



A STORY OF SHANGHAI THROUGH THE CINEMA

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This article analyzes the relationship between one of the most important cultural forms – cinema – and one of the most important forms of social organization – the city. Therefore, various thematic, formal and industrial relationships between city and cinema provide a great opportunity for research and discussion of key issues which are of common interest in the study of both – society (city) and culture (cinema) study. The author discusses various ways in which urban city (Shanghai) and cinema intersect, and while doing so, rely on different resources, methods and approaches from both film studies and urban studies. The article discusses various films, mostly those of contemporary Chinese, but also some of those created in Hollywood, the action of which takes place in Shanghai, and this city takes an important place. Analyzed films reflect and comment on urban issues of the dynamic Shanghai city. There will be analyzed both those films which show daily, front face of Shanghai, and those which show these darksome faces of Shanghai which are beyond the usual everyday experience.

Keywords: cinema, city, depiction, Shanghai, space and time.

Introduction

Being the first Chinese city, which I had a chance to see – Shanghai – made an indelible impression – flickering in various neon colours, full of constantly rushing people, the city looked like a typical modern metropolitan city, such remote from Chinese city stereotype shaped in the conscious of the Western. But a more accurate view allows seeing just purely Eastern, Chinese and local nuances of this city. In a multiple city of Shanghai, there distinctively over-twist modernism and traditionalism, elements of Western and Chinese cultures. Shanghai is a multicultural, full of contrasts and especially dynamic space. A traveler, who returned to Shanghai after several years, is astonished by the scale of the changes that took place in the city – there rose a lot of new skyscrapers, disappeared whole streets of old houses. That year, in the core of the city itself, there was established as if a city in the city – EXPO 2010, which attracted the representatives of many world's nations and various organizations, the pavilions of which contested with each other in scale and originality. This was a vigorous challenge for the city, encouragement to develop and change.

Far away not all cities are cinematic therefore there are not many cities which are closely related to the cinema industry as well. Shanghai, besides such Western city as Paris, is essentially photogenic and closely connected with cinemas which it housed and developed from its very first steps. In Shanghai city one could find deep routes of Chinese art and particularly of film industry. Shanghai film industry was particularly influential and starts in the 1920s with quite naïve melodramas, but already in 1930s, it starts to produce progressive, socially conscious films focused on class struggle, the everyday life of common Shanghai citizen and also oriented toward Japanese invasion, which was the main social problem of these times.

In 1930s Shanghai, which was called Chinese Hollywood, there were about 35 cinemas and over 140 film companies, and Hollywood stars such as Greta Garbo, Marlen Dietrich, Katharine Hepburn were householders in this cinematic city. As a cultural capital of Asia, Shanghai in the 1920s and the 1930s was known by many names – Paris of the East, contemporary Babylon, Sodom and Gomorrah of the Far East and whore of Asia (Dong 2000). All these different faces of cinematic city Shanghai could be seen in cinema (Clark 1997). It is proper to see how Shanghai city is represented in cinema and what kind of connections could relate city and cinema. Contemporary life is closely related to the cinema which could be the factor of city and our own existential creation (Kačerauskas 2008).

City in cinema and cinema in the city: peripeteias of time and space

Before concentrating one's attention towards the depiction of separate city in cinema, let me look at some programme references relating the topics of city and cinema. Correlations between these two phenomena are tight and multi-target: cinema is the product of city and an entertainment, and city is also the life of town-dwellers – one of the main plots of cinematography. In pictures we always see the town-dwellers who walk down the streets, sit in cafes, do some shopping in supermarkets, go to work or return home. The action takes place in flats, sports halls, factories or other urban spaces. Film image could explore every possible surface of the city, in which urban and corporeal realities are tightly bond together. Such mutual correlations were demonstrated by the project which meaningfully enriched Vilnius as the capital of culture, with a symptomatic title “City in cinema, cinema in city”, in the frame of which in various public spaces of the city there took place free film reviews representing the peripeteias of foreign cities and their inhabitants. This project and the like reveal various thematic and industrial relations connecting city and cinema.

