

## Envisioning Taiwan

The United States, the People's Republic of China, and Taiwan have danced on the knife's edge of war for more than seventy years. A work of sweeping historical vision, *A World of Turmoil* offers case studies of five critical moments: the end of World War II and the start of the Long Cold War; the almost-nuclear war over the Quemoy Islands in 1954–1955; the détente, deceptions, and denials surrounding the 1972 Shanghai Communiqué; the Taiwan Strait Crisis of 1995–1996; and the rise of postcolonial nationalism in contemporary Taiwan. Diagnosing the communication dispositions that structured these events reveals that leaders in all three nations have fallen back on crippling stereotypes and self-serving denials in their diplomacy. The first communication-based study of its kind, this book merges history, rhetorical criticism, and advocacy in a tour de force of international scholarship. By mapping the history of miscommunication between the United States, China, and Taiwan, this provocative study shows where and how our entwined relationships have gone wrong, clearing the way for renewed dialogue, enhanced trust, and new understandings.

"Featuring rare interviews and sophisticated analysis, this book sheds light on Hou's narrative innovations and aesthetic triumphs while, along the way, unlocking some of the mysteries lurking behind one of the greatest bodies of cinematic work ever produced." -MICHAEL BERRY, University of California Santa Barbara "Lupke's book provides comprehensive coverage, detailed contextualization, and insightful analysis from Hou's earliest works to his most recent accomplishment. The narrative is particularly compelling because it weaves cultural and social contexts and filmic texts together, and it brings various formal elements (image, editing, language, music) to bear upon one another. The book also includes careful comparison with another East Asian auteur Ozu Yasujiro. The Sinophone Cinema of Hou Hsiao-hsien is a significant addition." -GUO-JUIN, HONG, Duke University "Lupke's comprehensive and original study excavates the literary inspirations of Hou's filmmaking, showing how Wu Nianzhen, Shen Congwen, and especially Zhu Tianwen shape his philosophy and aesthetic. In Lupke's convincing account, the anti-filial behaviors of their characters, which have attracted little critical attention, are the key to understanding their shared concern for the visible dissolution of the family in the modern world. In addition to its lucid analysis, this book contextualizes the filmmaking history of Hou in ways that illustrate the cultural and political significance of studying Taiwan Cinema in a global context." -HSIU-CHUANG DEPPMAN, Oberlin College "Serving both as an excellent comprehensive introduction to the filmmaker and as a series of in-depth readings, this informative, engaging, and insightful book covers the full range of Hou's work. Writing clearly and elegantly, Lupke perceptively relates Hou's films to both literary and cinematic antecedents. Aside from Hou's well-known connection to Taiwan's 'native soil' literature, Lupke highlights as well the filmmaker's debt to earlier mainland Chinese authors such as Shen Congwen, Zhang Ailing, and Hu Lancheng. Hou's singular contribution to film aesthetics, summarized as 'stasis within motion,' comes through vividly and convincingly." -JASON MCGRATH, University of Minnesota \*This book includes images.

Commended for their social relevance and artistic value, Chinese films remain at the forefront of international cinema, bolstered in recent years by a new generation of

talented young filmmakers. *Directory of World Cinema: China* presents an accessible overview of the definitive films of Hong Kong, Taiwan, and Mainland China, with particular attention to the achievements of prolific industry figures, the burgeoning independent sector, and the embrace of avant-garde practices of art cinema. Spanning a variety of characteristic genres, including horror, heroic bloodshed, romantic comedy, and kung-fu, reviews cover individual titles in considerable depth and are accompanied by a selection of full-colour film stills. A comprehensive filmography and a bibliography of recommended reading complete this essential companion to Chinese cinema.

In 1945, Taiwan was placed under the administrative control of the Republic of China, and after two years, accusations of corruption and a failing economy sparked a local protest that was brutally quashed by the Kuomintang government. The February Twenty-Eighth (or 2/28) Incident led to four decades of martial law that became known as the White Terror. During this period, talk of 2/28 was forbidden and all dissent violently suppressed, but since the lifting of martial law in 1987, this long-buried history has been revisited through commemoration and narrative, cinema and remembrance. Drawing on a wealth of secondary theoretical material as well as her own original research, Sylvia Li-chun Lin conducts a close analysis of the political, narrative, and ideological structures involved in the fictional and cinematic representations of the 2/28 Incident and White Terror. She assesses the role of individual and collective memory and institutionalized forgetting, while underscoring the dangers of re-creating a historical past and the risks of trivialization. She also compares her findings with scholarly works on the Holocaust and the aftermath of the atomic bombings of Japan, questioning the politics of forming public and personal memories and the political teleology of "closure." This is the first book to be published in English on the 2/28 Incident and White Terror and offers a valuable matrix of comparison for studying the portrayal of atrocity in a specific locale.

