

<<中国当代电影中的纪实现实主义>>

图书基本信息

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前言

I declare that this dissertation (1) is the result of my own work and includes nothing which is the outcome of work done in collaboration; (2) is not substantially the same as any that I have submitted for a degree or diploma or other qualification at any other university; and that no part of it has already been or is being concurrently submitted for any such degree, diploma or other qualification; (3) does not exceed the prescribed limit of 80,000 words. I have used hanyu pinyin for all Chinese names and phrases throughout the dissertation, except for names of characters as they appear in the film's English subtitles. The hanyu pinyin and the original Chinese characters are listed in the "Glossary of Chinese Terms" for cross-reference. All translations of quoted Chinese texts are mine unless otherwise stated.

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内容概要

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书籍目录

Preface Acknowledgements Dissertation Summary Chapter One Introduction 1. New Chinese Film: The Inadequacy of Labels in Describing the New Film Practices in China 2. Mapping Contemporary Chinese Film 3. Discursive Parameters Chapter Two Identifying Docu-realism in Terms of History, Philosophy and Aesthetics 1. Historically: Inside and Outside China 2. Philosophically: The Redemption of Physical Reality 3. Aesthetic Principles Chapter Three Zhang Yuan: A Breakthrough in Presenting Reality —— Escape from the Encirclement of Melo-realism 1. Zhang Yuan and New Approaches to Reality 2. Sons Cinema - v6rit6 Cinema-direct 3. Seventeen Years and the New Documentary Movement Chapter Four Jia Zhangke: Distinguishing Nostalgia from the Fifth Generation's Exoticism 1. Xiaowu: The Common Man's Consciousness and the Popular Perspective 2. Platform: Loose Narration and De-dramatization 3. Unknown Pleasure: Redemption of Real Life Through Sound Chapter Five Wang Xiaoshuai, Wang Chao, Lu Xuechang, Zhang Ming: Constructing Docu-realist Aesthetics in Film Construction 1. Shot · Deep focus · Mise-en-scene 2. Colour- Light · Physical Reality 3. Editing · Montage · Long-take Conclusion Appendix Main Docu-realist Film Directors and Their Works Bibliography Glossary

章节摘录

The focal point of articulation between Chinese film art and Chinese social life in the 1980s did not rest on economic /productive or reproductive reality, rather it lay in the recollection of a shared nightmare and a common psychological referent: the historical reality and representation of the " Great Proletarian Cultural Revolution". In the Fourth Generation art, the Cultural Revolution appears absent in its presence. These artists directly confronted the ten-year Cultural Revolution during the first period of their works (1979-1981), but they held a rather fixed psychological approach, adopting an imploring posture of grieving, outworn humanism, to represent the era's "inexorable doom" as if it were a classical romantic tragedy of youth. As they were direct participants in the Cultural Revolution, their object was to cleanse the blood from those unintentionally murderous gangs, using the passion of individual life history and the tears of youthful tragedy. They draw on conventional notions of humanity, human nature, civility, and barbarism to dispel but also to expound on the uniqueness of this phantasmic historical disaster. In the Fifth Generation art, however, the Cultural Revolution is ubiquitously absent. Until the 1980s, the Fifth Generation avoided this topic entirely; however, their films inevitably came to reflect the fact that they (not the Fourth Generation) are the Cultural Revolution's spiritual offspring.

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