The city and the cinema are interconnected on different levels. The cinema, from its very beginning, used to interpret particular places, spaces, life-styles of cities. Cinema, through various *mise-en-scènes* lighting, cinematography, role playing and editing, has the ability to express various aspects, diversity, and social dynamism of depicted city. The gaze into city studies through prism of cinema and vice versa – interpreting a film through prism of depicted city – could help to see normally unseen dimensions of both – the cinema and the film. Cinema has the ability to revitalize a past of city and point out even most latent and underground dimensions of city,

unclose new parameters of space and time. Intent look towards a concept of space uncloses that cinema and city have related the understanding of space.

Various urban studies have begun to address films as cultural visions of what cities represent because cinema is a particularly spatial form of culture. One could agree with Mark Shiel, that spatiality of cinema is determined because “cinema operates and is best understood in terms of the organization of space: both *space in films* – the space of shot; the space of the narrative settings; the geographical relationship of various settings in sequence in a film; the mapping of lived environment on film; and the *film in space* – the shaping of lived urban spaces by cinema as a cultural practice; the spatial organization of its industry at the levels of production, distribution, and exhibition” the role of cinema in globalization” (Shiel 2001: 5).

Therefore exactly related concept of space allows for film directors persuasively depict the façade of city and its most undercover corners, restore everyday, representative and underground life of the city. Besides space the conception of time is also important. In case of examining how in cinema a particular city is depicted, the most fruitful seems to be a historical approach. As it emerges, it is already clear that both “the city” and “cinema” are in any case slipping into history (Donald 1995: 93). Thus analysis of a filmic representation of a city begins most helpfully “with observing how individual films represent the conditions of said city or neighbourhoods in the specific historical moment, and then moves beyond seeing films as mere representation of social reality to focus on how the cinematic text constructs and comments on those conditions” (Mennel 2008: 16). One, who does research on film, has to pay main attention to the construction of space.

So, let me see how the planes of time and space unfold in cinematography in depicting the city of Shanghai – I will touch the aspect of time while analyzing how certain historic periods of the city were pictured, especially in the interwar and recent decades; we will develop the aspect of space while discussing two parallel, sometimes totally distant, and sometimes constantly inter-twisting faces of the city – front and underground, clear and shadow, we will demonstrate that paradoxically in some cases precisely the shadow face of the city became the front one.

Luxurious, subtle and vanishing face of third-forth decades of Shanghai

Probably in every civilization we could find a city that during some particular historical period marked itself with extremely bright colours. Shanghai obviously was such a city in the second half of the 19th and first half of the 20th century, when there were a lot of luxurious hotels, clubs, bars and other places beloved by rich and sophisticated social elite from Shanghai and abroad. Shanghai of “golden age” is a mix of colonialism, cosmopolitanism and modernity, social climbing and sexuality, seeking for modern Chinese identity and formation of patriotic feelings.

Thus, it is regular that film directors mostly like to depict a romantic and mysterious Shanghai of 1900–1930. Luxurious and sophisticated, ruled by the criminals and

gangsters of the underground Shanghai of the first half of the 20th century opens in the film of Zhang Imou “Row, Row the Grandmother’s Bridge” (better known as “Shanghai Triad” (in Chinese *yáo a yáo, yáo dào wàipó qiáo*, 1995)), in the film of James Ivory “White Countess”, and Ang Lee’s film “Lust, Caution” (2006). These films have many common features – everywhere the main role is taken by a fragile beauty, who was precipitated by a merciless destiny to Shanghai, and who was finally ruined by this cosmopolitan, consumer-oriented city which leastwise aims at ruining her. Let me try to analyze these three films together emphasize what role is taken there by the city of Shanghai.