"What does it mean to be Taiwanese? This question sits at the heart of Taiwan's modern history and its place in the world. In contrast to the prevailing scholarly focus on Taiwan after 1987, *Becoming Taiwanese* examines the important first era in the history of Taiwanese identity construction during the early twentieth century, in the place that served as the crucible for the formation of new identities: the northern port city of Jilong (Keelung). Part colonial urban social history, part exploration of the relationship between modern ethnicity and nationalism, *Becoming Taiwanese* offers new insights into ethnic identity formation. Evan Dawley examines how people from China's southeastern coast became rooted in Taiwan; how the transfer to Japanese colonial rule established new contexts and relationships that promoted the formation of distinct urban, ethnic, and national identities; and how the so-called retrocession to China replicated earlier patterns and reinforced those same identities. Based on original research in Taiwan and Japan, and focused on the settings and practices of social organizations, religion, and social welfare, as well as the local elites who served as community gatekeepers, *Becoming Taiwanese* fundamentally challenges our understanding of what it means to be Taiwanese."

This book is the first anthology of research devoted to the booming world of Chinese film festivals, covering both mainstream and independent films. It also explores festivals in the Chinese-speaking world and festivals of Chinese films in the rest of the world. The book asks how Chinese film festivals function as sites of translation, translating

Chinese culture to the world and world culture to Chinese-speaking audiences, and also how the international film festival model is being transformed as it is translated into the Chinese-speaking world.

Taiwan aboriginal song has received extensive media coverage since the launch and settlement of a copyright lawsuit following pop group Enigma's allegedly unauthorized use of Amis voices in the 1996 Olympics hit, *Return To Innocence*. Taking as her starting point the ripple effects of this case, Shzr Ee Tan explores the relationship of this song culture to contemporary Amis society. She presents Amis song in its multiple manifestations as an ecosystem, symbiotic components of which interact and feed back upon one another in cross-cutting platforms of village life, festival celebration, cultural performance, popular song, art music and Christian hymnody. Tan's investigation hinges upon drawing a conceptual line between *ladhiw*, the Amis term for 'song' - a word vested with connotations of life-force, tradition, ritual and taboo - and the foreign term of *yinyue* ('music' - borrowed from Mandarin). This difference forms the basis of how Amis song is (re)constructed through processes of modernization, Christianization and politico-economic change. A single Amis melody, for example, can exist in several guises that are contextually exclusive but functionally mutually-supportive. Thus, a weeding song (*ladhiw*), which may have lost its traditional context of existence following advancements in farming technology, becomes sustained within a larger ecosystem, finding new life on the interacting platforms of Amis Catholic hymnody, karaoke and tourist shows. The latter genres (collectively, *yinyue*) may not rely on traditional livelihoods for survival, but thrive on a traditional melody's deeper associations to local memory and idealized Amis identities. While these new and old genres are stylistically separate, they feed into each other and back into themselves - through transforming contexts and cross-referenced memes - in organic and developing cycles of song activity. Drawing from fieldwork conducted from 2000-2010 as well as a background in ethnomusicology and journalism, Ta

The first of its kind in English, this collection explores twenty one well established and lesser known female filmmakers from mainland China, Hong Kong, Taiwan, and the Chinese diaspora. Sixteen scholars illuminate these filmmakers' negotiations of local and global politics, cinematic representation, and issues of gender and sexuality, covering works from the 1920s to the present. Writing from the disciplines of Asian, women's, film, and auteur studies, contributors reclaim the work of Esther Eng, Tang Shu Shuen, Dong Kena, and Sylvia Chang, among others, who have transformed Chinese cinematic modernity. *Chinese Women's Cinema* is a unique, transcultural, interdisciplinary conversation on authorship, feminist cinema, transnational gender, and cinematic agency and representation. Lingzhen Wang's comprehensive introduction recounts the history and limitations of established feminist film theory, particularly its relationship with female cinematic authorship and agency. She also reviews critiques of classical feminist film theory, along with recent developments in feminist practice, altogether remapping feminist film discourse within transnational and interdisciplinary contexts. Wang's subsequent redefinition of women's cinema, and brief history of women's cinematic practices in modern China, encourage the reader to reposition gender and cinema within a transnational feminist configuration, such that power and knowledge are reexamined among and across cultures and nation-states.

