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Soggetti	Martial arts films - China - History and criticism Feminism and motion pictures Motion picture producers and directors - China Screenwriters - China Women in motion pictures Electronic books.
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction -- Toward social-cultural and historical readings: "Chinese cinematic martial arts feminism" and its limitation in the narrative of martial arts films -- Narrative analyses of women and gender concerns in every film. The fox, dragon, and lotus in Crouching tiger, hidden dragon -- To (en)gender the gendered history in hero -- There is a beauty in the door(way) of flying daggers -- Women who do not practice martial arts in Seven swords -- Cinderella, Snow White, and Sleeping beauty in The promise -- The Chinese Hamlet's two women and Shakespeare's Chinese sisters: Qing Nu and Waner in The banquet -- Traffic of madwomen in the Chinese royal attic: gender concerns in Curse of the golden flower -- Integrated analyses about the limitation of feminist emancipation in groups of films. Let's make a wish: martial arts ladies' wishes under the cinematic pen(is) from A touch of zen to Crouching tiger hidden dragon, Hero, House of flying daggers, and The promise -- Phallogentric teacher-student complex: from Legend of the mountain, Crouching tiger hidden dragon, and Hero to Seven

swords -- A Chinese cinematic martial arts room of Pygmalion's own -- Interviews. Interview with Chung Ling, King Hu's spouse and screenwriter -- Interview with Pan Hua, a female classmate and peer-director of Zhang Yimou, Chen Kaige, Tian Zhuangzhuang, Wu Ziniu, Li Shaohong, Hu Mei, and Peng Xiaolian -- Interview with Tsai Kuo-Jung, a coplanner and screenwriter of Ang Lee's Crouching tiger hidden dragon -- Interview with Wang Wei, a judge in the Golden Horse Film Festival.

Sommario/riassunto

Women and Gender in Chinese Martial Arts Films of the New Millennium, by Ya-chen Chen, examines underexposed gender issues in more recent films, focusing on the contradictory feminism in the film narratives. Through the lens of Chinese martial arts films, Chen delves into "Chinese cinematic martial arts feminism," highlighting the glass ceiling which marks the maximal exercise of feminism which the patriarchal order is willing to accept.