The film “Row, Row the Grandmother’s Bridge”, produced by a famous film director Zhang Yimou according to the novel “Gang Law” of Li Xiao, encourages looking at Shanghai from a new, unusual point of view. The originality of the film is determined by the fact that brutal, gangster-ruled city in this film is mostly presented from the point of view of naïve newcomer from a village, 14-year-old Shuisheng. Invited by his uncle, the boy arrived to Shanghai to be able to serve a distant relative, powerful boss of gangsters, and to guarantee a better life for the future than he would expect to have in a poor village. The film begins with public Shanghai space – airport – scene: after arriving to the metropolitan city, Shuisheng suddenly confronts with the swarm of people, colours and sounds. City in this film is presented as the synonym of evil and crime. Some of the first words of the film – the uncle tells the teenager who arrived into the cosmopolitan Shanghai of the 1930s: “listen carefully what I am going to tell you, because you must know how to behave in Shanghai”. Most scenes take place in close spaces available only to the minority of the chosen ones – in elite, Western style night club and luxurious villas of the city. The first part of the film is set in the brightly-lit, luxurious interiors of Shanghai of the 1930s, the actions mostly take place in a splendid, glamorous French style cabaret – there, like in Moulin Rouge in Paris, there was even cancan dance, while the second part takes place outside of the city, in the little rural island.

The film shows a power of Shanghai as corrupted and ruled by gangsters *noir city*. Shanghai of this film suits toward Raymond Chandler’s description as “world in which gangsters can rule nations and almost rule cities, in which hotels and apartment hoses and celebrated restaurants are owned my men who made their money out of brothels, <...> where no man can walk down a dark street in safety because law and order are things we talk about but refrain from practicing” (Chandler 1964: 197).

On the other hand, in this film Shanghai is presented not only as corrupt and rotten, but also as transpierced with erotica (Zhang 1999: 18). Sexuality of Shanghai, and at the same time the opposition of rotten metropolitan city to pure village is best seen in the personality of one of the main characters of the film, beauty Bijou (a famous Chinese actress takes the role, Gong Li) – still being a child she got into Shanghai where she was corrupted by a quick, multi-coloured life and easy money. After becoming the gangster’s mistress and named “The queen of Shanghai”, from the first sight Bijou seems to be living in her own element. But eventually it becomes clear that all her arrogant attitude is just a grievous attempt to protect herself from the

surrounding evil. At the moment of sincerity Bijou tells the fatal words: “Shanghai is pure evil”, and encourages her young servant to come back to the village. Shanghai, as the symbol of evil, the shelter of the criminals, villains and lost, unhappy people, is best depicted in the last scenes of the film, when the boss of the gangsters kills not only disloyal accomplices but also his mistress and even an innocent happy and fair (because she lives outside Shanghai) country-woman, and he takes her pretty daughter to Shanghai where she has the future of the gangster’s mistress.



Panorama of Shanghai in the film “Shanghai Triad”



A slip scene from the film “Shanghai Triad”

This film is quite naïve in its negotiation of the city/country opposition – Shanghai city embodies everything what is bad, corrupted and spoiled, and country embodies everything what is pure and good, and where people are happy and can live

harmoniously with nature. In the second part of the film main characters retreat to a remote, peaceful island, but the film ends up with returning to Shanghai which symbolizes triumph of the evil).

Nevertheless, “Shanghai Triad” is quite an unorthodox and subtle gangster, where there is almost no blood or direct violence, but the director masterly shows a cruel city where only the most corrupted, insensate and ruthless beings could survive. Thus, “Shanghai Triad” is rather a film about ordinary people trapped in the machinery of evil. Although there are not much public spaces of Shanghai, but it could be said that the film is exactly about Shanghai and the people of this city. While describing the boss of the gangster, Shuisheng’s uncle says: “he is the most powerful person in Shanghai”, and speaking about an arrogant mistress of the boss, he says that “boss made her the queen of Shanghai”. Thus, the film is about Shanghai as the symbol of evil.