Citizenship is traditionally viewed as a legal status to be possessed. Cultivating

Membership in Taiwan and Beyond: Relational Citizenship proposes the concept of relational citizenship to articulate the value-laden, interactive nature of belongingness. Hsin-I Cheng examines the role of relationality which produces and is a product of localized emotions. Cheng attends to particular histories and global trajectories embedded within uneven power relations. By focusing on Taiwan, a non-Western society with a tradition to adeptly attune to local experiences and those from various global influences, relational citizenship highlights the measures used to define and encourage interactions with newcomers. This book shows the multilayered communicative processes in which relations are gradually created, challenged, merged, disrupted, repaired, and solidified. Cheng further argues that this concept is not bound to nation-state geographic boundaries as relationality bleeds through national borders. Relational citizenship has the potential to move beyond the East vs. West epistemology to examine peoples' lived realities wherein the sense of belonging is discursively accomplished, viscerally experienced, and publicly performed. This book examines literary representations of mainlander identity articulated by Taiwan's second-generation mainlander writers, who share the common feature of emotional ambivalence between Taiwan and China. Closely analyzing literary narratives of Chinese civil war migrants and their descendants in Taiwan, a group referred to as "mainlanders" (waishengren), this book demonstrates that these Chinese migrants' ideas of "China" and "Chineseness" have adapted through time with their gradual settlement in the host land. Drawing upon theories of Sinophone Studies and memory studies, this book argues that during the three decades in which Taiwan moved away from the Kuomintang's authoritarian rule to a democratic society, mainlander identity was narrated as a transformation from a diasporic Chinese identity to a more fluid and elusive Sinophone identity. Characterized by the features of cultural hybridity and emotional in-betweenness, mainlander identity in the eight works explored contests the existing Sinocentric discourse of Chineseness. An important contribution to the current research on Taiwan's identity politics, this book will be of interest to academics in the field of Taiwan studies, Sinophone studies, Chinese migration, and Taiwanese literature as well as Chinese literature in general.

Compiled by two skilled librarians and a Taiwanese film and culture specialist, this volume is the first multilingual and most comprehensive bibliography of Taiwanese film scholarship, designed to satisfy the broad interests of the modern researcher. The second book in a remarkable three-volume research project, *An Annotated Bibliography for Taiwan Film Studies* catalogues the published and unpublished monographs, theses, manuscripts, and conference proceedings of Taiwanese film scholars from the 1950s to 2013. Paired with *An Annotated Bibliography for Chinese Film Studies* (2004), which accounts for texts dating back to the 1920s, this series brings together like no other reference the disparate voices of Chinese film scholarship, charting its unique intellectual arc. Organized intuitively, the volume begins with reference materials (bibliographies,

cinematographies, directories, indexes, dictionaries, and handbooks) and then moves through film history (the colonial period, Taiwan dialect film, new Taiwan cinema, the 2/28 incident); film genres (animated, anticommunist, documentary, ethnographic, martial arts, teen); film reviews; film theory and technique; interdisciplinary studies (Taiwan and mainland China, Taiwan and Japan, film and aboriginal peoples, film and literature, film and nationality); biographical materials; film stories, screenplays, and scripts; film technology; and miscellaneous aspects of Taiwanese film scholarship (artifacts, acts of censorship, copyright law, distribution channels, film festivals, and industry practice). Works written in multiple languages include transliteration/romanized and original script entries, which follow universal AACR-2 and American cataloguing standards, and professional notations by the editors to aid in the use of sources.

This inter-disciplinary volume of essays opens new points of departure for thinking about how Taiwan has been studied and represented in the past, for reflecting on the current state of 'Taiwan Studies', and for thinking about how Taiwan might be re-configured in the future. As the study of Taiwan shifts from being a provincial back-water of sinology to an area in its own (albeit not sovereign) right, a combination of established and up and coming scholars working in the field of East Asian studies offer a re-reading and re-writing of culture in Taiwan. They show that sustained critical analysis of contemporary Taiwan using issues such as trauma, memory, history, tradition, modernity, post-modernity provides a useful point of departure for thinking through similar problematics and issues elsewhere in the world. Re-writing Culture in Taiwan is a multidisciplinary book with its own distinctive collective voice which will appeal to anyone interested in Taiwan. With chapters on nationalism, anthropology, cultural studies, media studies, religion and museum studies, the breadth of ground covered is truly comprehensive.

