

# 《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

《中国当代电影中的纪实现实主义》内容简介：I declare that this dissertation ; is the result of my own work and includes nothing which is the outcome of work done in collaboration; 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; does not exceed the prescribed limit of 80,000 words.

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## 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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## 精彩短评

- 1、想着是小名人的博士论文，所以买了。可能因为不是搞电影电视行业的，所以我是看不下去的，白买了，束之高阁
- 2、姜丰在剑桥的博士论文

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