Especially interesting is the parallel which connects two different eras where Shanghai could be seen as a symbol of evil – in this film, which represents wild capitalism and lawless pre-revolutionary, has clear similarities with contemporary post-communist Shanghai. Therefore in a way this portrait of the beginning of the tale of Shanghai of the 20th century shows the perils of its contemporary face where success and leadership are ruled by brutal power free of any ideological contest. Director purposely searches for such analogies, as he confesses in one of his interviews: “Shanghai today, like sixty years ago, is very materialistic. People are money-obsessed, are losing their morality. So the film, as well as a period piece, is a warning or critique for present society” (Nigel 1995: XVII).

Another film, the action of which takes place in luxurious, enchanting and corrupted Shanghai of the 1930s, which is full of international business, various political intrigues and refugees from all over the world, is a united production of British, USA and Chinese, directed by Ivory, film “The White Countess”. One of the main characters of the film is a former diplomat of the USA, Todd Jackson (the role is taken by Ralph Fiennes), who lost his daughter and sight during a tragic terrorist attack. Learning to live over again, he settles in Shanghai and dreams of creating an idyllic place where he could forget the past and lose contact with depressing, inevitable reality of the 1936 transfused with the anticipation of Japanese occupation, fear that grows in the city as the Japanese invasion appears immanent. Inspired by charismatic countess Sofia Belinskya (Natasha Richardson) Todd opens a stylish upper class nightclub and in honor of the main hostess he calls it “The White Countess”. The aims of this fashionable nightclub – to forget all hardships, negate the surrounding chaos and tragedy and create an illusory, idealized living world.

Director’s attempt to depict pessimistic, apocalyptic moods, which characters try to forget in luxurious nightclubs reflect real face of Shanghai of the 1930s. At that time in Shanghai, a notable growth of Chinese cabarets or taxi-dance halls with luxurious urban spaces, according to Andrew D. Field, “were designed to whisk customers away from the cares and miseries of the city street into an alternate world” <...>

which “attempted to create a high-class atmosphere through their décor and layout” (Field 2009: 89–90).

The cafés and bars of Shanghai in this film become a cosmopolitan place where people from various places of the world meet. One of the most meaningful distinctive signs of cosmopolitan and semi-colonial Shanghai of the beginning of the 20th century was Western-style dancing. All the city is as if transfused with jazz and other elements of Western culture, and at the same time, a peculiar nostalgia, feeling of loss and failure. Ten to one, the comparison of Western culture and moods of failure is not accidental, as for the Chinese, Western culture signaled a period of war, disasters and the era of bloody revolution.



On the street of Shanghai. A slip scene from the film “The White Countess”

A countess lives her double life – during the days she is a miserable, but dignified Russian aristocrat, who escaped from Russian revolution, and during the nights she is a charming and charismatic taxi-dancer in elite night club. Good looking and well mannered taxi-dancers were an important part of night life of Shanghai of the 1930s. Such taxi-dance halls were popular in major American cities (Chicago, New York), but “only in Shanghai did these establishments produce such a sophisticated media culture” (Field 2009: 4). As the expert of this topic, Field points out, the character of dancer and night club worker gives us a fascinating window into the transformation of urban culture and values in Cosmopolitan Shanghai during the first half of the 20th century (Field 1999: 99).