Taiwan has often been characterised as an isolated society in its search for sovereignty and security. Its contact with the world in an era of globalization and post-modernity, however, has increasingly led to Taiwanese actors successfully participating in many regional and global fields. In this book an international team of scholars presents cases studies and theoretical debates emphasising agency in coping with the effects of globalisation. In so doing, they contest the image of Taiwan's marginalization and seek to understand it in terms of its connectedness, whether globally, regionally or trans-nationally. Taking a multi-disciplinary, comparative approach, it covers themes such as markets and trading, diplomacy and nation-branding, collective action, media, film and literature, and religious mission. It thus combines perspectives from several disciplines including media studies, sociology, political science, and studies in religion. Using Taiwan as an example of how to conceptualise connectivity and think differently about comparative studies, this book will be useful for students and scholars of Asian Politics and Cultural Studies, as well as of Taiwan Studies

more specifically.

In this newly revised and updated seventh edition of *Taiwan: Nation-State or Province?* Copper examines Taiwan's geography and history, society and culture, economy, political system and foreign and security politics in the context of Taiwan's uncertain status, as either a sovereign nation or a province of the People's Republic of China. Analyzing possible future scenarios and trends that could affect Taiwan's status, the author argues that Taiwan's very rapid and successful democratization suggests Taiwan should be independent and separate from China, while economic links between Taiwan and China indicate the opposite. New features to this brand-new edition include: The triumph of the Democratic Progressive Party (DPP) in the 2016 elections. The impact of the Trump administration on US–Taiwan relations. The rise of populism. The shift in cross-Strait relations with China given their increased power on the world stage. This revised and fully up-to-date textbook will be essential reading for students of Taiwan, China, US–China relations and democracy.

To date, there is but a handful of articles on documentary films from Taiwan. This volume seeks to remedy the paucity in this area of research and conduct a systematic analysis of the genre. Each contributor to the volume investigates the various aspects of documentary by focusing on one or two specific films that document social, political and cultural changes in recent Taiwanese history. Since the lifting of martial law, documentary has witnessed a revival in Taiwan, with increasing numbers of young, independent filmmakers covering a wide range of subject matter, in contrast to fiction films, which have been in steady decline in their appeal to local, Taiwanese viewers. These documentaries capture images of Taiwan in its transformation from an agricultural island to a capitalist economy in the global market, as well as from an authoritarian system to democracy. What make these documentaries a unique subject of academic inquiry lies not only in their exploration of local Taiwanese issues but, more importantly, in the contribution they make to the field of non-fiction film studies. As the former third-world countries and Soviet bloc begin to re-examine their past and document social changes on film, the case of Taiwan will undoubtedly become a valuable source of comparison and inspiration. These Taiwanese documentaries introduce a new, Asian perspective to the wealth of Anglo-American scholarship with the potential to serve as exemplar for countries undergoing similar political and social transformations. *Documenting Taiwan on Film* is essential reading for all those interested in Taiwan Studies, film studies and Asian cinema.

*The Age of New Waves* examines the origins of the concept of the "new wave" in 1950s France and the proliferation of new waves in world cinema over the past three decades. The book suggests that youth, cities, and the construction of a global market have been the catalysts for the cinematic new waves of the past half century. It begins by describing the enthusiastic engagement between French nouvelle vague filmmakers and a globalizing American cinema and

culture during the modernization of France after World War II. It then charts the growing and ultimately explosive disenchantment with the aftermath of that massive social, economic, and spatial transformation in the late 1960s. Subsequent chapters focus on films and visual culture from Taiwan and contemporary mainland China during the 1980s and 1990s, and they link the recent propagation of new waves on the international film festival circuit to the "economic miracles" and consumer revolutions accompanying the process of globalization. While it travels from France to East Asia, the book follows the transnational movement of a particular model of cinema organized around *mise en scène*--or the interaction of bodies, objects, and spaces within the frame--rather than montage or narrative. The "master shot" style of directors like Hou Hsiao-Hsien, Tsai Ming-Liang, and Jia Zhangke has reinvented a crucial but overlooked tendency in new wave film, and this cinema of *mise en scène* has become a key aesthetic strategy for representing the changing relationships between people and the material world during the rise of a global market. The final chapter considers the interaction between two of the most global phenomena in recent film history--the transnational art cinema and Hollywood--and it searches for traces of an American New Wave.

This book provides a cultural history of queer representations in Chinese-language film and media, negotiated by locally produced knowledge, local cultural agency, and lived histories. Incorporating a wide range of materials in both English and Chinese, this interdisciplinary project investigates the processes through which Chinese *tongzhi*/queer imaginaries are articulated, focusing on four main themes: the Chinese familial system, Chinese opera, camp aesthetic, and documentary impulse. Chao's discursive analysis is rooted in and advances genealogical inquiries: a non-essentialist intervention into the "Chinese" idea of filial piety, a transcultural perspective on the contested genre of film melodrama, a historical investigation of the local articulations of mass camp and gay camp, and a transnational inquiry into the different formats of documentary. This book is a must for anyone exploring the cultural history of Chinese *tongzhi*/queer through the lens of transcultural media.

