei Wei的存在只是为了替高家绵延子嗣，而同性恋与否在Chinese tradition中着实不算问题——Simon其实就是传统家庭不会生养的儿媳，而不是儿子的同性爱人。这一解读比高父为同性恋更加能够说服我，说出了全球化过程里，中国传统和全球资本主义的共谋——进一步物化女性，将女性的子宫变成可以交易的商品。The world is still governed by patriarchal anxiety about reproductive prospects.

有点生硬

many insights, but not consistent as a monograph. Sentimentalism is not the grand narrative

明显比《妇女与中国现代性》更容易理解，因为先读过张英进对周蕾的批评，所以读过以后比预期高一些。

周蕾我的女神。。

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书评

尋根、懷古、日常、遷徙、同性戀、宗族、亂倫、、、從電影的語言，華人社會的情感結構如何呈現？

旅美作家、教授周蕾分析當代九位華人大導：陳凱歌、王家衛、張藝謀、許鞍華、陳可辛、王穎、李安、李楊、蔡明亮的作品，說明中國當代電影描寫人類細膩情感的手法。

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