Each role of the countess is accompanied by two faces of Shanghai – during the days, it is a tight, modest, dismal dwelling which is hidden in a narrow traditional street, flea markets and public parks of the city, and during the nights, it becomes a French-style club. But the viewer gets a suspicion that perhaps none of the faces of the city is real. The same thing is with any of the roles of the countess. Everything is just a trick, mirage or nightmare, which is ended up by Japanese occupation and sudden retreat. Most attention to the city itself is given precisely in the last scenes of the film – here we see streets full of chaos and people who chaotically run in all directions. Streets of the town were filled with fear and uncertainty, which cannot be defeated by an ideal, illusive Todd's world. Nobody knows what destiny is prepared for this exclusive city. The loss and unclear perspective of the city is illustrated by the blind Todd who desperately tosses through the chaotic streets and finally loses his stick which partially serves the sight-seeing to the blind and becomes as if double-blind. The situation becomes controllable only when main characters find each other in a chaotic port of Shanghai and sail towards Macao leaving Shanghai, which is tortured by conflicts and confusion, to the will of destiny.



The port of Shanghai in the film “The White Countess”

Shanghai of first half of the 20th century is also depicted in the movie of a famous Chinese director, Lee's “Lust, Caution”, the action of which processes in two East Asia's metropolitans – Hong Kong of 1938 and Shanghai of 1942. The director shows tragedy of the city which is ruled by occupants and its collaborators. Shanghai in this movie is full of contrasts – it is the home of millionaires and plebeians, arrogant gamblers and altruistic patriots.

In the film “Lust, Caution”, Shanghai is a modern and rich city the inhabitants of which, despite the war, continue their careless and privileged city life. Main heroine, Wang (the role is taken by Tang Wei) in Shanghai continues her patriotic mission which she started four years ago in Hong Kong: underground organization, fighting

with the occupant and the collaborators who betrayed the country, assign her a subtle and complex task – to seduce and help killing an officer who is carefully protected and takes a high position. Convincingly acting as the wife, named Mak, of a rich businessman, charming Wang perfectly well emotes into a luxurious commonness of social elite of Shanghai and is able to deserve the trust of mister Yee (the role is taken by the actor Tony Leung Chiu Wai) and his wife.

The main line of the film – Japanese occupation and fight with the occupant – is just probably a pretext that allows the film director to demonstrate the importance of aesthetic being and aesthetic sensation. Aesthetics in this film uncloses as an independent plane that helps both staying oneself and becoming another one: precisely the ability to satisfy the main canons of Chinese aesthetics (minimalism, sophistication, delicacy) helps the main heroine act her role so convincingly and enslave the enemy's heart. Aesthetic approach in this film is made into the string connecting the commonness of main characters and the city. The director attempts depicting Shanghai attractively, aesthetically – the eye of the viewer is caught by pastel, nostalgic, pictured as if through the mist panorama of the city, made during the sunrise or sunset. The action of the film develops both in poor streets and shops, and luxurious villas, cafés, restaurants and jewelry shops of Shanghai. The first planes of the city are devoted to common Chinese citizens suffering war disasters, and the second planes are for Japanese occupants and Chinese collaborators who helped them. Still keeping its glamour and luxurious romantics the city of Shanghai acts like an aphrodisiac which determines that the affair happened between the lovers becomes more passionate and difficult to control. The spy, as if enslaved by the magic of the city, fatally falls in love with the one whom she has to ruin, and finally listening to her heart and not the voice of the reason, saves her beloved. Warning about the plans of the underground people, at the same time she betrayed her own identity, she lost the confidence of her lover and ruined herself and other activists of the underground organization.



A view of Shanghai street from the film “Lust, Caution”

Worth attention is one of the last scenes, when the heroine tears off down the street full of chaos when she finally finds a rickshaw and tries to get home. But saving her beloved she condemns herself and the street, closed by the policemen, as if warns that there is already no space in this insidious city. Thus in “Lust, Caution” as well as “Row, row towards the grandmother’s bridge” (“Shanghai Triad”) Shanghai is depicted as a city where there is no place for sentiments, where only dispassionate and heartless hero can survive, and the one who dares listening to his/her heart voice, ruins himself/herself.

Comparing Shanghai city from earlier decades which was depicted in such films as “Shanghai Triad” and “The White Countess” I could state that with Japanese occupation in 1937 glamour of Shanghai’s brightness and glare gradually vanished. In 1942 Shanghai was in its twilight, but still it was called Paris of Asia, and still had its former prosperity and glamour.