This sourcebook contains more than 160 documents and writings that reflect the development of Taiwanese literature from the early modern period to the twenty-first century. Selections include seminal essays in literary debates, polemics, and other landmark events; interviews, diaries, and letters by major authors; critical and retrospective essays by influential writers, editors, and scholars; transcripts of historical speeches and conferences; literary-society manifestos and inaugural journal prefaces; and governmental policy pronouncements that have significantly influenced Taiwanese literature. These texts illuminate Asia's experience with modernization, colonialism, and postcolonialism; the character of Taiwan's Cold War and post-Cold War cultural production; gender and environmental issues; indigenous movements; and the changes and challenges of the digital revolution. Taiwan's complex history with Dutch, Spanish, and Japanese colonization; strategic geopolitical position vis-à-vis China, Japan, and the United States; and status as a hub for the East-bound circulation of technological and popular-culture trends make the nation an excellent case study for a richer understanding of East Asian and modern global relations.

Ma offers an innovative study of three provocative Chinese directors: Wong Kar-wai, Hou Hsiao-hsien, and Tsai Ming-liang. Focusing on the highly stylized and nonlinear configurations of time in each director's films, she argues that these directors have brought new global respect for Chinese cinema in amplifying motifs of loss, nostalgia, haunting, absence and ephemeral

poetics Hou, Tsai, and Wong all insist on the significance of being out of time, not merely out of place, as a condition of global modernity. Ma argues that their films collectively foreground the central place of contemporary Chinese films in a transnational culture of memory, characterized by a distinctive melancholy that highlights the difficulty of binding together past and present into a meaningful narrative. Jean Ma is assistant professor in the Department of Art and Art History at Stanford University. *Melancholy Drift* rides the films of three Chinese auteurs right into the heart of its subject, the mismatch between private feeling and collective history. These crucial films, set carefully beside one another, begin to pulse anew under the deft touch of Jean Ma's analyses. Drawing on a deep reservoir of historical and critical knowledge, she helps us hear these films speak of our times, then speak of time itself and of its dislocations---Dudley Andrew, Yale University. Theoretically sophisticated and elegantly written, *Melancholy Drift* elucidates the subject of cinematic time in its various configurations: as a response to historical ruptures and political upheavals as representational politics, and as a reinvention of the art cinema. This book is a timely demonstration of the key roles played by Chinese auteurs in shaping the new face of world cinema today and an important contribution to scholarship both within and beyond the field of transnational Chinese cinemas---Song Hwee Lim, University of Exeter

Sport and film have historically been key components of national cultures and societies. This is the first collection dedicated to examining the intersection of these popular cultural forces within specific national contexts. Covering films of all types, from Hollywood blockbusters to regional documentaries and newsreels, the book considers how filmic depictions of sport have configured and informed distinctive national cultures, societies and identities. Featuring case studies from 11 national contexts across 6 continents – including North and South America, Europe, Africa, Asia and Oceania – it reveals the common and contrasting approaches that have emerged within sport cinema in differing national contexts. This is fascinating and important reading for all students and researchers working in film, media, cultural studies or sport, and for broader enthusiasts of both sport and film.

The *Historical Dictionary of Taiwan Cinema* covers the history of Taiwan cinema during both the Japanese colonial period (1895–1945) and Chinese Nationalist period (1945–present). This is accomplished through a chronology, list of acronyms and abbreviations, an introductory essay, an extensive bibliography, and more than a hundred cross-referenced entries on directors, producers, performers, films, film studios, and genres. The book is an excellent access point for students, researchers, and anyone wanting to know more about Taiwan cinema, as well as the social, political, financial, and creative intricacies of how at least one important national cinema developed.

Host of the first gay pride in the Sinophone world, Taiwan is well-known for its mushrooming of liberal attitudes towards non-normative genders and sexualities after the lifting of Martial Law in 1987. *Perverse Taiwan* is the first collection of its kind to contextualize that development from an interdisciplinary perspective, focusing on its genealogical roots, sociological manifestations, and cultural representations. This book enriches and reorients our understanding of postcolonial queer East Asia. Challenging a heteronormative understanding of Taiwan's past and present, it provides fresh critical analyses of a range of topics from queer criminality and literature in the 1950s and 1960s to the growing popularity of cross-dressing performance and tongzhi (gay and lesbian) cinema on the cusp of a new millennium. Together, the contributions provide a detailed account of the rise and transformations of queer cultures in post-World War II Taiwan. By instigating new dialogues across disciplinary divides, this book will have broad appeal to students and scholars of Asian studies and queer studies, especially those interested in history, anthropology, literature, film, media, and performance.

