

| | |
|-------------------------|--|
| 1. Record Nr. | UNINA9910163875503321 |
| Autore | Talmacs Nicole |
| Titolo | China's cinema of class : audiences and narratives // Nicole Talmacs |
| Pubbl/distr/stampa | Milton Park, Abingdon, Oxon ; ; New York, N.Y. : , : Routledge, , 2017 |
| ISBN | 1-315-39396-4 1-315-39398-0 1-315-39397-2 |
| Descrizione fisica | 1 online resource (203 pages) : illustrations, tables |
| Collana | Routledge Studies on China in Transition ; ; 51 |
| Disciplina | 791.43/6552 |
| Soggetti | Social classes in motion pictures Motion pictures - Social aspects - China Electronic books. China In motion pictures |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Nota di bibliografia | Includes bibliographical references at the end of each chapters and index. |
| Nota di contenuto | Chapter 1 Chinese audiences and the cinema of class -- Chapter 2 Class on screen and in reality: Pre-conditioning audiences -- Chapter 3 Let the Bullets Fly: The socialisation of assumptions -- Chapter 4 Lost on Journey: Prejudice in class relations -- Chapter 5 Go Lala Go!: Secretaries, shopping and spinsterhood -- Chapter 6 House Mania: Home ownership, marriageability and masculinity -- Chapter 7 The Piano in a Factory: Suzhi, industrial heroes and the spectacle of poverty -- Chapter 8 Conclusion: Class, the film and the filmmaker |
| Sommario/riassunto | China's commercial film industry can be used as a map to understand how class is interwoven into the imaginations that inform and influence social change in Chinese society. Film consumption is important in this process, particularly for young adult urbanites that are China's primary commercial cinema patrons. This book investigates the web between the representation of class themes in Chinese film narratives, local audience reception to these films, and the socialisation of China's contemporary class society. Bringing together textual analyses of narratives from five commercially exhibited films: Let the Bullets Fly (Jiang: 2010), Lost on Journey (Yip: 2011), Go Lala Go! (Xu: 2011), |

House Mania (Sun: 2011) and The Piano in the Factory (Zheng: 2011); and the reception of 179 Chinese audiences from varying class positions, it investigates the extent to which fictional narratives inform and reflect current class identities in present-day China. Through group discussions in Beijing, Hangzhou, Nanjing, Lanzhou and Taiyuan, the author searches for audiences beyond major cities that are typically the focus of film consumption studies in China. As such, the book reveals not only how deeply and widespread the socialisation of China's class society has become in the imaginations of Chinese audiences, but also what appears to be a preference of both audiences and filmmakers for the continuation of China's new class society. Revealing the extent to which cinema continues to play a key role in the socialisation of class structures in contemporary Chinese society, this book will be important for students and scholars of Chinese Studies, Film Studies, Communication Studies, as well as observers of China's film industry.