Post-communist Shanghai: superior dream or a prison which is not possible to escape from?

Directors, ventilating the commonness of post-communist China, tend to adjourn the action to Shanghai which is still depicted as the city of contrasts. In some films Shanghai is presented as an unreachable dream, and in others, conversely – a prison in which life turns into the curse where people are damned and can not escape. This article reviews two films in which such two different views of Shanghai unclothe (or is just felt).

The motif of Shanghai, as a desirable but unreachable dream, is seen in Wang Xiaoshuai’s film “Shanghai Dreams” (in Chinese *qīng hóng*, 2005). Main heroes of the film, Mr. Wu’s family, led by patriotic feelings, many years ago traded modern Shanghai for the abandoned Guiyang. The film has some autobiographical elements. Director’s origins are from Shanghai, but during his childhood his parents moved to Guiyang due to the need to create an industrial third line of defense and it was a necessity to protect China from the Soviet invasion. In Shanghai the director tends to reflect such the ambivalence about his roots (Mennel 2008: 83).

What in this case evoked and promoted a dream to return to Shanghai? In the eighth decade, when the Chinese stopped being afraid of the invasion of the Soviet Union, the cementation of the protective frontier industry lost its meaning and people got the ability to return to their native cities. Precisely the dream of returning to Shanghai is the main motif of the film: the head of the family, Zemin (Yan Anlian), is sure that in Shanghai his children have got incomparably better perspectives, and does everything for the authority of the factory, where he works, and the city to write the necessary documents and their family could return to their native city. The main axis of the film plot – a conflict between the father and his 19-year-old daughter Qinghong (Gao Yuanyuan), who fell in love with a local guy and does not want at all to return to Shanghai. As dreams of returning to Shanghai became an obsession,

despotic Qinghong's father does not allow his daughter to establish roots in the remote region and persuades her that she has to cancel relationship with the young man from Guiyang. At the end of the film the family moves toward modern and "better" world, which they left many years ago. But the director makes suspecting if in Shanghai life is better than in the periphery or if people are happier there. The film is left as if without the end when the main heroes go into the uncertainty. The young Qinghong and all the family resigned with the scorn and harm which the girl had to feel (the rejected fiancé acts horribly with the girl whom he seemed to love so gently), and in their faces the viewer just can see the apathy and dull stubbornness.

Main thread of this film is a dream about Shanghai city, which is imagined as a kind of paradise on the earth. The spirit of the city could be better understood as a historically specific mode of seeing, a structure of visibility that, according to James Donald, "incorporates not only the analytic epistemology <...>, but also the primitive fantasies" (Donald 1995: 92). Fantasies which appear in the "fantastic cities" fashioned by cinema and Shanghai are in the brightest fantastic cities.

Another memorable face of contemporary Shanghai is unclosed in Lou Ye's drama "Suzhou River" (in Chinese *Sūzhōu Hé*, 2000) which is about a tragic love story set in contemporary Shanghai. It seems that a love story between two young people is doomed to failure from the very beginning. Viewer has an impression that the tragic upshot of this impossible love story suggests and fixes gloomy and desolate places of the city. The film shows contemporary China's crude urban experience. This film presents the flux of the industrial derelict buildings that line the rubbish-strewn embankments of dirty canal. The city is shown as a somber, dilapidated, unflattering, uncomfortable place, often covered with heavy rain. Shanghai is represented as a dangerous hellhole where everyone tries to establish himself – criminal elements, delinquents, asocial people and careless, flustered teenagers. There is no brilliant, fashionable façade of this city. This story rather takes place in the chaotically built-up riverside architecture of factory buildings, industrial smokestacks and abandoned warehouses that arouse from the line of canal's rubbish-strewn embankments. As the name of the film suggests, the important role in the film is played through the heart of Shanghai passing polluted "Suzhou River". Movie shows original treatment of topic of intersubjectivity that could be considered as quite daoistic (Juzefovič 2010).