Documentary filmmaking is one of the most vibrant areas of media activity in the Chinese world, with many independent filmmakers producing documentaries that deal with a range of

sensitive socio-political problems, bringing to their work a strongly ethical approach. This book identifies notable similarities and crucial differences between new Chinese-language documentaries in mainland China and Taiwan. It outlines how documentary filmmaking has developed, contrasts independent documentaries with dominant official state productions, considers how independent documentary filmmakers go about their work, including the work of exhibiting their films and connecting with audiences, and discusses the content of their documentaries, showing how the filmmakers portray a wide range of subject matter regarding places and people, and how they deal with particular issues including the underprivileged, migrants and women in an ethical way. Throughout the book demonstrates how successful Chinese-language independent documentary filmmaking is, with many appearances at international film festivals and a growing number of award-winning titles.

This is a book-length study of Hou Hsiao-Hsien, Taiwan's famous director of movies such as 'The Puppetmaster', 'City of Sadness', 'Flowers of Shanghai', and 'Goodbye South, Goodbye'. His body of work reflects a unique film style characterized by intricate lighting, improvisational acting, and long, static shots.

In discussions of postcolonial nationhood and cultural identity, Taiwan is often overlooked. Yet the island—with its complex history of colonization—presents a particularly fascinating case of the struggle to define a “nation.” While the mainland Chinese government has been unequivocal in its resistance to Taiwanese independence, in Taiwan, government control has gradually passed from mainland Chinese immigrants to the Taiwanese themselves. Two decades of democratization and the arrival of consumer culture have made the island a truly global space. *Envisioning Taiwan* sorts through these complexities, skillfully weaving together history and cultural analysis to give a picture of Taiwanese identity and a lesson on the usefulness and the limits of contemporary cultural theory. Yip traces a distinctly Taiwanese sense of self vis-à-vis China, Japan, and the West through two of the island's most important cultural movements: the hsiang-t'u (or “nativist”) literature of the 1960s and 1970s, and the Taiwanese New Cinema of the 1980s and 1990s. At the heart of the book are close readings of the work of the hsiang-t'u writer Hwang Chun-ming and the New Cinema filmmaker Hou Hsiao-hsien. Key figures in Taiwan's assertion of a national identity separate and distinct from China, both artists portray in vibrant detail daily life on the island. Through Hwang's and Hou's work and their respective artistic movements, Yip explores “the imagining of a nation” on the local, national, and global levels. In the process, she exposes a perceptible shift away from traditional models of cultural authenticity toward a more fluid, postmodern hybridity—an evolution that reflects both Taiwan's peculiar multicultural reality and broader trends in global culture.

Since the 1990s, the issue of identity has been one of the most prominent and hotly debated topics in Taiwan Studies. A rich corpus of literature has been produced in various fields in the attempt to address this problematic issue, examining questions of Taiwanese identity from political, social and cultural perspectives. *Imaging and Imagining Taiwan* takes a fresh approach to this important topic, examining Taiwanese identity visually and exploring the ways in which the island is presented and imagined. Contributors from a range of disciplinary backgrounds (Literature, History, Film Studies, Linguistics, Anthropology and Cultural Studies) and geographical contexts (Taiwan, Europe and America) investigate the ways in which Taiwan has been represented in films, fine art, advertising, sports, and social spaces at different periods in history.

Through seven case studies they focus on the ways in which Taiwan is represented, how this relates to identity politics, and how the island is imaged and imagined visually, socially, and symbolically. This combination of fresh perspectives with different disciplinary approaches offers a set of diverse yet complementary insights into how Taiwan has been envisioned and imagined, and how the Taiwanese have positioned and identified themselves at different times.

Winner of the Joseph Levenson Post-1900 Book Prize This cultural study of public space examines the cityscape of Taipei, Taiwan, in rich descriptive prose.

