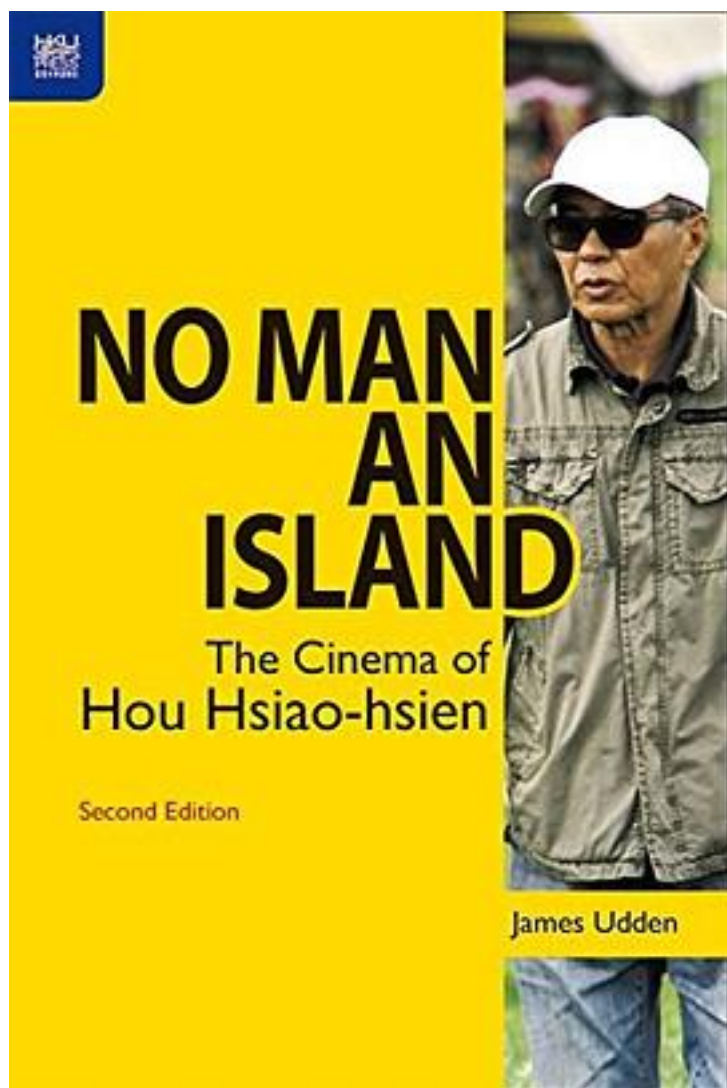


# No Man an Island



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著者:James Udden

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An excellent and groundbreaking volume. This book is unique in its exclusive focus on Hou Hsiao-hsien and its extensive coverage and detailed analysis. Udden is equally attentive to the large historical and social framework shaping Hou and his cinema, the more immediate industrial and cultural determinations upon his production, and the particular aesthetic strategies he develops as his career builds. This book's very precise analyses of the films as well as their context make it the primary source for any scholar working on Hou in English." – Chris Berry, Goldsmiths, University of London

"Udden in this first book-length study on Hou Hsiao-hsien illuminates the most intriguing yet mystifying filmmaker in world cinema. No Man an Island is more than an auteur study; it offers an exuberant account of the history, culture, politics, and cinema of Taiwan. Employing a wide range of primary sources and captivating film analyses, Udden's style is accessible, witty, and sharp-edged. No Man an Island is without doubt a major discovery in the fields of Chinese-language cinema and film studies." – Emilie Yueh-yu Yeh, Hong Kong Baptist University

This pioneering study of Hou Hsiao-hsien illuminates the many distinctive achievements of Taiwan's famous director. His body of work in films such as *The Puppetmaster*, *City of Sadness*, and *Flowers of Shanghai* reflects a powerfully unique style characterized by intricate lighting, improvisational acting, and exceptionally long, static shots. James Udden argues that Hou's films reflect Taiwan's peculiar historical and geographical situation and could only have emerged there. Udden also examines the regional impact Hou's films have had on other Asian directors and cinema artists.

作者介绍:

James Udden is associate professor of Film Studies at Gettysburg College.

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标签

侯孝贤

电影

电影研究

JamesUdden

James.Udden

台湾电影

filmstudies

香港

## 评论

充满实证精神，以及政治偏见，但这确实是目前对侯孝贤研究最出色的一本专著了

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Bibliothèque François Truffaut

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最难能可贵的是他花了这么大篇幅捋顺了台湾的近现代史。站在历史角度把一切的前因后果和电影的联系都一一列了出来。而且一些比喻象征和文本上的小惊喜小彩蛋也是之前在电影里没有看出来的。只是偶尔能看出非绝对客观的评价定位以及一颗侯孝贤脑残粉的少女心和一对星星眼。

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很detailed又不stretched的分析和synthesis。不明白插图是怎么回事，全都截的面目全非。

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侯孝贤的电影那么难看，但是研究侯孝贤的书都那么好看，这些瞎白话的学者真伟大

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受益匪浅。但Udden侯孝贤脑残粉无疑，加重了我的腦殘，閱讀過程需在掙扎中保持客觀

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for reference)

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## 书评

拉迪亚德·吉卜林（Rudyard Kipling）最知名的格言之一是：东方就是东方，西方就是西方，两者永远不相遇。今天很多人会把这个常被引用的警句仅仅视作一种古怪的后殖民残留物，甚至认为自己对这种明显的本质主义、东方主义的说法免疫。但是我们不得不表示怀疑。以很多评论家对...

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