Gloomy, tenebrous Shanghai in this film has something from Alfred Hitchcock's films: the river, the old bridge, a mysterious girl who probably is not quite such who she seems to be, and the obsessive moods – such elements show that this film was stylistically and thematically inspired by Hitchcock's film "Vertigo" (1958). Director of this film was born and grew up in Shanghai, thus he is able to capture and disclose many different refinements of this city and his film is lyrical, although the symphony for his native city is sad. The city of Shanghai is full of phantoms, it is like a ghost story which makes such a strong impression because of a mix of both documentary and surrealistic approach.



The views of Shanghai from the film “Suzhou River”

Conclusions

Thematic and industrial relationship between cinema and city provides a great opportunity for research and discussion of various topics which are of common interest in the study of both – society (city) and the study of culture (cinema). The affined concept of space and time allow comparing the city and cinema – both in the film and the city there unclose façade and underground spaces, we can also state that the sequence of the film actions and the moments of city life happen according to the similar structures of time organization. These correlations determine that the phenomenon of the city becomes an especially grateful basis for the development of the plot and the film itself becomes a convincing and indebted media for the analysis and interpretation of the city. Related structures of time and space are bright in the analyzed films, the action of which takes place in the city of Shanghai.

Cinematography usually depicts luxurious and insidious Shanghai where gangsters and criminals prospered, and the inhabitants of the city and its foreigners, who sought for easy money and short-term glory, easily trampled all the principals of traditional

morality. Quite similar, ambivalent face of “Eastern Babylon” uncloses also in those films where modern Shanghai of the beginning of the 20th century is depicted, where drastic contrasts between the luxuries and poverty, easy money and uncertain limit, separating the worlds where simple people and criminals meet their eyes. Both the beginning of the age and modern Shanghai, are dominated by wild capitalism and non-freedom, cruel competition for existence.

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PASAKOJIMAI APIE ŠANHAJŲ KINE

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Santrauka

Straipsnyje nagrinėjamos sąsajos tarp kinematografijos, kuri yra viena iš svarbiausių kultūros raiškos formų, ir vieno iš pagrindinių socialinių darinių – miesto. Įvairūs teminiai, formalūs ir industriniai miesto bei kinematografijos santykiai suteikia galimybę tyrinėti ir svarstyti esmines problemas, bendras tiek visuomenės, tiek kultūros studijoms. Analizės objektu pasirinktas Šanchajaus

miestas, kuris yra iš esmės fotogeniškas ir neatsiejamas nuo savo šalies kinematografijos, ten klestinčios nuo pat savo pirmų žingsnių. Straipsnyje analizuojami daugiausia kinų, tačiau taip pat ir holivudinės produkcijos filmai, kuriuose veiksmas vyksta Šanchajaus mieste, o pats miestas atlieka reikšmingą vaidmenį. Parodoma, kaip šiuose filmuose skirtingais aspektais perteikiamas šio dinamiško, unikalią istoriją ir perspektyvas turinčio miesto vaizdas. Nagrinėjant tiek filmus, kuriuose atsiveria įprastas, fasadinis Šanchajaus veidas, tiek ir tuos, kuriuose rodomas niūrus, *under-groundinis*, kasdienybėje neregimas miesto veidas, parodoma, kaip panaši erdvės samprata kinematografams leidžia įtikinamai parodyti ir netgi atgaivinti skirtingas miesto erdves, o patį miestą pavėrcia gyvenamuoju pasauliu, kuriame urbanistinės ir kūniškos plotmės tampa neatsiejamos vienos nuo kitų.

Reikšminiai žodžiai: atvaizdavimas, kinas, miestas, Šanchajus, laikas ir erdvė.

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