Contemplating a series of seemingly banal subjects--maps, public art, parks--Joseph Allen peels back layers of obscured history to reveal forces that caused cultural objects to be celebrated, despised, destroyed, or transformed as Taipei experienced successive regime changes and waves of displacement. In this thoughtful stroll through the city, we learn to look beyond surface ephemera, moving from the general to the particular to see sociocultural phenomena in their historical and contemporary contexts. Watch the book trailer: <https://www.youtube.com/watch?v=xBdGloox7zM>

Transnational Representations focuses on a neglected period in Taiwan film scholarship: the golden age of the 1960s and 1970s, which saw innovations in plot, theme and genre as directors highlighted the complexities of Taiwan's position in the world. Combining a concise overview of Taiwan film history with analysis of representative Taiwan films, the book reveals the internal and external struggles Taiwan experienced in its search for global identity. This cross-disciplinary study adopts a transnational approach which presents Taiwan's film industry as one that is intertwined with that of mainland China, challenging previous accounts that present the two industries as parallel yet separate. The book also offers productive comparisons between Taiwan films and contemporary films elsewhere representing the politics of migration, and between the antecedents of new cinema movements and Taiwan New Cinema of the 1980s. "James Wicks's book offers a most nuanced, sensible, and timely account of the 1960s to 1970s Taiwan films in terms of plot, theme, language, and generic innovations. It zooms in on works by such prominent directors as Li Xing, Bai Jingrui, Song Cunshou, and others, highlighting local, regional, and transnational flows, while not losing sight of the complexities in the island-state's identity and modernity formation processes." —Ping-hui Liao, University of California, San Diego "Wicks's engaging study forges a comparative approach to Taiwanese cinema that is enlivened and inspired by the possibility of close reading, historical research, and interviews. Most importantly, it draws attention to seminal films so rarely discussed in the English language." —Brian Hu, artistic director of the San Diego Asian Film Festival Following the recent success of Taiwanese film directors, such as Hou Hsiao-hsien, Edward Yang, Ang Lee and Tsai Ming-liang, Taiwanese film is raising its profile in contemporary cinema. This collection presents an exciting and ambitious foray into the cultural politics of contemporary Taiwan film that goes beyond the auterist mode, the nation-state argument and vestiges of the New Cinema. Cinema Taiwan considers the complex problems of popularity, conflicts between transnational capital and local practice, non-fiction and independent filmmaking as emerging modes of address, and new possibilities of forging vibrant film cultures embedded in national (identity) politics, gender/sexuality and community activism. Insightful and challenging, the essays in this collection will attract attention to a globally significant field of cultural production and will

appeal to readers from the areas of film studies, cultural studies and Chinese culture and society.

This book bridges the gap between two critical issues—environmental literacy and social norms – and explores various topics and case studies from Sinophone and Taiwanese perspectives. Each chapter includes extensive information on pro-environmental behaviors, and on people with working experiences, home experiences, and actual philosophies in their daily lives. In keeping with the Sustainable Development Goals (SDGs), this book highlights our potential to contribute to social inclusion and environmental protection, and offers a comprehensive guide for scholars, students, practitioners, and entrepreneurs in environmental education and related disciplines. In *Bodies and Transformance in Taiwanese Contemporary Theater*, Peilin Liang develops a theory of bodily transformation. Proposing the concept of transformance, a conscious and rigorous process of self-cultivation toward a reconceptualized body, Liang shows how theater practitioners of minoritized cultures adopt transformance as a strategy to counteract the embodied practices of ideological and economic hegemony. This book observes key Taiwanese contemporary theater practitioners at work in forging five reconceptualized bodies: the energized, the rhythmic, the ritualized, the joyous, and the (re)productive. By focusing on the development of transformance between the years of 2000–2008, a tumultuous political watershed in Taiwan's history, the author succeeds in bridging postcolonialism and interculturalism in her conceptual framework. Ideal for scholars of Asian and postcolonial theater, *Bodies and Transformance in Taiwanese Contemporary Theater* shows how transformance, rather than performance, calibrates with far greater precision and acuity the state of the body and the culture that it seeks to create.

*DIV* Traces the growth and evolution of a Taiwan's sense of itself as a separate and distinct entity by examining the diverse ways a discourse of nation has been produced in the Taiwanese cultural imagination./div

In this newly revised and updated edition of *Taiwan: Nation-State or Province?* John F. Copper examines Taiwan's geography and history, society and culture, economy, political system, and foreign and security policies in the context of Taiwan's uncertain political status as either a sovereign nation or a province of the People's Republic of China. Copper argues that Taiwan's very rapid and successful democratization suggests Taiwan should be independent and separate from China, while economic links between Taiwan and China indicate the opposite. New to the sixth edition is enhanced coverage of the issues of immigration; the impact of having the world's lowest birthrate; China's economic and military rise and America's decline; Taiwan's relations with China, the United States, and Japan; and the KMT's (Nationalist Party) return to power. The new edition will also examine the implications of the 2012 presidential election. A selected bibliography guides students in further research.

Commended for their social relevance and artistic value, Chinese films remain at the forefront of international cinema, bolstered in recent years by a new generation of talented young filmmakers. *Directory of World Cinema: China* presents an accessible overview of the definitive films of Hong Kong and mainland China, with particular attention to the achievements of prolific industry figures, the burgeoning independent sector, and the embrace of avant-garde practices of art cinema. Spanning a variety of characteristic genres, including horror, heroic bloodshed, romantic comedy, and kung-fu, reviews cover individual titles in considerable depth and are accompanied by a selection of full-color film stills. A comprehensive filmography and a bibliography of recommended reading complete this essential companion to Chinese cinema. Twenty-first century China is emerging from decades of war and revolution into a new era. Yet

the past still haunts the present. The ideals of the Chinese Republic, which was founded almost a century ago after 2000 years of imperial rule, still resonate as modern China edges towards openness and democracy. Diana Lary traces the history of the Republic from its beginnings in 1912, through the Nanjing decade, the warlord era, and the civil war with the Peoples' Liberation Army which ended in defeat in 1949. Thereafter, in an unusual excursion from traditional histories of the period, she considers how the Republic survived on in Taiwan, comparing its ongoing prosperity with the economic and social decline of the Communist mainland in the Mao years. This introductory textbook for students and general readers is enhanced with biographies of key protagonists, Chinese proverbs, love stories, poetry and a feast of illustrations.

In *Soundtracks of Asian America*, Grace Wang explores how Asian Americans use music to construct narratives of self, race, class, and belonging in national and transnational spaces. She highlights how they navigate racialization in different genres by considering the experiences of Asians and Asian Americans in Western classical music, U.S. popular music, and Mandopop (Mandarin-language popular music). Her study encompasses the perceptions and motivations of middle-class Chinese and Korean immigrant parents intensely involved in their children's classical music training, and of Asian and Asian American classical musicians whose prominence in their chosen profession is celebrated by some and undermined by others. Wang interviews young Asian American singer-songwriters who use YouTube to contest the limitations of a racialized U.S. media landscape, and she investigates the transnational modes of belonging forged by Asian American pop stars pursuing recording contracts and fame in East Asia. Foregrounding musical spaces where Asian Americans are particularly visible, Wang examines how race matters and operates in the practices and institutions of music making.

Asian cinema is an area of increasing interest in Anglo-US film studies while Asian films are now widely distributed and popular with western audiences. The fascination with Asian cinema must be examined in the context of a complex and often problematic relationship between western scholars, students, viewers and Asian films. This book, therefore, examines a number of detailed case studies (such as the films of Ozu, Bruce Lee, Hong Kong and Turkish cinema, Hindi melodramas, Godzilla films, Taiwanese directors and Fifth Generation Chinese cinema) and uses them in order to investigate the limitations of Anglo-US theoretical models and critical paradigms. By engaging the readers with familiar areas of critical discourse (such as postcolonial criticism, 'national cinema', 'genre', 'authorship' and 'stardom') the book aims to introduce within such contexts the 'unfamiliar' case studies which will be explored in depth and detail. The advantage of such an approach is that it works with the dynamics of familiarity/unfamiliarity and resists the temptation to construct Asian cinemas as a gallery of exotic objects that might be particularly fascinating but remain deeply distant and foreign. Book jacket.

The *Routledge Handbook of Contemporary Taiwan* offers a comprehensive overview of both contemporary Taiwan and the Taiwan studies field. Each contribution summarises the major findings in the field and highlights long-term trends, recent observations and possible future developments in Taiwan. Written by an international team of experts, the chapters included in the volume form an accessible and fascinating insight into contemporary Taiwan. Up-to-date, interdisciplinary, and academically rigorous, the Handbook will be of interest to students, academics, policymakers and others in search of reliable information on Taiwanese politics, economics, culture and society.

*Kinesthetic City* uses choreography as subject and method to explore how movement through particular spaces at precise moments can illuminate the communities in those places and times. It examines the simultaneous persistence and mobility of the idea of Chineseness as it travels across a transnational network of Chinese cities.

The book examines recent developments in Taiwan cinema, with particular focus on a leading contemporary Taiwan filmmaker, Wei Te-sheng, who is responsible for such Asian blockbusters as *Cape No.7*, *Warriors of the Rainbow: Seediq Bale* and *Kano*. The book discusses key issues, including: why (until about 2008) Taiwan cinema underwent a decline, and how cinema is portraying current social changes in Taiwan, including changing youth culture and how it represents indigenous people in the historical narrative of Taiwan. The book also explores the reasons why current Taiwan cinema is receiving a much less enthusiastic response globally compared to its reception in previous decades.?

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